

COURSE DESCRIPTIONS—Spring 2016

ASEM 2517, Section 1

CRN 4672

Prostitutes of the Pen: 18th Century Women Novelists

Nichol Weizenbeck

T, R 2-3:50 PM

COURSE DESCRIPTION: In *Seductive Forms* (1986), leading feminist scholar Ros Ballaster famously coined the phrase “prostitutes of the pen” to describe the common perception regarding the first English professional female authors of the late seventeenth and early eighteenth century. It encapsulates the cultural conditions with which women had to contend and their extremely limited options for earning a living. We will trace the social, economic, and historical issues with which English society, particularly the women of the eighteenth century, faced. The eighteenth century witnessed the rise of capitalism, trade, the merchant class, and with these various developments also saw “the separation of spheres”—the domestic from the public. This separation of the domestic from the public constructed a division between men and women, whereby men ruled the public world: economy, politics, and education, and women were relegated to the home and excluded from the public sphere. One of the major effects of this division was the lack of professional opportunities for women. Other than acting as domestic servants, there was little chance for financial independence. Therefore, these “prostitutes of the pen” were true pioneers, women who created a profession for themselves and a way to survive. Beginning with these early British novelists, this course intends to investigate the history and work of English women writers in the eighteenth century, extending to the end of the century. Additionally, this course seeks to explore women’s history in the eighteenth century—their educational and professional opportunities and the ways in which patriarchy, property, and English law affected women and informed their fictional works. Moreover, this course will assess how novels afforded these women authors a voice of protest as well as at times becoming a voice of consent within popular culture.

ASEM 2517, Section 2

CRN 4673

Prostitutes of the Pen: 18th Century Women Novelists

Nichol Weizenbeck

T, F 10-11:50 AM

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trade, the merchant class, and with these various developments also saw “the separation of spheres”—the domestic from the public. This separation of the domestic from the public constructed a division between men and women, whereby men ruled the public world: economy, politics, and education, and women were relegated to the home and excluded from the public sphere. One of the major effects of this division was the lack of professional opportunities for women. Other than acting as domestic servants, there was little chance for financial independence. Therefore, these “prostitutes of the pen” were true pioneers, women who created a profession for themselves and a way to survive. Beginning with these early British novelists, this course intends to investigate the history and work of English women writers in the eighteenth century, extending to the end of the century. Additionally, this course seeks to explore women’s history in the eighteenth century—their educational and professional opportunities and the ways in which patriarchy, property, and English law affected women and informed their fictional works. Moreover, this course will assess how novels afforded these women authors a voice of protest as well as at times becoming a voice of consent within popular culture.

ASEM 4424, Section 1

CRN

Poetic Minds

Rachel Feder

M, W 10-11:50 AM

COURSE DESCRIPTION: How do we know who we are? How do we know what is real? How do we decide what is right? In this ASEM, course participants will examine the topics of reality, identity, divinity, and ethics, focusing in particular on Enlightenment philosophy. We will bring this history of ideas to bear on British Romantic literature, on the one hand, and modern and contemporary poetry, on the other.

Beginning with Descartes’ famous statement of self-reality, “Je pense, donc je suis” (“I think, therefore I am”) from his 1637 *Discourse on the Method of Rightly Conducting One’s Reason and of Seeking Truth in the Sciences*, we will begin with a unit on reality that includes discussions of Berkeley’s skepticism (what if nothing is real?), Blake’s graphic portrayal of twinned realities (is culture good, or is it evil?) and William Carlos Williams’ understanding of the imagination as the place where everything happens. Our second unit, focused on identity, features discussions of Spinoza’s monism—a theory of all-as-one that was foundational for Einstein—and Wordsworth’s long poem on the growth of a poet’s mind, *The Prelude*, which we will read in full. Our final unit, devoted to questions of ethics and divinity, will include works ranging from Hegel’s *Philosophy of Right* to Kenneth Goldsmith’s *Day*.

Course participants will interrogate literary responses to philosophical questions—and try to pose some responses of our own—via a series of analytical, critical, and creative writing assignments.

ENGL 1000, Section 1

CRN 1044

Introduction to Creative Writing: Experiments in Writing Through Film, Photography, and Other Art Forms

Carolina Ebeid

M, W 8-9:50 AM

COURSE DESCRIPTION:

This course will explore the relationship writers have with other artistic media. We will engage with literary texts (poetry, fiction, non-fiction) that respond to photographs and films, both fine art and documentary, as well as books that take paintings as their subject. Through these ekphrastic writings (ekphrasis: to speak out about what one sees) we will study the workings of "image" in all its complex splendor. Over the course of the term we'll pursue a range of writing techniques, such as writing through subtraction or erasure, writing through collage, or hybridity of genre. We will survey writers and artists who make use of these methods, such as Susan Howe, Chris Marker, Anne Carson, Susan Sontag, John D'Agata. Art becomes the seed, the germ, for more art. Our readings and viewings will undoubtedly open a space in which our own work can sprout forth, while learning the intricate functions of workshop.

Fulfills major requirement: Intro to CW requirement for English majors who are doing the creative writing concentration

ENGL 1000, Section 2

CRN 1629

Introduction to Creative Writing

Emily Culliton

M, W 2-3:50 PM

COURSE DESCRIPTION: In this class, we will investigate prose through reading and writing. We will work on our writing both in and out of class through exercises, workshop and revision. While we will be focusing on creative work, we'll look at ways we can be inventive and engaging in all the writing we do. We'll discuss the small yet vital decisions writers make about word choice, rhythm, sentence structure, verb tense, etc. In exploring these decisions of both established writers as well as your peers, we will gain insight into our own writing practices.

We will read a wide range of authors including but not limited to: Toni Cade Bambara, Lydia Davis, Daphne du Maurier, Shirley Jackson, George Saunders, James Tate, and Mary Robison.

Fulfills major requirement: Intro to CW requirement for English majors who are doing the creative writing concentration

ENGL 1000, Section 3

CRN 2129

Introduction to Creative Writing
Jennifer Foerster
W, F 12-1:50 PM

COURSE DESCRIPTION: This course will explore creative and genre-blending/bending writing, with a focus on short forms, poetry, and the experimental essay. We will not only study techniques and genre-specific elements of craft, but will consider how artistic, literary expression addresses our world's contemporary issues and enduring questions. You will be asked to develop and maintain an active creative practice by keeping a Writer's Journal, while also engaging the weekly readings in class discussions and in your own writing. Through reading-inspired exercises and daily journaling, you will generate ideas that you will develop into original, creative pieces. Your writing may engage with poetry, short story, flash fiction, personal essay, literary memoir, or any hybrid of your making; the purpose is to explore your own potential as a writer by taking creative, imaginative risks in multiple literary genres and forms.

Fulfills major requirement: Intro to CW requirement for English majors who are doing the creative writing concentration

ENGL 1000, Section 4
CRN 2331
Introduction to Creative Writing
Taryn Schwillig
T, R 8-9:50 AM

COURSE DESCRIPTION:

'Reading is more important than writing' Roberto Bolaño
'Words without experience are meaningless' Vladimir Nabokov

Writers are readers. Thus, the focus of this course is to hone our skills as readers in order to improve our ability as writers. This cross-genre course will place an emphasis on questioning the boundaries of form and genre. Experimentation with hybrid texts will be encouraged. Coursework will include writing exercises (in-class and out), workshop submissions, a presentation, and a final project. Grades will be evaluated based on active and engaged participation, effort, and attendance.

Fulfills major requirement: Intro to CW requirement for English majors who are doing the creative writing concentration

ENGL 1000, Section 5
CRN 2381
Introduction to Creative Writing- The Possibility in Inadequacy: Embracing Today's Postmodernity
Brain Foley
M, W 10-11:50 AM

COURSE DESCRIPTION: Jonathan Lethem wrote “The reason that postmodernism doesn’t die is that postmodernism isn’t the figure in the black hat standing out in the street against which it is being opposed. Postmodernism is the street. Postmodernism is the town.” In this course we will encounter and embrace the instability and inadequacies of these streets and towns. To better understand the role postmodernity plays in shaping the experience of our lives, we will investigate its usefulness and limits through practice of its concepts as exhibited over a wide range of texts, music, and film. Students will be expected to develop and maintain regular reading responses and journaling practices, as well as their own creative work. The instructor takes a heuristic approach to these concepts of postmodernism, but our goal as a class remains; to evaluate the performance of the self in the world through the possibilities, confusions, and contradictions one encounters in and through postmodernism.

Fulfills major requirement: Intro to CW requirement for English majors who are doing the creative writing concentration

ENGL 1006, Section 1

CRN 4347

Art of Fiction

Christopher Rosales

T, F 12-1:50 PM

COURSE DESCRIPTION: This is primarily a workshop course on the reading and writing of fiction. You will read and write so much. Because this is a workshop, you will have the responsibility of carefully reading the work under discussion, and coming to class ready to contribute to that discussion. There will be lecture on and discussion of the craft-oriented concepts of fiction: conflict, point of view, significant detail, story structure, etc. There will also be plenty of discussion about abandoning all of that. A primary goal of this course is to give you techniques for self-improvement as writers once the course is completed.

ENGL 1006, Section 2

CRN 4682

Art of Fiction: Utopian to Dystopian Fiction

Jennifer Topale

T, R 2-3:50 PM

COURSE DESCRIPTION: The terms utopian, anti-utopian and dystopian are often used interchangeably, but each has its own distinct definition. This class will investigate the meanings of these terms, what similarities and differences exist in the assigned literary texts with regards to thematic elements (science, freedom, social justice, religion, economics, political stability, etc.), and how strong the separating boundaries are between the terms utopian, anti-utopian and dystopian. We will begin by looking at how this genre first developed, including the influence of Plato’s *Republic*, and how it has transformed throughout history. We will start with Thomas More’s *Utopia* and end with the contem-

porary dystopian graphic novel *V for Vendetta*. Class discussions will encourage making connections to history, world politics, protest movements, film, art, religion, science and social justice. Plato writes that “society originates [...] because the individual is not self-sufficient, but has many needs which he can’t supply himself” (Plato, *The Republic*), raising the question, what is an individual willing to offer up in exchange for the benefits of community?

Note: E-readers will NOT be allowed in the classroom. Please do not purchase e-books.

ENGL 1007, Section 1

CRN 2332

Creative Writing: The Art of Poetry

Julia Madsen

M, W 8-9:50 PM

COURSE DESCRIPTION: In this course we will become active writers through becoming active and thoughtful readers. We will begin by looking at the “basics” of poetry, paying close attention to image, simile, metaphor, symbolism, rhythm and musicality, tone, diction and rhetoric. While we will learn about poetry's tradition throughout the course as a means of building a strong foundation for inquiry, we will also look at conceptual poetry, digital poetry, art and text and poetry “off the page.” We will also complete numerous and diverse writing experiments in and out of class and will workshop the poems that come out of these experiments, looking closely at the relationship between form and content as well as the use and complexities of poetic elements. This course includes a presentation, final paper and final portfolio.

ENGL 1008, Section 1

CRN 4348

Art of Drama – War In Contemporary Drama

Zeeshan Reshamwala

T, F 10-11:50 AM

COURSE DESCRIPTION:

War and violence arise out of complicated and traumatic histories and many tangled chains of cause and effect. And (as the critic Julia Boll points out) war and its effects, in a time of increasing globalization, can no longer be understood through the old idea of a neat, clearly-delineated conflict between states. Especially in the late 20th and 21st centuries, the idea of war has become increasingly shapeless and unpredictable.

But to make plays about war, or the trauma of war, is to either sift the knotty histories of violence for small shards of meaning, or to complicate and reshape the dramatic form in order to embody their complexity. As we read the plays of Caryl Churchill, Heather Raftero, George Packer, David Hare, Anne Nelson, J.T. Rogers, Rajiv Joseph, Elie Wiesel, and others (each of which possess an added layer of tension because they connect so intimate-

ly with real histories of violence, death, and loss) we will pay close attention to each play's efforts to represent and confront the formless histories of war—and the cultural, moral, and intellectual baggage they bring with them—through the techniques of dramatic narrative.

ENGL 1110, Section 1
CRN 4349

Literary Inquiry: How to Read a Poem and Why

Graham Foust

T, F 12-1:50 PM

COURSE DESCRIPTION: This is a basic, introductory course on how to read a poem and why you may or may not want to do such a thing. No previous experience with reading or writing poetry is necessary. There are no required textbooks for you to buy. A partial list of poets we'll think about: George Herbert, John Keats, John Milton, Emily Dickinson, W.B. Yeats, W.C. Williams, Gertrude Stein, Wallace Stevens, Robert Lowell, Elizabeth Bishop, Robert Hayden, Gwendolyn Brooks, John Ashbery, Audre Lorde, and Clark Coolidge. Please note: "I argue for the specificity of the instrument and the inherent danger of invoking it." (Allen Grossman)

Fulfills major requirement: AI Society

ENGL 2003, Section 1
CRN 2809

Creative Writing- Poetry (Documentary Poetry and the Family)

Adam Fagin

W, F 2-3:50 PM

COURSE DESCRIPTION: In this class, we'll read and write *documentary poetry*, poetic works that incorporate the document into their creation. We'll look at books about family and family life that take up themes of grief, loss, and absence. Further discussing and defining what this form of poetry entails, we'll consider as documents amateur photographs, personal artifacts, maps, letters, and literature itself, analyzing works that create a connection between individual and public histories, past and present, opening personal narrative into the realm of politics, culture, and identity.

In addition to the reading and writing of poems, students will be responsible for presentations on assigned texts, exercises to be completed in and outside of the classroom, and various forms of RESEARCH, traditional and unorthodox.

Requirement: Must have taken ENGL 1000, Intro to Creative Writing

ENGL 2013, Section 1
CRN 2810

Creative Writing: Fiction
Teresa Carmody
T, R 10-11:50 AM

COURSE DESCRIPTION: “What words do I have? Where do they come from? How is it that I speak?” Paul Griffiths writes on the first page of *let me tell you*, a short novel composed of only the words spoken by Ophelia in *Hamlet*. So who is speaking? Whose voice is this? In this fiction writing workshop, we will read books and short stories that foreground speaking subjects, and we will think about how and what words we use to construct our fictional voices. We will experiment with methods for generating narratives, giving attention to the individual sentences as well as the overall story. There will be writing in and outside of class, a lot of reading, and, yes, much talk: about texts, issues of craft/technique, and the ways that writing comes from and makes – what?

Requirement: Must have taken ENGL 1000, Intro to Creative Writing

ENGL 2021, Section 1
CRN 4641
Business Technical Writing
Richard Colby
T, F 10-11:50 AM

COURSE DESCRIPTION:

This course is designed to be an introduction to the modes and approaches to communicating in contemporary workplaces and organizations. This is an applied writing course, which is to say that you will study and practice techniques for composing in genres commonly used in professional settings. In this class, you will learn how to craft rhetorically effective emails, memos, instructions, visual data, and social media presences. You will also learn about approaches to document management and communication workflow to better support collaboration and composing processes. It is beneficial to all majors, whether science, humanities, or the arts.

ENGL 2221, Section 1
CRN 3154
Shakespeare Seminar
Linda Bensel-Meyers
M, W 10-11:50 AM

COURSE DESCRIPTION:

*For know, my love, as easy mayst thou fall
A drop of water in the breaking gulf,
And take unmingled thence that drop again
Without addition or diminishing,
As take from me thyself, and not me too.*

--Adriana, Comedy of Errors

This term we will study the sowing and growth of Shakespeare's dramatic imagery. From the early comedies through the tragedies to the final romances, Shakespeare returned again and again to similar images to comment on our place as individuals within the world of imperfect but marvelous humanity. As drops of water intermingled within an ocean of other lives, we will find ourselves within an overview of Shakespeare's plays, and eventually discover where he resides within us all. Plays to be read include: *Titus Andronicus*, *Comedy of Errors*, *Merchant of Venice*, *Macbeth*, and *The Tempest*.

Fulfills major requirement: Shakespeare or Brit Lit before 1789

ENGL 2300, Section 1

CRN 2366

English Lit III

Nichol Weizenbeck

W, F 12-1:50 PM

COURSE DESCRIPTION: This course completes the final third of the English Literature Survey. We will examine poetry, drama, and prose fiction from 1789 to the twentieth century. The intent of this course is to trace the arc of British authors from the Romantic period to the Modern period and enable a general understanding of the literary movements and literary works of the differing period. To enhance our understanding of the historical and cultural context regarding the literature of the time, both the major and minor works will be explored.

Fulfills major requirement: Brit Lit after 1789

ENGL 2544, Section 1

CRN 4350

Globalization & Cultural Texts

Eric Gould

T, R 10-11:50 AM

COURSE DESCRIPTION: This course combines fiction and film from India, South Africa, and Japan with readings in sociological and other theories of globalization. We focus on the impact of globalization on cultural texts examining how they deal with post-colonial identity, the morally ambiguous effects of westernization and modernization, and the way cultural hybridity complicates nationalism and internationalism.

Fulfills major requirement: The course fulfills part of the Common Curriculum's "Ways of Knowing: Analytical Inquiry: Society and Culture" requirement and the English undergraduate major international literature course requirement. It is also an approved University Honors course.

ENGL 2741, Section 1

CRN 4352

American Jewish Literature: Immigrant Fiction

Adam Rovner

T, R 10-11:50 AM

COURSE DESCRIPTION: This course surveys over 100 years of American Jewish immigrant narratives beginning with the great exodus of Eastern European and Russian Jewry at the end of the 19th century and ending with the last decade of the 20th century. Canonical works by central authors reveal the great successes of Jewish immigrants alongside their spiritual failures. A selection of memoir, novels, short stories, and poetry in English and in translation from Hebrew and Yiddish demonstrate the multilingual character of the Jewish experience in America. Ultimately, the story of Jewish immigration emerges as an American rags-to-riches story that all immigrant groups share. **While helpful, no knowledge of Jewish languages, religious tradition, or cultural practice is necessary to succeed in this course.**

Fulfills major requirement: AI Society, Ethnic Literature or Post- 1900 American Literature for ENGL

ENGL 2752, Section 1

CRN 1475

American Literature III

Billy Stratton

T, R 12-1:50 PM

COURSE DESCRIPTION: This course will examine the development of major trends in American literature from the period after WWI into the 21st century. The course texts are chosen to encourage the consideration of how changing conceptions of American identity, social hierarchies, race and ethnicity, as well as the contestation for social power have shaped and re-shaped conceptions of American nationhood, culture, and self. We will trace the major periods and artistic movements relevant to American literary production since the 1930s through a selection of poetry, stories, prose, and novels beginning with a consideration of regionalist writing after the Great Depression to the emergence of post-modern aesthetics from the sixties to the present. Throughout the course we will place our texts in conversation with and against one another in order to address questions relating to agency, knowledge, and history. In addition, we will seek to scrutinize and question the ways in which canonical texts function to define and redefine these notions, while examining the significance of works that give voice to the concerns of historically marginalized groups. By the end of the semester students should have a firm understanding of the underlying tensions that continue to extend the boundaries of American literature into present and beyond.

Fulfills major requirement: American Lit after 1900

ENGL 3003, Section 1

CRN 2516

Advanced Creative Writing- Poetry
Lloyd Ramke
M, W 12-1:50 PM

COURSE DESCRIPTION: Generally the class will consist of a brief discussion period followed by presentations of work by four class members. It will involve intense and reflective reading and writing—3 pages of work to be turned in each week: 1 page poem by you; 1 page comment on a poem from the texts (or elsewhere, with a justification for your choice); 1 page commentary on the previous week's class discussion. The presentations will include extra-literary contexts and sources (videos, images of various sorts, non-literary books...) as an aid to our thinking about poems.

Throughout the term I may make occasional assignments—for instance, a poem in the form of questions and answers. These assigned poems may count toward your total of ten revised poems which you will turn in at the end of the course. This portfolio of work plus careful and generous discussion of your classmate's work will be the basis of your evaluation.

Attendance is crucial since you are expected to incorporate principles and techniques that we discuss during the course into your writing. You should be producing new work during this quarter, and this work should be affected by your being in this class.

We will develop and revise schedules and expectations as the course continues in response to the needs and interests of the group as a whole. It will be necessary for you to be flexible and willing to respond to the needs and enthusiasms of each other for this to work. I have faith in us all.

Fulfills major requirement: Advanced for workshop for students concentrating in creative writing.

ENGL 3013, Section 1
CRN 3152
Advanced Creative Writing- Fiction Workshop
Laird Hunt
T, F 2-3:50 PM

COURSE DESCRIPTION: An advanced undergraduate writing workshop that will place considerable emphasis on incorporating your research and direct observation into your writings. Class time will be devoted to discussion of readings (which may be done in smaller groups), writing, and critiquing student work. Be prepared for in-class writing exercises, which will be a frequent part of our proceedings. In-class writing (and in most cases the results of take-home writing assignments), which is necessarily first draft, will not be critiqued, though I will frequently ask you to read aloud from it and may offer suggestions. A typical class will include discussion of assigned readings, discussion of related writing exercises and workshopping of student work.

Fulfills major requirement: Advanced for workshop for students concentrating in creative writing. You must have taken a 2000-level FICTION workshop to enroll in this class.

ENGL 3733, Section 1

CRN 4353

Topics in English: American Romantics and Radicals, 1820-1865

Clark Davis

T, R 12-1:50 PM

COURSE DESCRIPTION:

This course covers the period of religious, philosophical, social, and political reform that runs from about 1820 to the beginning of the Civil War. In addition to the expected focus on romantic ideas about nature, self-reliance, etc., we will look at the volatile contexts that surround and nurture these ideas. Utopian social reform, the women's rights movement, abolition, temperance, various health movements--this is a fascinating and extremely influential period that has given us many of the ideas we take for granted in America today.

Fulfills major requirement: American Lit before 1900.

ENGL 3733, Section 2

CRN 4354

Topics in English: Party Animals: Literature of Decadence and Degeneration

Charlotte Quinney

W, F 12-1:50 PM

COURSE DESCRIPTION:

“Never miss a party...good for the nerves--like celery.” Literary movements, from naturalism to postmodern, have depicted socialites and party people as cultural commentary on Social Darwinism, class politics, and sexual transgression. ‘Party Animals’ will analyze themes of decadence, degeneration, hollowness, social vacuity, and political corruption in literature and film, as well as presenting histories of literary society and celebrity, from the Bohemian Club to the Brat Pack. We will analyze a range of American and British short stories, novels and plays, including Frank Norris’ *Vandover and the Brute*, F. Scott Fitzgerald’s *The Great Gatsby*, Evelyn Waugh’s *Vile Bodies*, Harold Pinter’s *Party Time*, and Donald Barthelme’s “The Party.” Film screenings include Luis Buñuel’s *The Exterminating Angel*. Students will be required to develop skills of literary and semiotic analysis, and develop and share an innovative research paper.

Fulfills major requirement: 3000-level course

ENGL 3733, Section 3

CRN 4355

Topics in Literature: Literary Enlightenments

Rachel Feder

M, W 12-1:50 PM

COURSE DESCRIPTION: The *Stanford Encyclopedia of Philosophy* describes the Enlightenment as follows:

The Enlightenment is the period in the history of western thought and culture, stretching roughly from the mid-decades of the seventeenth century through the eighteenth century, characterized by dramatic revolutions in science, philosophy, society and politics; these revolutions swept away the medieval world-view and ushered in our modern western world.

What might it mean to assume that our “modern world” has its roots in a set of interdisciplinary debates that took place hundreds of years ago? How might we read the literature of this period in relation to philosophical debates? When literature thinks through the human condition, is it participating in philosophy, or doing something different?

Taking these questions as our starting point, this course brings key texts from Enlightenment philosophy into conversation with 18th-century British literature. For example, we’ll read Alexander Pope’s *An Essay on Man*, the long poem in which he claims to “vindicate the ways of god to man,” in relation to René Descartes’ understanding of the connections between God and human error. We’ll also read Daniel Defoe’s *Robinson Crusoe* alongside John Locke’s *An Essay Concerning Human Understanding* and Eliza Haywood’s *Fantomina; or Love in a Maze* alongside the philosophy of David Hume. Our course will conclude with a unit on the Godwin-Wollstonecraft-Shelleys that considers the intersections of family, feminism, political radicalism, monsters, and the mystery novel—all in the context of major philosophical debates about the nature and reality of human existence.

Fulfills major requirement: 3000-level class, Brit Lit before 1789

ENGL 3733, Section 5

CRN 4407

Topics in English: The Postmodern Novel

Eric Gould

W 4-7:50 PM

COURSE DESCRIPTION: That the novel is transnational, global, multicultural and a key player in “world lit.” goes without saying today. In recent years, as globalization has intensified, the development of a “world republic of letters” and a general revival of “World Literature” has given fresh encouragement to comparative literary studies. This course examines the novel as it has been written since the 1950s by authors of several

nationalities. It focuses on how it has developed as an experimental, political, and socially critical cultural text. Readings include Milan Kundera, Juan Rulfo, Danilo Kis, Ivan Klima, Marie N'Diaye, Herta Muller, Ali Smith, David Malouf, and Haruki Murakami.

Fulfills major requirement: Open to undergraduate students only, fulfills International Literature requirement

ENGL 3822, Section 1

CRN 4357

Twentieth Century Literary Criticism: Text, Form, Function

Adam Rovner

T, R 2-3:50 PM

COURSE DESCRIPTION: This course presents a thorough introduction to several influential approaches to literary criticism from the twentieth century, primarily: Formalism, Structuralism, and Narratology. Students will read seminal essays from thinkers identified with each critical approach and consider the diachronic development of literary criticism. Through lectures, discussion, and exercises, students will learn to apply the tools of these methodologies to the interpretation of literary texts. This course assumes an advanced level of analytical ability and is geared toward students who want to deepen their understanding of how literature works. Students considering graduate study or currently pursuing graduate degrees in literature are especially encouraged to enroll.

Fulfills major requirement: Rhetoric/Theory

ENGL 4150, Section 1

CRN 4532

Topics: Afro- Medieval Literature: Transtemporalizing, Deperiodizing, Interracializing

Tayana Hardin & Donna Beth Ellard

M, W 10-11:50 AM

COURSE DESCRIPTION: In 1903, Frazelia Campbell, a graduate of the Institute for Colored Youth in Philadelphia, wrote in the AME Church Review that “it is left to the 20th century to bring about a moral and political Renaissance, which shall crush the lingering remnant of the Middle Ages.” In this statement, Campbell claims that at the turn of the twentieth century, the Middle Ages still exist. What’s more, she predicts that only a “Renaissance” in America can “crush” medieval prejudices that continue to deny “Gypsy, Chinese, Jew, [and] American Negro” the rights “due to each.” Campbell’s statement is published in the same year that W.E.B. DuBois famously posited “double consciousness” as a theory of black modern subjectivity—arguably, the idea that lies at the center of the creative movement that would come to be known as the “Harlem Renaissance.” As one of many signs of an ethnic group’s engagement with the shifting socio-political terrain of the early twentieth century, the Harlem Renaissance was for many African Americans the vehicle for the radical moral and political changes that Campbell sought. Yet the question remains: How can the European Middle Ages—a time and a place far away from twenti-

eth-century America— linger in the present tense? And, furthermore, how can the so-called Harlem Renaissance remedy these medieval ills?

These questions reveal our concerns about the way that specializing in literature according to discrete “periods” minimizes, if not precludes, opportunities to study different bodies of literature side by side, as equals. Our goal in this course is to disrupt the spatio-temporal constraints that not only maintain the distance between the (implicitly white and historically omniscient) Middle Ages and (an explicitly black and historically contingent) Harlem Renaissance but moreover maintain these divides throughout the twentieth century. By reading medieval texts in conversation with black American authored texts from the Harlem Renaissance, Civil Rights, and Black Power eras, this course raises questions about the disciplinary forces of English and the role they play in maintaining certain balances of power and privilege in the academy.

ENGL 4424, Section 1

CRN 4342

Special Topics: 19th Century Literature - Skepticism and Faith in Victorian England

Eleanor McNeese

T 4-7:50 PM

COURSE DESCRIPTION: The class will focus on the debate between science and religion that consumed the latter part of 19th century Britain. Beginning with Newman’s *Apologia Pro Vita Sua* (1845) and Darwin’s *Origin of Species* (1859) and the fissure the latter caused between proponents (Huxley, Tyndall, Stephen, Hardy, Eliot) and opponents (Wilberforce, Newman, Hopkins, Mivart), we will probe the range of reactions from agnosticism to the rise of ritualism. Readings will stretch across genres to reveal the extent of a debate that jumped class boundaries, one that continues in the 21st century.

ENGL 4650, Section 2

CRN 4346

Special Topics: 20th Century Literature-The Traveling Sign: Theorizing/Reading

Okigbo, Walcott, Lorca, Faulkner, and Allende

Michael Maik Nwosu

W 4-7:50 PM

COURSE DESCRIPTION: In this course, we will explore the relation of signs to cultural-ideological realities and imaginaries as well as the modification or reinvention of signs. We will specifically explore the idea of the traveling sign, which references the fact that signs tend to travel or vary both in their home societies and beyond along the lines of difference often rooted in historical (and market) relations. We will relate our semiotic explorations to the study of selected works by Christopher Okigbo, Derek Walcott, Federico García Lorca, William Faulkner, and Isabel Allende.

ENGL 4702, Section 1

CRN 4344**Topics in English: Workshop/Seminar- Contemporary Hermeneutics: Case Studies
Selah Saterstorm****R 4-7:50 PM**

COURSE DESCRIPTION: I am thinking of this course as a think-tank; a workshop of experiments that will take the form of text, and sometimes (or for some): performance, ritual, installation. Amidst the work of writers, artists, musicians, theorists, botanists, shamans and others we will move through five distinct themes relevant to the study of contemporary Hermeneutics, and in so doing, we will (perhaps) elucidate our questions or otherwise uncover creative/critical strategies in order to bear them. We will also use this course/zone as a place to uncover our most pressing work, while consistently invoking creative experiments to generate information about our projects.

The themes of this course are: (1) Contemporary Hermeneutics and feminist art (featuring Ana Mendieta, Heide Hatry, and others), (2) Presence and Absence, a case study featuring Etel Adnan and Patrick Modiano, (3) The Art of Decay Appreciation, a case study in Eco poetics and the Body (4) Visionary Poetics, a case study featuring Maria Sabina, and (5) Lamentation-Celebration, a case study in carnival and loss, featuring Akilah Oliver, Sarah Manguso, and Laurie Anderson.

This course is reading and text-production/experiment intensive, resulting in one primary project that may also take the form of a performance, installation, and so on. In preparation for our first class, participants are required to have read *A Short Introduction to Hermeneutics* by David Jasper, as well as a selection of essays that will be emailed as a PDF prior to our first meeting.

ENGL 4702, Section 2**CRN 4345****Topics in English: Documentary Poetics****Eleni Sikelianos****M 4-7:50 PM**

COURSE DESCRIPTION:

An exploration of 20th and 21st century investigative or documentary poetic texts, ranging from works confronting the legal record or creating their own record of the extraordinary quotidian. Besides a final paper and in-class presentations, participants will be asked to create their own documentary project. Readings will include *Let Us Now Praise Famous Men*, Reznikoff (*Holocaust* and *Testimony*), Niedecker, M. NourbeSe Philip (*Zong!*), C.D. Wright (*One Big Self*), Kamau Brathwaite, Muriel Rukeyser ("Route 1"), Bernadette Mayer (*Midwinter Day*), Brenda Coultas ("The Bowery Project"), Mark Nowak, Raúl Zurita, Georges Perec, Ed Sanders, and others.

