

**English Department**  
**Course Descriptions Winter 2010**

**ENG 104 Introduction to Literature: Fiction**

**5 Sections**

Actual reading lists vary significantly depending on the expertise and teaching philosophy of the instructor, but all sections of the course offer students a broad introduction to the study of literary fiction. Whether readings focus on the stories and novels of major writers or on works from a specific period or national tradition, students develop analytical skills that will allow them to think, write, and speak intelligently about fiction. The course addresses basic questions about the nature of prose narrative and the interrelated activities of reading, writing, and interpretation. What is a story, and what role do stories play in our cultural and political lives? Is interpretation of a literary text a purely subjective process, or are some interpretations more valid than others? Narrative technique, point of view, and character development are some of the terms and concepts examined in the course, though each instructor will bring his or her own analytical framework to the class. Weekly readings of short stories and novels are substantial in scope and difficulty, and students will be asked to compose critical essays of varying length, totaling at least 8-10 pages. As a basic introduction to a major genre in the field of literary studies, this course satisfies the university's Group Requirement in the Arts and Letters category. It is not recommended for English Majors, who are encouraged to enroll in the department's more historically oriented and comprehensive Introduction to the English Major sequence, ENG 220-222.  
**Gen Ed**

**ENG 105 Introduction to Literature: Drama**

**Anne Laskaya**

English 105 is an introduction to drama, one of the major genres in literary studies. Students will read, discuss, and analyze plays from a variety of periods and national traditions in order to become familiar with the major styles, techniques, and conventions that characterize dramatic literature. Although this is a course on drama as literature, with an emphasis on the interpretation and analysis of dramatic texts, students will explore the performative dimensions of drama as well. The course will provide a broad introduction to theoretical and historical debates that stand at the center literary studies today, and students will have the chance to enter into these debates through critical writing assignments totaling at least 8-10 pages. Readings typically average one play per week, in addition to which students may be expected to attend out-of-class screenings of dramatic performances. As a basic introduction to texts, issues and questions that are central to the study of dramatic literature, this course satisfies the university's Group Requirement in the Arts and Letters category. It is not recommended for English Majors, who are encouraged to enroll in the department's more historically oriented and comprehensive Introduction to the English Major sequence, ENG 220-222.  
**Gen Ed**

**ENG 106 Introduction to Literature: Poetry**

**3 Sections**

English 106 is designed to provide students with a basic understanding of the formal properties of poetry in English. Through careful analysis of poems by major writers, students will be challenged to explain not only what a given poem might mean to its readers, but also how a poem communicates meaning differently than a work of fiction, drama, or some other mode of literary expression. ENG 106 is not a comprehensive introduction to the traditions of English and American poetry; it is, rather, a series of intensive exercises designed to equip students with the analytical tools needed to read, discuss, and write about poetry effectively. Weekly readings are relatively short but extremely demanding, and students will do a substantial amount of critical writing, including formal essays totaling at least 8-10 pages. As a basic introduction a major genre in the field of literary studies, this course satisfies the university's Group Requirement in the Arts and Letters category. It is not recommended for English Majors, who are encouraged to enroll in the department's more historically oriented and comprehensive Introduction to the English Major sequence, ENG 220-222.  
**Gen Ed**

**ENG 108 World Literature**

**Kathleen Horton**

English 108 together with 107 and 109 forms a three-part chronological survey of international trends in literature from its archaic and classical origins to the present. These courses can be taken as a yearlong sequence, or they can be taken individually. All works are read in English translation. There are no prerequisites, and no background knowledge

of international literary history is expected. All three courses seek to give students a truly global sense of literary history by incorporating works in various genres from Asia, the Near East, Africa, Latin America, Europe, North America, and elsewhere. ENG 107 begins with the archaic period and ends with the late Middle Ages in Europe. ENG 108 spans the period from the European Renaissance to the beginnings of the Industrial Revolution, focusing on cultural relations between the Near East and Europe. ENG 109 covers the 19th and 20th centuries, with emphasis on the emergence of global cultural movements such as Romanticism, Modernism, and Post-Modernism. All three courses seek to juxtapose Western and non-Western readings, challenging students to locate "classic" literary works within a global perspective. Weekly readings of short stories and novels are substantial in scope and difficulty, and students will be asked to compose critical essays of varying length, totaling at least 8-10 pages. With their comparative focus on various literary traditions, all three courses satisfy the University Multicultural Requirement in the International Cultures category. In offering students a broad introduction to college-level literary studies, ENG 107, 108, and 109 also satisfy the university's Group Requirement in the Arts and Letters category.

**Gen Ed; Multicultural; Elective**

### **ENG 110 Introduction to Film & Media**

**2 Sections**

People respond to movies in different ways, and there are many reasons for this. We have all stood in the lobby of a theater and heard conflicting opinions from people who have just seen the same film. Some loved it, some hated it, some found it just OK. Perhaps we've thought, "What do they know? Maybe they just don't get it." Disagreements and controversies, however, can reveal a great deal about the assumptions underlying these various responses. If we explore these assumptions, we can ask questions about how sound they are. Questioning our own assumptions, and those of others, is a good way to start thinking about movies. In this course, we will see that there are many productive ways of thinking about movies and many approaches we can use to analyze them. These approaches include the study of narrative structure, cinematic form, authorship, genre, stars, reception and categories of social identity. Overall, the goal of this course is to introduce you to the basic skills necessary for a critical knowledge of the movies as art and culture.

This course satisfies the Arts and Letters group requirement because it introduces students to modes of inquiry that have defined the discipline of film studies. These include such diverse approaches as studying narrative structure, authorship, genre, and reception. By requiring students to analyze and interpret examples of film and media using these approaches, the course will promote open inquiry into cinematic texts and contexts from a variety of perspectives.

**Gen Ed; Elective**

### **ENG 200 Public Speaking as a Liberal Art Elective**

**Elizabeth Wheeler**

### **ENG 207 Shakespeare**

**2 Sections**

Students read, discuss, and critique Shakespeare's early comedies and tragedies. Plays covered generally include (but are not limited to) *A Mid-Summer Night's Dream*, *The Merchant of Venice*, *Henry IV (Part One)*, *Richard II*, *Henry V*, *Julius Caesar*, and *Hamlet*. Weekly readings and occasional screenings of plays demand a considerable investment of time and effort, in addition to which students will be asked to compose critical essays of varying length, totaling at least 8-10 pages. The course introduces students to central questions in the study of dramatic art, as well as to issues pertaining more broadly to the study of literature in English. Students will leave the course having read extensively from the works of one of the major writers of the western tradition, and they will have acquired interpretive, analytical, and communication skills that will aid them in their future coursework in English and other disciplines. ENG 207 satisfies the university's Group Requirement in the Arts and Letters category.

**Gen Ed; Shakespeare**

### **ENG 208 Shakespeare**

**3 Sections**

Students read, discuss, and critique Shakespeare's later comedies and tragedies. Plays covered in ENG 208 generally include (but are not limited to) *Twelfth Night*, *Measure for Measure*, *King Lear*, *Macbeth*, *Anthony and Cleopatra*, *The Tempest*, and *Othello*. Weekly readings and occasional screenings of plays demand a considerable investment of time and effort, in addition to which students will be asked to compose critical essays of varying length, totaling at least 8-10 pages. The course introduces students to central questions in the study of dramatic art, as well as to issues pertaining more broadly to the study of literature in English. Students will leave the course having read extensively from the works of one of the major writers of the western tradition, and they will have acquired interpretive, analytical, and communication skills that will aid them in their future coursework in English and other disciplines. ENG 208 satisfies the university's Group Requirement in the Arts and Letters category.

## **Gen Ed; Shakespeare**

### **ENG 210 Survey English Literature**

**Kathleen Horton**

English 210 together with 211 forms a two-part chronological survey of the principal works of English literature from its beginnings to the present. These courses can be taken as a sequence, or they can be taken individually. ENG 210 covers the period from the Middle Ages through 1789, with emphasis on such writers as Chaucer, Thomas More, Philip Sidney, Shakespeare, Milton, and Jonathan Swift. ENG 211 covers the period from 1789 through the present, concentrating on major representatives of Romanticism, Modernism, and Post-Modernism. Both courses incorporate a rich variety of works in prose, poetry, and drama, and both attend closely to philosophical, political, and cultural events that run parallel to developments in English literary history. Students will sharpen their interpretive, analytical, and argumentative skills through class discussion and critical writing assignments based on the course reading. Whether taken individually or as parts of an integrated sequence, ENG 210 and 211 will provide students with a broad knowledge of English literary tradition. Both courses satisfy the university's Group Requirement in the Arts and Letters category.

**Gen Ed; Elective**

### **ENG 216 Survey of American Literature**

**Allison Carruth**

English 216 together with 215 forms a two-part chronological survey of the principal works of American literature from its beginnings to the present. These courses can be taken as a sequence, or they can be taken individually. ENG 215 covers the period from the pre-colonial era through 1850, with emphasis on such writers as Mary Rowlandson, Edward Taylor, Jonathan Edwards, Nathaniel Hawthorne, Benjamin Franklin, Thomas Jefferson, Washington Irving, Edgar Allan Poe, Henry Thoreau, Ralph Waldo Emerson, and Herman Melville. ENG 216 covers the period from 1850 to the present, with emphasis on such writers as Mark Twain, Charles Chesnut, Henry James, Kate Chopin, Stephen Crane, Langston Hughes, Darcy McNickle, William Faulkner, Ernest Hemingway, Kurt Vonnegut, Gloria Anzaldua, Leslie Marmon Silko, and Louise Erdrich. Both courses incorporate works of prose, poetry, and drama, and both attend closely to philosophical, political, and cultural events that run parallel to developments in American literary history. Students will sharpen their interpretive, analytical, and argumentative skills through class discussion and critical writing assignments based on the course reading. Whether taken individually or as parts of an integrated sequence, ENG 215 and 216 will provide students with a broad knowledge of American literary tradition. Both courses satisfy the university's Group Requirement in the Arts and Letters category.

**Gen Ed; Elective**

### **ENG 221 Introduction to the English Major**

**Lara Bovilsky**

### **ENG 230 Introduction to Environmental Literature**

**William Rossi**

English 230 surveys four centuries of writing, in both British and American traditions, that represents human relations to the natural world. Reading classic as well as little-known works in the major genres of poetry, non-fiction, and fiction, the course focuses particularly on how writers have appropriated pastoral literary forms and themes to suit their own cultural perspectives and literary purposes. Required texts may vary from term to term. ENG 230 is an interdisciplinary course that will introduce students to a major motif in literary studies and provide them with a solid foundation in the field of Environmental Studies. Analytical and descriptive writing assignments will challenge students to develop their critical and expressive skills, while quizzes and in-class exams measure the depth and extent of their engagement with the course reading. ENG 230 satisfies the university's Group Requirement in the Arts and Letters Category. \* This Section will be restricted to students who are enrolled in the Society of College Scholars.

**Gen Ed; Elective**

### **ENG 245 Ethnic American Literature: Introduction to Chicana/o Literature**

**David Vazquez**

Chicano/as and Latino/as have lived and worked in the United States since at least the early part of the Nineteenth Century. During our time here, Chicano/as and Latino/as have produced a number of literary texts and critical works designed to document and concretize our experiences as racialized subjects. In this course we will read a variety of theoretical and literary texts that seek to answer the following questions: Who are Chicano/as (Mexican Americans)? What does it mean to be a Latino/a in the United States at this time? What are the differences between Chicano/as and Latino/as? What are the similarities? What historical trajectories shape(d) our lives? How do Chicano/as and Latino/as continue to evolve and change as a group in the U.S.?

**Elective; Multicultural**

- ENG 245 Ethnic American Literature: Introduction to Native American Literature** **Gordon Sayre**  
 A survey of Native American literature from origin stories to contemporary novels. Authors will include N. Scott Momaday, Louise Erdrich, D'Arcy McNickle, and Sherman Alexie.  
**Elective; Multicultural**
- ENG 260 Media Aesthetics** **Kathleen Karlyn**  
**Elective**
- ENG 266 History of the Motion Picture** **Michael Aronson**  
 English 266 together with 265 forms a chronological survey of the evolution of cinema as an institution and an art form. The courses can be taken individually or as parts of an integrated sequence. ENG 265 moves from the origins of cinema in the late 19th century through World War II; ENG 266 covers the post-World War II period through the present. The primary texts for the course are the films themselves, but supplementary readings will also be assigned. Students will submit a media journal and a term paper, and there will be two exams. The aim of each course is to develop interpretive skills relevant to the study of film by examining the history of major movements in Hollywood and world cinema. As a broad introduction to interpretive, theoretical, and institutional issues that are central to the study of film, both courses satisfy the university's Group Requirement in the Arts and Letters category.  
**Gen Ed; Elective**
- ENG 316 Women Writer' Forms: Proper & Improper Women** **Katherine Brundan**  
 This course examines the construction of femininity as seen through the eyes of nineteenth-century women novelists. In particular, we will consider the distinction between "proper" and "improper" femininity, as novelists grappled with and challenged the demure and domestic ideal of womanhood, producing heroines prone to emotional outbursts, sensational behavior, and even criminal deviancy. We will consider to what extent even apparently well-behaved heroines may challenge their social reality, as well as exploring sexually independent, "monstrous" female characters. Along with Charlotte Brontë's Gothic-influenced *Villette*, and notorious women's "sensation" novels of the nineteenth century depicting sexual transgression, madness, and violence. Critical and contextual readings will underline our discussions, which will consider the literary marketplace and reception (hostile or otherwise) for female novelists.  
**FEW; 1789+**
- ENG 321 English Novel** **Staff**  
**1500-1789**
- ENG 340 Jewish Writers** **Staff**  
**FEW; 1789+**
- ENG 391 American Novel** **Henry Wonham**  
 English 391 together with 392 forms a chronological upper-division survey of the American novel from its beginnings in the 19th century to the present. These courses can be taken as a sequence, or they can be taken individually. ENG 391 covers the 19th century, while ENG 392 covers the 20th. No prerequisites are required, but students should be capable of advanced university-level work in literary studies. Although readings focus on a specific period, both courses challenge students to locate American fiction within broadly conceived historical, social, and political contexts. As concentrated surveys of major American fiction, both courses satisfy the university's Group Requirement in the Arts and Letters category.  
**Gen Ed; 1789+**
- ENG 392 American Novel** **Enrique Lima**  
 English 392 together with 391 forms a chronological upper-division survey of the American novel from its beginnings in the 19th century to the present. These courses can be taken as a sequence, or they can be taken individually. ENG 391 covers the 19th century, while ENG 392 covers the 20th. No prerequisites are required, but students should be capable of advanced university-level work in literary studies. Although readings focus on a specific period, both courses challenge students to locate American fiction within broadly conceived historical, social, and

political contexts. As concentrated surveys of major American fiction, both courses satisfy the university's Group Requirement in the Arts and Letters category.

**Gen Ed; 1789+**

**ENG 394 20<sup>th</sup> Century Literature**

**2 Sections**

English 394 together with 395 forms a chronological upper-division survey of modern literature from America, Britain, and Europe. Both courses incorporate works of prose, poetry, and drama, and both attend closely to philosophical, political, and cultural events that run parallel to developments in 20th century literary history. These courses can be taken as a sequence, or they can be taken individually. ENG 394 covers the period from 1890 through 1945; ENG 395 covers the period from 1945 to the present. No prerequisites are required, but students should be prepared for advanced university-level work in literary studies. Although readings in each course focus on a relatively narrow fifty-year period, both ENG 394 and 395 address issues, movements, and intellectual trends (Freudianism, Marxism, Fascism, Existentialism, for example) that are central to 20th century intellectual history more generally. As parts of a broad survey of major European, British, and American literature, both courses satisfy the university's Group Requirement in the Arts and Letters category.

**Gen Ed; 1789+**

**ENG 395 20<sup>th</sup> Century Literature**

**Allison Carruth**

English 395 together with 394 forms a chronological upper-division survey of modern literature from America, Britain, and Europe. Both courses incorporate works of prose, poetry, and drama, and both attend closely to philosophical, political, and cultural events that run parallel to developments in 20th century literary history. These courses can be taken as a sequence, or they can be taken individually. ENG 394 covers the period from 1890 through 1945; ENG 395 covers the period from 1945 to the present. No prerequisites are required, but students should be prepared for advanced university-level work in literary studies. Although readings in each course focus on a relatively narrow fifty-year period, both ENG 394 and 395 address issues, movements, and intellectual trends (Freudianism, Marxism, Fascism, Existentialism, for example) that are central to 20th century intellectual history more generally. As parts of a broad survey of major European, British, and American literature, both courses satisfy the university's Group Requirement in the Arts and Letters category.

**Gen Ed; 1789+**

**ENG 399 Sp St: Poetry Early Modern  
1500-1789**

**Mackay, Daniel**

**ENG 399 Sp St: Globalization & Chinese Cinema**

**David Li**

This class studies the phenomenon known as globalization through the lens of contemporary Chinese language cinema. We shall sample films from mainland China, Taiwan, Hong Kong, and Chinese America to see how political and economic forces impact changes of culture as a way of life, as experience of time and space, and as expressions of desires. Close analyses of the film texts shall shed light on the consequences and contestations of the dominant cultural logic that drives world affairs (as well as affairs of the heart), i.e. neoliberal/global capitalism.

**Elective**

**ENG 407 SEM: Transnational Indigenous Novels**

**Enrique Lima**

The representation of the Indigenous peoples of the Americas is one of the central issues of the literature of the hemisphere. From the need to justify and rationalize the genocide and displacement of native peoples, to the persistence of an ambivalent fascination with Indians, to the aesthetic experimentation with native epistemologies, and, finally, to the contemporary reassessment of Native social and literary history, the broad geographic and historical distribution of the contested representations of indigeneity is crucial for understanding the development of the literature of the Americas. In this course we will address this "Indian problem" by reading South, Central, and North American novelists. Possible writers we will read include: José María Arguedas, Rosario Castellanos, Victor D. Montejo, Leslie Marmon Silko, Louise Erdrich, and James Welch.

**FEW; 1789+**

**ENG 410/510 Survey Irish Literature: 1945-present**

**Mark Quigley**

This course will trace the development of Irish literature as Ireland emerges from the turbulence of the struggle for independence that defined Irish culture during the early part of the century and tries to come to grips with the challenges of modern nationhood and the mixed political and cultural legacies of postcoloniality and writing in the wake of Yeats and Joyce. We will examine how Ireland moves from being a country largely defined by a rural agricultural society and traumatized by the almost-constant hemorrhage of emigration and the ongoing political violence in Northern Ireland to assuming its current status as a sleek, high-tech “Celtic Tiger” society hailed as a key site within the contemporary networks of globalization.

How has Irish culture weathered these wrenching changes over the past sixty years and what relationship do they have to the anti-colonial struggles and defining political and cultural movements of the preceding half-century? We will explore these questions by reading a range of texts that register the effects of emigration and the unrest and political violence of the Northern Irish “Troubles” and chart the profound changes in Irish understandings of gender, race, and sexuality during this period. Considering alongside these historical developments, the developments in literary form and the shifting roles played in late-twentieth-century Irish literature by the former colonial elite and by writers working in Gaelic, we will address the ways in which more recent Irish writing both conforms to and defies the model of other postcolonial literatures.

As we consider these questions, we will examine the work of writers such as Edna O’Brien, Seamus Deane, Seamus Heaney, Christina Reid, Brian Friel, Anne Devlin, Ciarán Carson, Maeve Kelly, Nuala Ní Dhomnaill, Cathal Ó Searcaigh, Dermot Bolger and Roddy Doyle.

1789+

**ENG 413/513 Theories of Literacy Theory** **Suzanne Clark**

**ENG 427 Chaucer Pre-1500** **Anne Laskaya**

**ENG 429/529 Old English II: Poems** **Martha Bayless**

In this course we will translate, analyze, and appreciate several Old English poems, including the enigmatic "Wulf and Eadwacer," and especially the classic tale of attacking Vikings, "The Battle of Maldon."

Prerequisite: Old English I.

Elective

**ENG 431/531 Renaissance Thought 1500-1789** **George Rowe**

**ENG 436 Advanced Shakespeare 1500-1789** **Bergquist, Carolyn**

**ENG 448 Restoration & 18<sup>th</sup> Century Literature 1500-1789** **Kathleen Horton**

**ENG 468/568 Ethnic Literature: McNickle and Erdrich** **Gordon Sayre**

Both D'Arcy McNickle and Louise Erdrich were born into métis or mixed-blood families on the northern plains, and wrote novels about the life of native and immigrant peoples in and around a fictionalized reservation; the Flathead Reservation in Montana and the Turtle Mountain Reservation in North Dakota. Both have written children's books in addition to novels, poetry or works of history. By reading several novels by each author, we will have the opportunity to explore the dominant themes and motifs in the work of each, and to learn about Native American history in general. The amount of reading is substantial, but these novels will be a pleasure for most of you.

FEW; 1789+

**ENG 479/579 Major Authors: Hemingway & Fitzgerald** **George Wickes**

We will study a selection of the best stories and novels by the two leading American writers of fiction who emerged in the 1920s and who in a sense epitomize that decade, F. Scott Fitzgerald as the chronicler of the Jazz Age and Ernest Hemingway as the exemplar of the lost generation.

1789+

**ENG 479/579 Major Authors: Virginia Woolf****Louise Westling**

Following Woolf's development as a writer from her first mature novel to her last, this course concentrates on reading her work closely, and at the same time understanding its relationship to the rich ferment of British and Continental Modernism of which it was a vital part. Woolf lived her writing life in the midst of the most influential group of Modernist artists and thinkers in England---the Bloomsbury Group that included E.M. Forster, Leonard Woolf, T.S. Eliot, J.M. Keynes, Roger Fry, Vanessa Bell, Duncan Grant, and Lytton Strachey. She defined her work in concert with but also in resistance to aesthetic movements of her youth, her brother's Cambridge friends, her sister's painting, and her father's intellectual inheritance. In 1908 she said she wanted to "achieve a symmetry by means of infinite discords . . . some kind of whole made of shivering fragments." Absorbing lessons from painting, physics, biology, music, and political theory as well as literary experimentation, her work anticipated many of the concerns of our own day. Her novels and essays dislocate narrative authority, explore subjectivity and epistemology, critique the culture of militarism, and embrace truly democratic perspectives on human experience.

FEW; 1789+

**ENG 493/593 Modern Rhetorical Criticism Theory****John Gage****ENG 608 Colloquium in Poetry & Poetics****Forest Pyle****ENG 611 Composition GTF Sem II****James Crosswhite****ENG 615 Advanced Studies in Literary Theory: Queer Theory & its Discontents****Michael Hames-Garcia**

This course will address critical theories of sexuality, with an eye toward their intersections with each other and with theories of class, coloniality, gender, race, and ethnicity. The academic field of "queer theory" was christened in the early 1990s and citation practices quickly ensconced a holy trinity of foundational theorists: "Foucault, Sedgwick, and Butler." This course will study the emergence of queer theory (including texts by these three theorists), but alongside other intellectual traditions that preceded, emerged alongside, followed, and/or overlapped with it: e.g., lesbian feminism, women of color feminism, transnational feminist theory, gay liberation theories, queer postcolonial studies, and queer of color critique. Many of the readings are textually dense and presume some previous knowledge of literary theory and/or continental philosophy. Students should therefore plan to devote some extra time to reading for this course. Texts might include the following: Foucault's *History of Sexuality*; Sedgwick's *Epistemology of the Closet*; Butler's *Gender Trouble* and/or *Bodies That Matter*; Muñoz's *Disidentifications*; Garber's *Identity Poetics*; Stoler's *Carnal Knowledge and Imperial Power*; Johnson and Henderson's *Black Queer Studies*; Ferguson's *Aberrations in Black*; and/or Frye's *Politics of Reality*.

**ENG 620 Medieval Literature: Chaucer & Dante****Warren Ginsberg**

We will examine works by the two greatest poets of the Latin Middle Ages, Dante and Chaucer, as well as some of the modes of criticism that have been brought to bear on them. From Dante we will read *Vita Nova* and selections from the *Commedia*; from Chaucer, we will read some early works that show Dante's influence ("The Book of the Duchess," "The House of Fame"), and *Troilus and Criseyde*, and selections from *The Canterbury Tales*. We will read Dante in translation (with facing Italian for the *Comedy*), Chaucer in Middle English.

**ENG 645 18<sup>th</sup> Century Literature: The Eighteenth Century in/and Theory****Elizabeth Bohls**

Theorists of various stripes have seen the eighteenth century as a time of significant change – epistemological, social, cultural and political – for Britain and Europe. We will read theoretical materials alongside primary literary texts in several areas of interest. We'll begin with the concept of enlightenment as defined by Kant and glossed by Foucault, and then consider its "shadows," in particular early writings on race. We will then trace the modern public sphere, whose transformation Jürgen Habermas locates in London coffeehouses and Paris salons, through the periodical essays of Addison and Steele. Other topics include the emergence of media culture through the popular novels of Eliza Haywood and the panopticism of Adam Smith's moral philosophy. We will end with a unit on postcolonial studies, reading Mary Wortley Montagu, Edmund Burke, and Jane Austen in conjunction with theorists such as Said, Spivak, and Sara Suleri.

**ENG 650 19<sup>th</sup> Century Literature: Thoreau's Modernities****William Rossi**

This seminar will attempt to combine sharp focus on a single author's career with a broad contextual frame of analysis applicable to other writers of his time, place, or philosophical orientations. We will study Henry Thoreau's major writings in relation both to the American Transcendentalist movement in which they were written and to defining moments in the history of their 19<sup>th</sup>, 20<sup>th</sup>, and 21<sup>st</sup> century reception. At the same time, we will be concerned to assess how Thoreau's books and essays register, resist, and redirect the various forces of modernization they seek to engage, including the diverse ideals associated with political autonomy, specialization, science, and especially secularization.

Primary readings may include: *A Week on the Concord and Merrimack Rivers* (selections), "Civil Disobedience," "Slavery in Massachusetts," "Walking," *Walden*, *Cape Cod*, "Wild Apples," "Autumnal Tints," and "The Succession of Forest Trees," among others.

#### **ENG 660 Writing Queer, 1880-1960**

**Mary Wood**

This seminar will explore transatlantic queer modernism as it developed during this crucial period when the writings of Krafft-Ebing and other sexologists were gaining popularity and challenging the dominance of religious discourse over sexuality. We will examine conversations among texts and writers in the context of changing understandings of sexuality within modernism on the one hand and present-day re-readings by queer theorists on the other. Selected writers will include Sui-Sin Far, Djuna Barnes, Oscar Wilde, Andre Gide, Herman Melville, Nella Larsen, Langston Hughes, James Baldwin, excerpts from *The Ladder*.

#### **ENG 670 Modern Literature: W.B. Yeats: Man, Mage, Myth**

**Mark Quigley**

This seminar will examine the prolific writing and remarkable cultural legacy of W.B. Yeats. We will explore the long trajectory of his half-century poetic career as he moves from the romantic nationalism of the Celtic Twilight to the modernism of his later career. Considering his role as the central figure of the Irish Literary Revival, we will reflect on his approach to the question of how to develop a distinct national literature within the context of a late-imperial paradigm and how this, in turn, shapes the contours of writing and culture in the postcolonial era. How might we understand Irish writing "after Yeats" and in what ways might the Irish "Counter Revival" and the ongoing debates over Yeats's legacy illuminate some of the broader struggles within postcolonial literary aesthetics, both in Ireland and elsewhere? As part of this exploration, we will look at Yeats's dramatic works and his often controversial role in founding and developing the world-renowned Abbey Theatre. We will also look at selections from Yeats's mystical and autobiographical writing as a means of tracing some of the broader sources giving rise to his intricate theories of history and aesthetics and the ways both shaped his politics in ways that were at once fascinating, strange, and disturbing.

#### **ENG 670 Modern Literature: Evolution & the Modern**

**Suzanne Clark**

*Readings:* Darwin, and texts by figures who were arguing about the theory of evolution and working out its implications: William James (*Varieties of Religious Experience*), anarchist evolutionary theorist Pyotr Kropotkin (*Mutual Aid*), together with well-recognized modernist texts differently influenced by the Darwinian revolution and by the materialist and pragmatist turn (for example: Eugene O'Neill, Gertrude Stein, Willa Cather, Robert Frost, William Carlos Williams, Ezra Pound, Zora Neale Hurston, Ursula Le Guin). Texts from other writers will help us understand developments: Freud, Skinner.

*Assignments:* Class presentations, annotated bibliography, research paper.

This class will pursue an investigation into how Darwinian evolution entered into the rhetoric and discourses of 20<sup>th</sup> century modernism and modernity. In the 19<sup>th</sup> century one effect of Darwin could be seen in the "Death of God" effected by naturalism and a materialist science—the fatalism of naturalist writers from Zola and Hardy to Jack London, the radicalism of Nietzsche.) Another was certainly to buttress the case for Spencerian cultural evolution, or "progress". However, as this class will trace, the revolutions in poetics and the arts associated with twentieth century modernisms were "new" with a difference; in an anarchism of style and often of politics, cut loose not only from 19<sup>th</sup> century moral considerations, but also from traditional formal structures of literature, and emulating scientific skepticism about causal narrative. The turn to the "modern" found cultural, literary and religious history taking up the objective methods not of theology but of science. The turn was perhaps to the materiality of art—to paint, forms, language, bodies, the technical reproduction of movement in film. It was not only anarchic, but—especially in the (Darwinian) influence of William James—*pragmatist*, as Louis Menand's *Metaphysical Club* demonstrates.

Evolution carries into the modern both a revolutionary, anarchic freedom from narrative, especially from narratives of progress, and a dangerously credible idea of evolutionary "fitness" that joined cultural and biological evolution together and produced efforts to improve the human that involved eugenics and racism. Race is at the center of debates.

Finally, note that the arts and the new technologies of representation—photography and especially film—count a great deal in this history. The “modern” is a rupture with the traditions and proprieties of representation. That rupture is visible in the way insects and animals are illustrated –not in the moralizing narratives of emblem books and bestiaries, but as objects laid out for maximum visibility from all perspectives. I’d argue that modern art is influenced by scientific and technical illustration—see, for example, the work of Max Ernst—and, of course, by the entry of art into what Walter Benjamin called “the Age of Mechanical Representation.” So you will be encouraged to take this into account, to conceive of projects that include the visual.

**ENG 695 Film Studies: Cinema & Modernity**

**Michael Aronson**

Already my eyes and ears too, from force of habit, are beginning to see and hear everything in the guise of this rapid, quivering, ticking mechanical reproduction. I don’t deny it; the outward appearance is light and vivid. We move, we fly. And the breeze stirred by our flight produces an alert, joyous, keen agitation, and sweeps away thought...Outside there is a continuous glare, a incessant giddiness: everything flickers and disappears...All this furious haste is not natural, all this flickering and vanishing of images; there lies beneath it a machine that seems to pursue it, frantically screaming.

- Pirandello, *Shoot! The Notebooks of Serafino Gubbio, Cinematograph Operator* (1915)

This seminar seeks to explore the thesis that “modernity can best be understood as inherently cinematic.” The modern impulse gave us captivating technology and dark anxiety, rampant mobility and a world filled with strangers, the futuristic city and a fragmentation of experience individual and collective. Into this amalgamation of cultural, technical, and philosophical richness came the movies—the quintessence of modernism—with a vast public appeal and a jarring new vision of what life could be.

Whether by displaying new gender and class identities, by describing relations between the individual and the state, or by illuminating the speed and freneticism that was rapidly becoming a part of everyday life, this seminar will historically analyze and critically assess the relationship between the emergence of film and the broader culture of modernity as it developed in the late 19<sup>th</sup> and early 20<sup>th</sup> century.

---

**FLR 199 Sp St: Voices of Africa  
Elective**

**Lisa Gilman**

**FLR 199 The Folktale: From Mother Goose to Disney**

**Camilla Mortensen**

This course is a cross-cultural examination of the folktale. We will follow more commonly known tales such as Cinderella across space and time and explore less widely known tales as well. The course will explore theories for understanding these tales from feminist perspectives to structural and psychoanalytic theories. Students will become familiar with common folktale motifs as well as influential folktale collectors and scholars. We will analyze the continuing influence of this folk tradition on popular culture and in literature.

---

**WGS 352 Women's Lit**

**Judith Raiskin**

In this class we will focus on theoretical insights offered by 20th-century women writers as well as by feminist literary critics. We will explore some of the formal aspects of literary representation and why literature is such a powerful mode of expression. Among the questions we will consider are: What is the relationship between gender and writing? What do women need in order to write? How well (or poorly) do literary traditions fit the expression of women’s experiences? How do women challenge these traditions? What (if anything) constitutes “women’s writing”? What are the gender politics of literacy? How do race, class, and sexuality shape literature by women? Is literature a form of feminist theory? Is literature a form of political activism? One of the themes that recurs for much of the fiction we will read is the politics of literacy and literary representation; we will explore how each writer understands the power of literature in social relations.