

English Department

Spring 2016 Descriptions

English 50 (13227)

Mythology

(4)

What did the Greeks and Romans really think about the gods? How did they envision their interactions with divinities and other powerful forces in their world? What did they imagine about humans whose exceptional powers elevated them to the special status of hero or heroine? We will examine how the traditional stories on those questions were told in literature, in particular in Homer's *Odyssey* in the early period of Greek history, in the dramas of Euripides in fifth-century B. C. Athens, and in Ovid's *Metamorphoses* in the age of Augustus in Rome. Other imaginative expressions of these myths will be explored through images from Greek and Roman art. **Cross-listed with CLSS 50.**

MW 12:45-2:00

Pavlock

English 100 (10260)

Working with Texts

(4)

A course to help students to become, through intense practice, independent readers of literary and other kinds of texts; to discern and describe the devices and process by which texts establish meaning; to gain an awareness of the various methods and strategies for reading and interpreting texts; to construct and argue original interpretations; to examine and judge the interpretations of other readers; to write the interpretive essay that supports a distinct position on some literary topic of importance; and to learn to find and assimilate into their own writing appropriate information from university library resources. To be rostered as early as possible in the English major's program.

TR 1:10-2:25

Foltz

English 104 Imaginary Friends with Benefits and Other Virtual Relationships on (13228)

Film (4)

This course will explore stories that films and television shows tell about human relationships with computers, robots and avatars, giving particular attention to the gendered construction of artificial intelligence. Films include *Ex Machina*, *Her*, *Unfriended*, *Avatar*, *Blade Runner*, and *The Matrix*. The course will also ask you to examine your own relationships with hardware, software and representations of yourself and others on social media. Readings include works by Stephen Hawking, Sigmund Freud, Sherry Turkle, and journalism about technology and contemporary society. **Cross-listed with WGSS 104.**

MW 2:35-3:50/lab M 7-10

Handler

English 115 (12787)

Literature of Contagion

(4)

Epidemics—historical or fictional—produce narrative. The Black Death, cholera, influenza, AIDS, and other infectious diseases can raise dystopic and apocalyptic visions of human society or offer inspiring tales of human compassion. Pitting humans against one another in a struggle for survival, epidemics incite fear-based prejudice and

"othering," expose problematic social assumptions, and thus provide an opportunity for a range of social criticism. In this course we will explore the possibilities for social critique offered by literature of contagion from a variety of periods and locations. Readings will include Connie Willis's *Dooms Day Book*, Thomas Mullen's *The Last Town on Earth*, Tony Kushner's *Angels in America*, and José Saramago's *Blindness*, as well as relevant films. **Cross-listed with HMS 115.**

MW 8:45-10:00

Dolan

**English 124 American Lit II: The Challenges of Modernity 1865-present (4)
(10262)**

This course offers a survey of American literature from the middle of the nineteenth century to the present. We will read fiction, poetry and non-fiction by some of the most celebrated writers in the American tradition -- as well as by some authors who are less well known. We will consider the large social, political and psychological questions that have preoccupied American writers since the Civil War, including the ongoing contradictions of race relations in the U.S., the extraordinary transformations in attitudes about gender and sexuality, and the hopes and crises that have accompanied industrialization. We will consider the evolving literary strategies employed by American writers in order to explore these questions, from the era of realism to the revolutionary moment of modernism and on to the post-modern experiments of our own time. Each of you will be encouraged to read individual texts with care and precision, in order to learn what these texts have to tell us about American life in the last century and a half -- and also in order to learn what it is about stories and poems that most moves and delights you.

TR 1:10-2:25

Moglen

**English 126 British Lit II: Paperback Writers - The Emergence of Popular Genres (4)
(11571)**

This course will explore the emergence and evolution of several popular genres, including science fiction, crime/detective/spy fiction, and romance fiction, which all emerged for the most part in their modern form in nineteenth century and remain quite popular today. What were the literary and publishing conditions that led these various popular genres to all emerge around the same time? What is the relationship between popular genres and "serious" literary fiction? What are the differences between British and American approaches to the popular genres? Finally, how have these popular genres evolved since the 19th century? Authors we will read include Jules Verne, H.G. Wells, Edgar Allen Poe, Arthur Conan Doyle, Georgette Heyer, and Graham Greene. Alongside novels and short stories by these well-known writers, we will spend some time exploring mass-market pulp magazines and book series dedicated to the various popular genres. While our focus will be on the history of the popular genres, we will end with a discussion of present-day developments in the popular genres, especially as they continue to exert an influence on our culture, especially via television and the movies.

TR 2:35-350

Singh

English 189 **The UFO Controversy: The Classic Cases** **(4)**
(12384)

In-depth analysis of the most significant claims for extraterrestrial contact from ancient aliens to the present day. Let's face it, if we are being visited, school's out! Who is making such claims? What evidence is there for such events? What is the basis for claims of authenticity? How are such claims answered? Lots of serious stuff to chew on.

MW 8:45-10:00

Gallagher

English 197 **Satan in Literature and Culture** **(4)**
(13230)

The Devil.... Lucifer.... Satan. The greatest trick the Devil ever pulled was convincing the world that he didn't exist. We'll look for his hoof-prints throughout four centuries of western history, finding him in places as varied as Christopher Marlowe's *Dr. Faustus* to William Peter Blatty's *The Exorcist*. Through it all we'll focus on the cultural, religious, and literary implications of one of history's most fascinating characters, hoping to answer the question of why the Devil always gets the best lines. **Cross-listed with Religion 197.**

TR 9:20-10:35

Simon

English 201 **Walking in Literature and Life** **(4)**
(12385)

People walk to get from one place to another, obviously, but walking can also have experiential and existential significance. Walking can be a pilgrimage, a hike, or a protest march; it can involve a determined quest, a difficult challenge, a meditative experience, or aimless wandering. People walk in the wilderness and in cities, along familiar paths and in unexplored terrain. We will read (and write) a series of reflective essays and personal narratives that focus on the experience of walking. **Fulfills elective requirement.**

MW 11:10-12:25

Kroll

English 297 **Latin American Fact & Fiction** **(4)**
(13691)

This class couples a survey of Latin American literature in translation with an interdisciplinary approach to the study of Latin America. Departing initially from readings of literary and cinematographic works, our analyses will engage methodologies from multiple disciplines including history, sociology, and cultural studies. Accordingly, this course will examine critical developments in Latin American aesthetics along with the cultural climates in which they matured. This course assumes no prior study of Spanish, Portuguese, or Latin American culture. **Fulfills elective requirement.**

MW 11:10-12:25

Bush

English 303 **Grimm's Tales: Folk, Feminism, Film** **(4)**
(12792)

A cultural history of the fairy tales of the Brothers Grimm, in the context of the literary fairy tale in Germany and its European roots. We will analyze how folktale types and gender stereotypes developed and how gender, class, and race affect our views of fairy tales, as modern authors rewrite classical tales. Taught in English. German language students will receive a German component. **Cross-listed with GCP 303, German 303, WGSS 303. Fulfills elective requirement.**

MW 2:35:350 **Stegmann**

English 304 **Jane Austen** **(4-3)**
10(13692) 11(13693)

This course offers a focused study of Austen's six complete novels as well as a consideration of her juvenilia and incomplete works. We will examine the cultural context of Austen's work, relevant contemporary writers, and her own development as a novelist. **Cross-listed with WGSS 304-10&11. Fulfills British 1660-1900 requirement.**

TR 9:20-10:35 **Kramp**

English 304 **Queer Couples in Modernism** **(4-3)**
12(13697) 13(13698)

From biographical materials (and in some cases, court documents), it's well known that several well-known writers in the early twentieth century were in long-term, same-sex partnerships – some of them effectively married, while others had more complex and unstable arrangements. This course explores the links between what we know about the private lives of modernist writers and their revolutionary published works. How did modernist writers represent same-sex desire and love given laws against “sodomy” that were prevalent in both the United States and England at the time? What were the lives of queer couples in the 1910s, 20s and 30s actually like? Some writers whose lives and works will be explored in depth include Gertrude Stein, Virginia Woolf, Hilda Doolittle (H.D.), E.M. Forster, Djuna Barnes, Carl Van Vechten, Claude McKay, and Langston Hughes. To better understand the historical context, we will also discuss the evolution of anti-sodomy laws and the lingering impact of the public trial of Oscar Wilde on these writers' careers. **Cross-listed with WGSS 304-12&13. Fulfills 20th Century requirement.**

TR 10:45-12:00 **Singh**

English 318 **Imagining Freedom: 19thC African-American Lit & Politics** **(4-3)**
10(13274) 11(13696)

This course will provide an interdisciplinary survey of African-American literature and politics from the 1820s to the turn of the twentieth century. We will read diverse texts, including autobiographical slave-narratives, novels and poems, protests against slavery and lynching, demands for political equality, calls for slave rebellion and appeals for inter-racial cooperation. We will read some of the most famous writings in the African-

American tradition, including works by Sojourner Truth, Frederick Douglass, Harriet Jacobs, Booker T. Washington and W. E. B. Du Bois. (Other readings will include works by David Walker, Maria Stewart, Henry Highland Garnet, Harriet Wilson, T. Thomas Fortune, Ida B. Wells, and Charles Chesnutt.)

By listening to spirituals and work-songs, we will also attempt to hear the aspirations of those who endured the experience of slavery and its aftermath, as they have been handed down through vernacular musical traditions. Throughout the term, we will focus on the varied efforts of African Americans to imagine the possibility – and the content – of freedom, in the face of slavery, political disenfranchisement, economic exploitation, and racial discrimination. These imaginings of freedom are among the richest cultural legacies of the American people, and they are a necessary part of any effort to understand the contradictory history of the United States. No prior study of African-American history or culture will be required, but a willingness to engage in interdisciplinary inquiry will be expected. **Cross-listed with AAS 318-10. Fulfills American to 1900 requirement.**

TR 2:35-3:50

Moglen

English 318 #BlackLivesMatter: A Literary History of Resistance in America (4) 12 (13275)

This course will examine an African American literary history for the contemporary “Movement for Black Lives” (i.e. the Black Lives Matter movement). Formulated in the aftermath of the shooting of Trayvon Martin, Black Lives Matter organizers and activists have worked consistently to establish an intersectional emphasis on the identity politics of social justice movements. The course juxtaposes the BLM movements’ emphasis with and amongst the Black writers who have been writing about black lives mattering since the arrival of captured and enslaved Africans in America. This course is also available to graduate students who will be required to read an enhanced syllabus, give in-class presentations and write a final seminar paper. Course texts include: *Dessa Rose, A Red Record*, “The Ethics of Living Jim Crow,” *The Fire Next Time*, *Between the World and Me*, and *The View from Flyover County*. **Cross-listed with AAS 318-12. Fulfills 20th Century requirement.**

M 4-7

Peterson

English 319 Advanced Studies in the Horror Film: Horror Adaptations (4-3) 10(13704) 11(13705)

Many horror films have been inspired by novels, and this course will consider some of the most interesting adaptations. We will explore how fiction and film evoke horror differently, as well as challenge the cliché that “the book is always better.” Sometimes that’s true, but not always. More importantly, though, we’ll analyze exactly where and why particular novels and films succeed or fail, both inherently and in relation to each other. Fiction/film covered will most likely include: James Dickey’s *Deliverance* (1970), Ira Levin’s *The Stepford Wives* (1972), Peter Benchley’s *Jaws* (1974), Stephen King’s *The Mist* (1980), Tom Savage’s *Valentine* (2001), Dennis Lehane’s *Shutter Island* (2003), and Scott Smith’s *The Ruins* (2006). **Fulfills 20th Century requirement.**

TR 1:10-2:25

Keetley

English 328 **Shakespeare** **(4-3)**
10(13280) 11(13688)

In the four centuries since Shakespeare's death in 1616, his plays have been performed, adapted, quoted, and translated for audiences around the world. In this course, we will read drama and poetry that spans Shakespeare's career in order to query the significance of his works for audiences and readers in his lifetime and in ours. Our texts will include *Much Ado About Nothing*, *Twelfth Night*, *Measure for Measure*, *Othello*, *King Lear*, *The Rape of Lucrece*, and selected sonnets. As we read, we will ask why Shakespeare's works, which are the products of a specific cultural context, have become widely popular: What were the religious, political, and social circumstances of the late sixteenth and early seventeenth centuries? What is the relationship between Shakespeare's plays as we know them and the early folio and quarto texts? How do literary form and dramatic performance influence interpretation? We will also pay particular attention to Shakespeare's thematic concerns, including issues of gender and sexuality, individual and collective memory, family relationships, and—in this anniversary year—life and death. **Cross-listed with Theatre 328. Fulfills British to 1660 requirement.**

MW 12:45-2:00

Lay

English 342 **Advanced Poetry Writing** **(4-3)**
10 (13281) 11(19268)

This course is designed to be an intensive practice in the craft of poetry and study of the creative process through close readings of poems, essays on craft, and the workshopping of students' poems. The word "poet" comes from the Greek meaning "maker," and we will always precede understanding that a poem is not just an expression of an idea or an emotion, but a consciously and carefully made artifact. In addition, one of our goals this semester will be to extend your knowledge of the various formal and stylistic possibilities of the art of poetry and the choices available to each writer. Thus, we will read widely and intensively from a diverse selection of contemporary and canonical poetry, both individual poems and whole collections. Students will write in and out of class, poetry exercises as well as critical analyses, and will workshop each other's work in a supportive, respectful manner.

MW 2:35-3:50

Watts, B

English 344 **Advanced Fiction Writing** **(4-3)**
10 (13283) 11(13284)

Advanced Fiction Writing is a workshop course for writers with experience in the creation and evaluation of contemporary fiction. Students should be familiar with the fundamental concepts of the craft. Either 144 Introduction to Fiction Writing or 201 Topics in Fiction Writing are acceptable prerequisites for this course. Course work will include group collaborations, experiential learning exercises, directed readings of the works of leading contemporary authors, short exercises and assignments, performances and class lectures and the creation of three original short stories--one of which will be a digital storytelling project. The majority of class time will be devoted to fiction lab and workshop to evaluate the original writing produced by students.

T 1:10-4:00

Staff

English 391 **Visions of Evil: Four Fantasy Epics for our Time** (4)
(13707)

The Lord of the Rings, Harry Potter, The Dark Materials, and Game of Thrones all present fantasy worlds in which evil threatens to destroy civilization. What do these stories tell us about our own fears and the cultural situation of the present? We will read all of LOTR and selected books from the other three to come to an understanding of their current popularity. Writing Intensive for English Majors only. Department Approval Needed. **Fulfills 20th Century requirement.**

TR 10:45-12:00

Lotto

English 435 **Willing Faith in the Middle Ages** (3)
(13724)

"To choose dogma and faith over doubt and experience is to throw out the ripening vintage and reach greedily for the Kool-Aid." –Christopher Hitchens

The above quotation articulates some familiar assumptions and binaries when it comes to the concept of faith. Faith is equivalent to "dogma"—a set of principles established by an authority that must be accepted without critical examination to support a larger ideological system. This acceptance of faith or dogma is akin to "drinking the Kool-Aid," that is, to accepting "truths" that not only blind people to reality, but that also prevent them from acting in their own political interests. Faith, in Hitchens' imaginary, is also opposed to "doubt" and "experience." This opposition presents faith as a blind acceptance of "truth" that is somehow sealed off from a person's cognitive faculties, his/her life in the world, and his/her interactions with other people.

If we turn to the rich and diverse world of scholastic and vernacular theology in the Middle Ages, we encounter very different conceptions of faith, conceptions that often imagine faith precisely—and paradoxically—as the simultaneous experience of doubt. Approaching faith not as the passive acceptance of a predetermined truth, but as a way of being in the world, medieval writers emphasize the complexity of faith as a subjective experience, a communal practice, and a form of political engagement. Over the course of the semester we will read academic theology alongside a range of poems, plays, and mystical writings. We shall consider why medieval thinkers define faith as an intellectual virtue entailing complex interactions between reason and the will. We will consider the intricacies inherent in medieval representations of miracles, exploring why it is insufficient to see such tales as straightforward affirmations of a simple faith. We will interrogate the medieval language of faith, belief, and creed to consider how our modern terminology obscures the theological and psychological richness of faith as discussed in the medieval period. And, finally, we will turn at the end of the course to the early modern period to explore how some aspects of Reformation theology reshape medieval models of faith through a growing obsession with predestination/assurance; iconoclasm; and rejection of the miraculous.

Texts studied may include Thomas Aquinas, *Summa Theologica* (selections); Augustine, *Confessions* (Selections); Chaucer, *The Canterbury Tales* (selections); Nicholas Love, *The Mirror of the Blessed Life of Jesus Christ* (Selections); William Langland, *Piers*

Plowman, the C-text; The Shewings of Julian of Norwich; The Book of Margery Kempe; The Croxton Play of the Sacrament; The York and N-Town Mystery Plays (Selections); Selected Wycliffite Writings; Selected writings of John Calvin; William Shakespeare, The Winter's Tale.

Experience with Middle English is helpful, but not necessary! **Department Approval Required.**

MW 11:10-12:25

Crassons

English 473 The Social Networks of Nineteenth-Century American Literature (3)
(13725)

Scholars of American literature have, in recent years, leveraged the interpretive capabilities of the network form to better understand our field. We have turned to networks to understand both literary forms and textual transmission, as well as the material conditions that link texts and authors to expansive and interlocking geographic structures (roads, railroads, oceans, rivers), social systems (clubs, coteries, churches), and political entities (treaties, conventions, parties). Structuring texts, authors, and cultural formations along networked lines similarly contributes to our department's focus on Literature and Social Justice. Alexander R. Galloway, for one, has noted that "Some networks are rigid and hierarchical, while others are flexible and resist hierarchy," and some "tend to create order" while others work "to dissolve it." How networks alternately challenge and reinscribe structures of power will be a central topic of discussion as we work with texts by authors such as Herman Melville, Walt Whitman, Emily Dickinson, Edgar Allan Poe, Nathaniel Hawthorne, Harriet Jacobs, William Wells Brown, and Harriet Beecher Stowe. A portion of class will also be dedicated to working with digital tools and methods that scholars in the Digital Humanities have developed for displaying and interpreting social networks. **Departmental Approval Required.**

TR 1:10-2:25

Whitley

English 478 Beyond Postmodern Fiction: An Introduction to Recent Critical Trends in the Study of Post-1945 U.S. Literature (3)
(12795)

In the late 1980s and through the 1990s, critical discussion of contemporary U.S. literature centered upon discussions of postmodernism and literary texts that display fragmentation, bricolage, intertextuality, self-reflexivity, and irony. For some critics, postmodern fiction is defined by authors' "incredulity toward metanarratives" (Lyotard) as well as their critique of teleological understandings of history. Countering celebrants of postmodernism, critics like Linda Hutcheon argue that postmodern fiction provides a "complicit critique" of consumer culture and hegemonic narratives of national history. Others follow Fredric Jameson in claiming that postmodern parody is nothing more than pastiche, "a neutral practice of mimicry without parody's ulterior motive." This seminar will provide an intensive introduction to theories of postmodernism and literature identified with it as we explore the ethical implications of the aforementioned narrative strategies utilized in contemporary fiction. Still, because 21st century literary criticism of U.S. fiction has moved away from a fixation on postmodernism, we will trace recent

developments in criticism that are redefining the study of contemporary aesthetic production, including discussions of geopolitical and digital migrant novels, covert sphere fiction engaged with the national security state, capitalist realism and the novel of globalization, regional cosmopolitanism, and “posthuman” or “post-biological” novels. Reading for the course may include works by Robert Coover (*The Public Burning*), Don DeLillo (*Libra*), William Gibson (*Neuromancer*), Toni Morrison (*Paradise*), Richard Powers (*Galatea 2.2*), Thomas Pynchon (*Vineland*), Ishmael Reed (*Flight to Canada*), Junot Díaz (*The Brief and Wondrous Life of Oscar Wao*), Dave Eggers (*Hologram for the King*), Kathy Acker (*Empire of the Senseless*), Richard Russo (*Empire Falls*), Marilynne Robinson (*Housekeeping*) and Mark Z. Danielewski (*House of Leaves*). Although we primarily will focus on novels, we also will read theoretical essays by the critics mentioned above as well as Caren Irr, Timothy Melley, Mark C. Taylor, N. Katherine Hayles, Alison Shonkwiler, Leigh Claire La Berge, Amy Hungerford, Michael LeMahieu, Brian McHale, and Georgiana Banita, to name a few. Because this is a graduate level seminar, students should expect to read one novel a week as well as two to three critical essays. **Departmental Approval Required.**

T 4-7

Foltz

English 481
(13726)

Rhetoric & Social Justice

(3)

This course will introduce you to histories and theories of rhetoric from the classical to contemporary eras. While we will take an expansive historical approach, we will focus on those texts and contexts from the rhetorical tradition that contribute to our thinking of social justice. Drawing on thinkers including Plato, Aristotle, Isocrates, Levinas, and Derrida, we will develop versatile conceptual frameworks for and definitions of “justice,” “ethics,” and even “the social.” Because rhetoric is itself an interdisciplinary field, this class is an ideal place for you to develop and enhance your own areas of research in new and intellectually creative ways.

Representative Readings:

- Gorgias’s *Encomium of Helen*
- Plato’s *Phaedrus*
- Aristotle’s *Rhetoric & Nicomachean Ethics*
- Isocrates’ *Antidosis & Against the Sophists*
- Cicero’s *De Oratore*
- Quintilian *Institutes of Oratory* (selections)
- Nietzsche’s “Truth and Lies in a Non-Moral Sense”
- M.M. Bakhtin’s *The Dialogic Imagination* (selections) & *Art and Answerability: The Early Philosophical Essays* (selections)
- Jacques Derrida’s *Of Hospitality, Limited Inc. abc*, & “Force of Law: The ‘Mystical Foundation of Authority’”
- Emmanuel Levinas’s *Otherwise Than Being* (selections)
- Secondary material that helps explain and situate primary texts

Assignments: Short weekly response papers (about 500 words) to guide class discussion, a mid-length paper (about 2000 words) that draws on a thinker from class to develop a working definition of justice, and a course paper in which you'll be encouraged to bring some aspect of rhetorical theory to bear on your own research interests. **Departmental Approval Required.**

TR 2:35-3:50

Rollins

English 482

Literature and Social Justice

(3)

(12199) This CRN may change.

This course introduces students to theories of literature and social justice. We will address the following broad (and frequently overlapping) questions: What is social justice? How are literary forms (and literary criticism) distinctive in the ways in which they grapple with questions of social justice? How do literary forms reinforce or challenge dominant ideologies? In what ways does literature critique social injustice and imagine new models of more perfect human flourishing? How does literature generate varying emotions in its readers that might serve to promote (or prevent) social justice? While we recognize that much literature itself rather expressly takes on the goal of furthering some idea of a “better” society, the course mostly presumes that the project of “literature and social justice” is about particular reading strategies—strategies we will unearth, debate, and try on during the course of the semester. **Departmental Approval Required.**

W 1-4

Gordon/Keetley