

Spring 2017

Course Descriptions

English 50
(12829)

Classical 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 (12677).**

MW 8:45-10:00

Pavlock

English 89
(13900)

"Close Encounters" of Three Kinds: Aliens, Time, Artificial Humans

(4)

In this course we will focus on three hypothetical encounters—with aliens, time, and artificial humans. These encounters figure prominently in science fiction literature and film because they challenge humans' assumptions about themselves and their place in the universe. For each encounter (unit) we'll read a novel or story and view two feature films. In the Aliens unit we'll read *Ender's Game* and watch "Close Encounters of the Third Kind" and "District 9." In the Time unit we'll read "Story of Your Life" and view "Interstellar" and "Cloud Atlas." In the Artificial Humans section of the course we'll read *Do Androids Dream of Electric Sheep* and watch "Blade Runner" and "Ex Machina." In each unit there will be supplementary reading assignments, projects, quizzes/tests, and papers.

MW 11:10-12:25

Kroll

English 96
(13697)

Shakespeare's Teenagers

(4)

There was no such thing as a teenager in Shakespeare's England; the word doesn't enter the English language until the 20th century. Yet present-day writers and filmmakers often cast Shakespeare's young adults as teenaged characters, using adaptations to tell the story of today's teens coming of age. In this course, we'll study several Shakespeare plays and current versions them, including film, fiction, music and even a production of *Romeo and Juliet* conducted entirely over Twitter. Why do so many artists choose to represent present-day teen culture through Shakespeare? And can the notion of a "teen" protagonist productively be applied to Shakespeare's plays? **Cross-listed with THTR 96 (14151).**

TR 10:45-12:00

Weissbourd

**English 100
(10255)**

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.

MW 11:10-12:25

Crassons

**English 104-10
(12830)**

LGBTQ Memoir

(4)

From the 1980s to our current moment, diverse LGBTQ authors have turned to the genre of memoir as a political tool to highlight the challenges that we face both inside and outside of our communities. Frequently documenting the struggles of coming out to family members and the pressures to conform to familial desires for normative gender performance or heterosexual coupling, LGBTQ life-writers provide intimate details of the psychological impact of homophobia and gendered norms. This attention to adolescence in many memoirs of the period serves to create a space for LGBTQ readers to reflect upon our own stories about families of origin and to reach out to educate a larger reading public in the hopes of inspiring cultural transformation and greater acceptance. LGBTQ life-writing also explores finding acceptance within loving relationships as well as community spaces that support our diverse sexual and gendered identities. In this way, LGBTQ memoirs advocate for queer spaces and relationships and use them to model the kinds of social evolution that might take place outside of our community organizations. Even as memoirists often champion LGBTQ subcultures, they do acknowledge that our own communities are plagued by racism, classism, sexism, and our own gendered norms. Thus, rather than only provide idealist visions of queer subcultures, they use the space of memoir to call for transformation within our own communities to address racism both within and outside of our organizations, to recognize and to engage with the struggles of working class and impoverished community members, and to work to create more inclusive spaces for trans folk as well as bisexual and pansexual people. By reading a variety of memoirs by Cherríe Moraga, Audre Lorde, Eli Clare, Janet Mock, and others, this course will explore the political aims and narrative strategies of LGBTQ life-writers from the 1980s into the 21st century. This course is open to *all* students who maintain an interest in engaging with deeply moving and powerful diverse LGBTQ writers. **Cross-listed with WGSS 104-12 (14170)**

MW 12:45-2:00

Foltz/Fullerton (Director of the Pride Center)

**English 104-11
(13932)**

What Does Creativity Look Like? Documentary Visions

(4)

What can documentary films tell us about the nature of creativity? What defines it? Why does it matter to people? Some of the course films explore activities such as painting, music and dance that we commonly associate with the term "art." Others explore the role of creative imagination in other activities, including political dissent, online romance, and relationships with animals. Most of the course films are about people who have been marginalized because of their sex, race, class position, age, mental health or political beliefs. We will consider how these people use imaginative work to define themselves and transform their communities. We will also examine how these documentaries frame

English 202 **Latin American Fact & Fiction** **(4)**
(13916)

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. **Cross-listed with GS 202, LAS 202, and MLL 202. Fulfills elective requirement.**

MW 12:45-2:00

Bush

English 303 **Grimm's Tales: Folk, Feminism, Film** **(4)**
(12536)

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 German 303, MLL 303, MLL 403, WGSS 303, WGSS 403. Fulfills elective requirement.**

MW 2:35:350

Stegmann

English 310-10/11 **Introduction to TESOL Methods & Materials** **(4-3)**
10(12038) 11(12039)

An introduction to the principles and practices of teaching English as a second or foreign language. Topics include theories of second language acquisition, ESL/EFL teaching methodology and materials, lesson planning, and classroom observations. **Fulfills elective requirement.**

R 1:10-4:00

Murphy

English 318-10/11 **Contemporary Black Liberation Narratives (in Literature and Film)** **(4-3)**
10(12852) 11(13066)

This course examines contemporary narratives of Black liberation across multiple genres, including literature, graphic novels, film/television and music. At the intersections of African American history, the transatlantic slave trade, emergent literary genres and new media, the experiences of African Americans continue to be realized in innovative cultural contexts. Students will be required to view films and television programs in addition the readings required for the course. Class meets once per week and students will be required to attend weekly screening sessions in addition to regular class meetings. Course texts include: Kyle Baker's *Nat Turner* (graphic novel), Colson Whitehead's *The Underground Railroad*, Octavia Butler's *Kindred* (the Graphic Novel), Ishmael Reed's *Flight to Canada*, *The Roots* miniseries, WGN's *Underground* (TV) and other texts and films related to the course subject. **Cross-listed with AAS 318-11 (14157), AMST 401-10 (14173). Fulfills 20th Century requirement.**

T 1:10-4:00

Peterson

English 318-12/13 **Family, Place, Class, and Race in Contemporary American Literature** **(4-3)**
12(12853) 13(14052)

Four major American authors write about contemporary American identity-- T.C. Boyle, *The Tortilla Curtain*; Russell Banks, *Continental Drift*; Jane Smiley, *Some Luck*; and Nathan Hill, *The Nix*—and explore the overlapping issues of family, place, class, and race. **Writing Intensive. Department Approval Required.** Cross-listed with AAS 318-13 (14159). **Fulfills 20th Century requirement.**

MWF 10:10-11:00

Fifer

English 319 -10/11 **Horror in Our Decade** **(4-3)**
10(13069) 11(13070)

From the vantage point of time, it's often quite easy to see what characterizes horror films of a particular decade. But how will the current decade be understood? In this course, we will undertake an intensive analysis of horror film beginning around 2010. I will choose two-thirds of the films we'll watch in class but then you, collectively, will choose the other third. We will analyze the films we watch, considering what makes a "great" horror film—one that will likely become part of the horror film canon and that promises to help define our current decade. We will also think about a few failures. The course will involve reading about how horror of other decades has been characterized as well as reading lists, reviews and articles about post-2010 horror; we will watch about 18-20 films as a class (and you will watch some on your own); and you will write on at least 7-8 contemporary films, producing, at the end of the course, your "Top Ten" list, with a justification of your choices. **Fulfills 20th Century requirement.**

TR 10:45-12:00

Keetley

English 331-10/11 **Milton** **(4-3)**
10(13928) 11(13930)

In this seminar, we will explore the literature and politics of John Milton, the seventeenth century's blind champion of regicide, divorce, and epic poetry. Milton wrote during the English Civil War, Interregnum, and Restoration—a time of great political change and social unrest—and we will read his works with this historical context in mind. After we trace Milton's early literary and political career through his lyric poetry and polemical prose (including pamphlets written in support of divorcing his wife, freedom from censorship, and killing the king), we will devote approximately half of the course to *Paradise Lost*, a Biblical epic that imagines the entirety of human and divine history in a gripping narrative of pride, temptation, and faith. In our analysis of Milton's writings, we will pay particular attention to issues of religious liberty, political resistance and revolution, gender and sexuality, and poetic vocation. **Fulfills British to 1660 or British 1660-1900 requirement.**

TR 10:45-12:00

Lay

English 342-10/11 **Advanced Poetry Writing** **(4-3)**
10 (12855) 11(12856)

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. **Fulfills elective requirement.**

MW 2:35-3:50

Watts, B.

English 344-10/11
10(12857) 11(12858)

Advanced Fiction Writing

(4-3)

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. **Fulfills elective requirement.**

TR 2:35-3:50

Watts, S.

English 377-10/11
10(13921) 11(13922)

American Romanticism

(4-3)

Writers in the antebellum United States produced a diverse and vibrant body of literature in response to the social and philosophical issues occasioned by life in the new nation. In order to understand how this wide range of literary texts can be collectively grouped under the single head of "Romanticism," we will explore how these texts draw upon two very different aesthetic categories emerging from the Romantic focus on emotion and the imagination: sentimentalism (which values sympathy, empathy, and familiarity over formal experimentation) and the sublime (which attempts to express the awe-inspiring, otherworldly, and terrifying aspects of life through the use of new literary forms). Writers include Poe, Child, Melville, Stowe, Douglass, Jacobs, Whitman, and Dickinson. **Fulfills American to 1900 requirement.**

TR 9:20-10:35

Whitley

English 395-10/11
10(13964) 11(13966)

Foucault's Power: Sexuality, Surveillance, and Self

(4-3)

In the last century, at the intersection of multiple strands of contemporary life that are often simply indicated by nouns -- race, sex, gender, illness, identity -- Michel Foucault's writings helped to force a swerve in activist work and academic research on oppression, objectification, and subjectification. In a moment when policing and the prison industrial complex are turning citizens and non-citizens out into burning streets, we will be pursuing the possibility that there is still much to learn from Foucault's troubling the familiar notion of a sovereign subject with rights struggling against the repressive forces of the powerful.

This interdisciplinary, team-taught course will look at Foucault's writings on power, the body, and the ethics of the self, taking up topics in medical humanities, crime, immigration, surveillance, queer sexualities, race and raciology, population control, and identity formation. The course will be tracing a

wayward line of thinking through the study of Literature, Art, Music, Anthropology, Sociology, Queer and Gender Studies, and Critical Race Studies. Course readings will be taken not only from Foucault's published books, *Discipline and Punish*, *The History of Sexuality*, *Madness and Civilization*, *The Birth of the Clinic*, but also from his numerous lectures and interviews, and most especially from his posthumously published lectures which, in the last 15 years, have stimulated something of a rediscovery of the pressure of Foucault's thinking. We will consider both the development of Foucault's work and his enduring influence on culture today, and culture tomorrow. **Gordon Bearn (Philosophy) and Michael Kramp (English) Taught concurrently with Philosophy 295. Cross-listed with WGSS 395-10 (12859), WGSS 395-11 (14055). Fulfills critical theory requirement for Departmental Honors or elective requirement.**

W 1:10-4:00

Kramp/Bearn

English 396-10/11 Race and Gender in 18thC British Literature (4-3)
10(13997) 11(13998)

The Rights of Man, Thomas Paine's classic argument in defense of the individual's right to assert freedom in the face of tyranny, was a popular late-eighteenth century refrain originating from the 1789 French Revolution. But generalized arguments about individual human rights also gave rise to specific debates concerning the rights of women and Negro slaves. What rights were these individuals denied in eighteenth-century Britain and how did the period's literature reflect their dilemmas? This course will consider these questions as a way of introducing you to the study of race and gender in a British colonial context. But it is particularly concerned with occasions in literature where British writers combined simultaneous discourses about race and gender in ways that sometimes helped and at other times hindered the fights against tyranny that Negro slaves and female advocates fought. We will read plays, poetry, novels, short stories, travel literature, and non-fiction prose as well as recent theories about gender and racial construction in the eighteenth century to discuss representations of British men and women, and colonial Others like Africans, Negro slaves, Creoles and Jews. We will consider an assortment of issues ranging from slavery, anti-slavery, abolition, miscegenation, mimicry, ambivalence, hybridity, anti-Semitism, blackness and whiteness, to marriage, libertinism, and sexual double standards in a variety of canonical and obscure texts. **Writing Intensive. Department Approval Required. Cross-listed with AAS 396-10 (14066) and WGSS 396-11 (14059) and WGSS 396-12 (14062). Fulfills British 1660-1900 requirement.**

TR 1:10-2:25

Dominique

English 397-10/11 The Poetics of Blackness in Black and Latino Literature & Performance (4-3)
10(14107) 11(14108)

This is an interdisciplinary course that explores the representation and discourse of blackness in Black and Latino cultural production. Specifically the course will explore how black experiences are represented, embodied, performed, and theorized. Some authors/artists that we will analyze include: Junot Díaz, Cardi B, Beyonce, and Gloria Anzaldua among others. As part of the course students will write creatively and academically as well as be in live conversation with spoken-word poets and playwrights. **Cross-listed with AAS 397-10 (14109), LAS 397-10 (12926). Fulfills 20th Century requirement.**

TR 10:45-12:00

Zamora

English 398-10/11
10(13999) 11(14002)

Latino/a Youth Culture

(4-3)

This course seeks to engage youth literature as a means of examining major themes in the field of Latino/a Studies. We will also use comparative methodology in order to examine how Latino/a literature for youth reacts to norms within mainstream youth literature and culture. Through a combination of critical and literary theory, we will focus on works which portray themes of commodification, history, migration/immigration, colonialism, and racial, ethnic, cultural, and national identity. Assignments include a short written analysis of a text (5 pages) and a longer, research project (8-10 pages). **Cross-listed LAS 398-10 (14053). Fulfills 20th Century requirement.**

In particular, we will approach these questions throughout the course:

- How have Latino/a authors used literature for youth as a means of portraying Latino/a history?
- Is there a “brand” of “Latino/a” youth and children’s culture, including youth protagonists, favored by publishers and the public?
- How does youth literature address the socio-political and socio-cultural issues affecting Latino/as in the U.S.?
- How does this medium portray these issues differently than other literature and/or media?
- In terms of historical period, how do these texts reflect different modes of "Latinidad," American identity, and citizenship?

MW 11:10-12:25

Jimenez Garcia

English 433
(14190)

Medieval Debate Poetry: Identity and Adversarial Form

(3)

This graduate seminar examines medieval debate poetry, a genre grounded in formal discussion of a subject or question by two or more figures with alternate views. Medieval debate poetry elaborates and transforms formal models of argument used in medieval law, theology, and academic instruction, reworking their stylized rhetoric in imaginative settings and with unexpected participants: a body and soul debate which is more responsible for the moral failings that have landed both in the torments of hell after death; a father questions his recently deceased daughter about her heavenly existence and his recalcitrant grief; various species of birds gather together in Nature’s court to debate a female eagle’s choice of mate; an owl and a nightingale debate whether women are constitutionally capable of being fully ethical; and a Christian and a Jew dispute Christ’s divinity in a magical cave.

The key question in this seminar will be how the adversarial form of debate poetry expresses medieval understandings of identity, intersubjectivity, and (religious, gender, class, and species) difference. Readings in literary theories of genre and contemporary feminist accounts of intersectionality and assemblage theory will frame our conversations about the stakes of medieval debate poems like Boethius’s *Consolation of Philosophy*, *Pearl*, Chaucer’s *Book of the Duchess*, *Parliament of Fowls*, and *Legend of Good Women*, Dunbar’s *Two Married Women and the Widow*, *Sawles Warde*, *Winner and Waster*, and *The Floure and the Leafe*. In its self-conscious engagement with academic and legal forms of argument, medieval debate poetry raises questions critical to our departmental conversations about literature and social justice: How do literary forms call new kinds of knowledge into being? How do literary forms imagine new communities or social structures or critique the limitations of available models? What is the relationship among academic forms, legal forms, and popular literary forms, between theory and practice—and what do those relationships reveal about how writers (both today and in the past) understand the challenges of knowing oneself or engaging with others. No previous

experience with medieval literature or Middle English is expected. **DEPARTMENT APPROVAL REQUIRED.**

MW 2:35-3:50

Edwards

**English 445
(13987)**

The Byron Shelley Circle

(3)

In this course we will study the transgressive lives and innovative literature of the Byron-Shelley Circle during a period of their most intense creativity: 1816-1819. Mary Godwin Shelley, Percy Bysshe Shelley and Lord Byron led unconventional lives marked by tragedy and loss. Although he was married with children, Shelley had eloped with Mary Godwin in 1814. During their elopement trip, the couple read literature by her parents, William Godwin and Mary Wollstonecraft. Two years later, Shelley's first wife and Mary Godwin's half sister Fanny both killed themselves. By 1819 Mary Shelley, now married to Shelley, had given birth to four children, and lost three of them. Meanwhile, Mary's stepsister Claire Clairmont had an affair and a child with Byron.

Their literature was as intertwined as were their lives during this period. Mary Godwin conceived the novel *Frankenstein* in 1816, when she, Shelley, and Byron gathered at a house on Lake Geneva, and challenged one another to write ghost stories. By 1819, Byron and the Shelleys had each published major works and had drafted many more. We will read several of these major works, including Mary Shelley's famous novel; poetry and drama by Shelley, including "Mont Blanc," "Hymn to Intellectual Beauty," *The Cenci*, "Ode to the West Wind," and "Julian and Maddalo"; and works by Byron including *Manfred*, "The Prisoner of Chillon," and *Childe Harold*, along with biographical materials. We will also read Wollstonecraft's *Maria, or the Wrongs of Woman*, and Godwin's *Caleb Williams*, as background for the course. **DEPARTMENT APPROVAL REQUIRED.**

R 4-7

Dolan

**English 447
(13988)**

Writing Empire: Race, Gender and Power in British India

(3)

This course will explore 19th and early 20th century texts related to British colonialism with an "intersectional" lens. Broad questions to be considered include: What role did liberal 19th century British feminism play in helping to consolidate -- or critique -- an ideology of British Imperialism? How can we understand the early Indian nationalist movement specifically with regards to the representation of Hindu and Muslim women? How do interracial relationships and cross-cultural structures of desire and intimacy factor into the history of the later unraveling of the British Empire? To address these questions, we will introduce ideas from postcolonial theory and specifically postcolonial feminism, and apply them to a set of primary readings that includes both well-known authors like Rudyard Kipling, Wilkie Collins, and E.M. Forster, as well as more marginal figures like Flora Annie Steele and Pandita Ramabai. In addition to primary texts, a portion of the course will introduce students to research methods in order to access archival materials related to the British empire; this archival unit will also entail some digital humanities concepts and methods. **DEPARTMENT APPROVAL REQUIRED.**

TR 2:35-3:50

Singh

English 480
(13989)

Politics of Teaching Writing

(3)

Teaching becomes political when it has to negotiate the demands, needs, and rights of diverse groups. This course takes up issues in composition pedagogy and theory within the context of how we can best teach writing in a diverse culture. After grounding our work in a consideration of attitudes towards language and grammar, we will take up the political aspects of expressivism and style. Then we will turn to the intersecting categories of race, gender, and class to see how they shape our teaching. Finally we will analyze particular sites of writing instruction, including the basic writing program, writing centers, and literacy programs. These places are often outsiders to the first-year program, and as such sometimes operate to contain political forces. But they can also interact with the first-year program to make it more just and inclusive. **DEPARTMENT APPROVAL REQUIRED.**

TR 10:45-12:00

Lotto

English 482
(13990)

Theories of Literature and Social Justice

(3)

This course introduces students to theories of literature and social justice. We will explore questions such as these: What is literature? 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 works reinforce or challenge dominant ideologies? In what ways do literary works provide tools to map exploitative or oppressive social and economic formations? In what ways do they create practices for imagining human flourishing and more just ways of living? How do literary works produce varying emotions in readers that might serve to promote (or undermine) social justice? What role have literary works played in emancipatory and egalitarian political movements? We will consider a range of reading, writing, and teaching strategies as practices of social justice. In pursuing this inquiry, we will focus mainly on critical and theoretical readings, but we will also read a sampling of literary texts to provide common ground for our collaborative inquiry. **DEPARTMENT APPROVAL REQUIRED.**

T 4-7

Dominique/Moglen

English 491
(13991)

#WeNeedDiverseBooks and #OwnVoices: Race and Literature for Youth

(3)

Recent calls for more diversity in publishing, and literature in general, have effectively caused mainstream reevaluation of how race has systemically shaped the categorizations and foundations of literature for youth. This course will analyze past and present movements for greater diversity in literature for youth along with how these movements parallel with the creation of ethnic studies and revisions of the U.S. Canon. We will revisit "classics" of children's literature, such as *Little House in the Big Woods (1932)* by Laura Ingalls Wilder and for how they reflect national mythologies of race and Manifest Destiny, and analyze past and recent works by writers and scholars of color who centralize indigenous, African American, Latinx, and Asian American narratives about growing up "American." In terms of critical works, we will approach the area of youth literature and media from a variety of perspectives including critical race and postcolonial theory. Tentative assignments include a book review for a scholarly journal in children's literature, childhood, youth studies, and ethnic studies and a conference paper in the student's field of choice which intersects with youth literature and culture. **DEPARTMENT APPROVAL REQUIRED.**

Tentative lists of required texts:

Unsettling Narratives: Postcolonial Readings of Children's Literature (2007) Clare Bradford

Learning from the Left (2005) Julia Mickenburg
Resistance and Survival (2010) Ann Gonzalez
Racial Innocence (2013) Robin Bernstein
Little House in the Big Woods (1932) Laura Ingalls Wilder
The Secret Garden (1911) Frances Hodgson Burnett
Nilda (1973) Nicholasa Mohr
The Snowy Day (1962) Ezra Jack Keats
Monster (1999) Walter Dean Myers
Shadowshaper (2015) Daniel José Older
American Born Chinese (2006) Gene Luen Yang
How I Became a Ghost (2013) Tim Tingle
The Absolutely True Diary of a Part-time Indian (2007) Sherman Alexie
Darkroom (2012) Lila Quintero Weaver

W 4:10-7:00

Jimenez Garcia