

SPRING 2014

350 ENGLISH COURSES

PLEASE NOTE THAT ALL COURSES LISTED UNDER HEADINGS 350, 351, 353, AND 354 HAVE THE FOLLOWING PREREQUISITIES: 01:355:101 OR 355:103

PRINCIPLES OF LITERARY STUDY 01:350:219

01	M4 W2	CAC	00223	TURNER	MU-211 MU-207
02	M4 W2	CAC	00221	TURNER	MU-211 BH-211
03	M4 W3	CAC	00222	TURNER	MU-211 MU-207
04	M4 W3	CAC	00219	TURNER	MU-211 BH-211
05	W4 TH2	CAC	07488	DAVIDSON	MU-211 FH-A5
06	W4 TH3	CAC	07489	DAVIDSON	MU-211 FH-A5
09	W4 TH2	CAC	00220	DAVIDSON	MU-211 HH-B3
10	W4 TH3	CAC	06628	DAVIDSON	MU-211 FH-B6
12	MTH2	CAC	17287	JAGER	SC-101
26	TF3	CAC	13336	DOWLING	SC-221
27	TTH8	CAC	06842	PHILLIPS	MU-114

REQUIRED of all prospective English majors; should be taken in the sophomore year. The fundamental concepts and techniques of literary interpretation, with a specific focus on poetry: the nature of poetic language and the methods of analyzing figurative discourse, genre, structure, kinds of poetry; versification and the analysis of meter; the contexts of poetry (personal, cultural, historical) and the poet's work with tradition. Readings from a wide range of poets writing in English, including women and minorities, with a closing segment devoted to two particular poets (from diverse historical and cultural backgrounds) chosen by the instructor. Attendance is expected and required.

PRINCIPLES OF LITERARY STUDY 01:350:220

01	T5 W2	CAC	03557	EVANS	MU-210 FH-B6
02	T5 W2	CAC	05933	EVANS	MU-210 FH-B3
03	T5 W3	CAC	05932	EVANS	MU-210 HH-B2
04	T5 W3	CAC	00225	EVANS	MU-210 FH-B3
06	TH5 M2	CAC	05934	KURNICK	MU-210 MU-002
07	TH5 M3	CAC	16525	KURNICK	MU-210 HH-A1
08	TH5 M4	CAC	00224	KURNICK	MU-210 MU-113
09	TH5 M6	CAC	00226	KURNICK	MU-210 BH-211
14	MTH2	CAC	13882	GOLDSTONE	SC-203
20	MW8	CAC	00227	PERSSON	SC-201

REQUIRED of all prospective English majors; should be taken in the sophomore year. A study of prose narrative with emphasis on the short story and the novel. Attention to strategies of close reading, contextualization, and a range of contemporary critical approaches. Attendance is expected and required.

BRITISH LITERATURE 1800-PRESENT 01:350:226

01 MW8 CAC 17398 CLINTON MU-115

01- Old Haunts and New Ghosts

This course explores the way that British literature both dwells in the past and is haunted by it. In the poetry of Wordsworth and Coleridge, for instance, the scenes of traditional rural life provide both a comforting refuge from modernity and a source of strange and superstitious passions. More broadly, as we will see, the Romantic fascination with both folk culture and unspoiled nature involves rethinking the way that history and memory suffuse the present. Moving forward, we will see how literature responds to other historical "hauntings" such as the trauma of World War I and the collapse of the British Empire following World War II. By the time that J.G. Farrell writes *The Siege of Krishnapur*, the very idea of Britishness has become more ghostly than the historical forces that threaten to overturn and reshape the national identity.

Expect to encounter household names such as Charles Dickens and Emily Bronte alongside lesser-known figures such as James Hogg and to find the experimental prose of Virginia Woolf beside popular fiction by Ian Fleming and H.G. Wells. What might the fantasies of James Bond and alien invasion tell us about the experience of empire in crisis? What is it that makes poets such as William Wordsworth and W.B. Yeats experiment on the traditional form of the ballad?

AMERICAN LITERATURE 1860-PRESENT 01:350:228

01 TTH4 CAC 16526 RONDA SC-115

01-American Environmental Literature

In this course, we will read widely in the environmental tradition of American writing, including nonfiction, novels, and poetry. We will be considering the development of major environmental themes and literary modes in texts from the mid-nineteenth century to the present. What modes of interaction or disconnection between humans and their surroundings do these texts portray, and what assumptions guide these portrayals? How do literary conceptions of the non-human environment change across this historical span? We will spend time exploring some of the central concepts of American environmental thought, including place, wilderness, frontier, pastoral, and the urban. But we will also think extensively about how literary works portray various forms of ecological crisis, from pollution and the nuclear threat to climate change and species extinction.

Authors will include: Walt Whitman, Emily Dickinson, Frank Norris, Sarah Orne Jewett, Willa Cather, Jean Toomer, Sterling Brown, Lorine Niedecker, Aldo Leopold, Gary Snyder, Rachel Carson, Leslie Marmon Silko, Robert Hass, Jon Krakauer, Juliana Spahr, Brenda Hillman, David Mas Masumoto, Sesshu Foster.

INTRODUCTION TO THE GRAPHIC NOVEL

01:350:231

01 TTH4 CAC 16215 GLISERMAN MU-038

Introduction to the Graphic Novel will explore how graphic novels are built and told—we will learn to use a conceptual vocabulary so we can discuss how the graphic novel achieves its objective of obtaining the reader's attention and engagement.

We will develop our understanding of graphic novels by way of a didactic book about "comics;" by reading a novel about a comic strip; by looking at a film version of a graphic novel; and by examining a range of graphics. We will look at some recent "classics"—*Persepolis*, *Maus*, *Fun Home*, *Ghost World*. We will also explore a range of subgenres—medical, racial, superhero, etc.

The overall objective is to learn how to read graphic novels—e.g., how to understand the way the verbal and the non-verbal/graphic work together—and how to write about them. There will be a weekly one page paper, and three 5 page papers &/or exams.

BLACK LITERATURE COLONIAL PERIOD TO 1930

01:350:250

01 TTH4 CAC 16527 JONES SC-207

This course considers the impact of slavery on the first century of African American writing. Specifically, this survey introduces students to the ways in which the so-called "peculiar institution" not only catalyzed the development of a black literary enterprise, but also continued to shape the politics and poetics of (African) American literature well beyond the Civil War. In our study an array of forms (e.g., the novel, poetry, short story, essay, and drama) and genres (e.g., comedy, tragedy, melodrama, and satire), we will explore the diverse aesthetic, literary, and political projects that black writers, both slave and free, crafted as means to broaden the meanings and possibilities of American freedom, citizenship, and democracy.

Primary texts may include: Phillis Wheatley, *Poems on Various Subjects*; Richard Allen and Absalom Jones, *A Narrative of the Proceedings of the Black People, during the Late Awful Calamity in Philadelphia*; David Walker, *Appeal*; Maria Stewart, "Productions"; Frederick Douglass, *Narrative of the Life of Frederick Douglass, An American Slave*; William Wells Brown, *The Escape; or, A Leap for Freedom*; Harriet E. Wilson, *Our Nig; or, Sketches From the Life of a Free Black*; Pauline Hopkins, *Peculiar Sam; or, The Underground Railroad*; Frances Harper, *Iola Leroy*; Sutton Griggs, *Imperium in Imperio*, Paul Laurence Dunbar, Selected poetry and short stories; Anna Julia Cooper, *A Voice from the South*; W.E.B. Du Bois, *The Souls of Black Folk*; Locke et. al, *The New Negro* (selections). Additional critical essays will supplement the readings.

This course requires regular attendance and in-class participation. Assignments will include short writing assignments, quizzes, a midterm exam, and a final exam.

LATER ROMANTIC LITERATURE 01:350:308

01 MTH3 CAC 03840 FEDER MU-204

01-Monsters & Rock Stars

This course explores the work of later Romantic literary figures, focusing on two interrelated themes: celebrity and monstrosity. Course participants will read poetry, drama, fiction, and nonfiction in order to interrogate the late-Romantic interest in human and non-human monsters. We will also discuss the role of celebrity in later Romantic literature and culture.

Key readings will include works by Lord Byron, Percy Bysshe Shelley, Mary Shelley, John Keats, and Thomas De Quincey. Supplementary readings will include material by Samuel Taylor Coleridge, John Polidori, and Charles Maturin.

The course will conclude with a unit on contemporary celebrity culture (viewed through the lens of later Romantic literary culture, of course).

Course requirements: consistent participation in a seminar-style, discussion-based classroom; two short close-reading assignments (one of which will be thesis-driven); two hybrid creative/critical writing assignments; and a final comparative argument paper.

20TH CENTURY AMERICAN LITERATURE I 01:350:318

01 TF3 CAC 13268 GASKILL MU-115

This course will examine major works of fiction and poetry from one of the most exciting moments of American literary history, roughly the period between 1900 and 1940. This is the time of the Jazz Age, the Harlem Renaissance, avant-garde poetics, and World War I; it is a period of astounding technological and cultural change that

seemed to demand equally innovative forms of narration and poetic making. Our readings will include poems by T.S. Eliot, Ezra Pound, H.D., William Carlos Williams, Marianne Moore, Langston Hughes, Robert Frost, and Wallace Stevens, and short stories and novels by Gertrude Stein, Ernest Hemingway, F. Scott Fitzgerald, William Faulkner, Nella Larsen, and Willa Cather. Using the works of these authors, we will discuss what “modernism” means, how it relates to “modernity,” and why these terms are still relevant for twenty-first-century readers. *Requirements:* regular worksheets and quizzes, two essays, a final exam, and participation.

SHAKESPEARE JACOBEAN PLAYS 01:350:323

01 TTH4 CAC 03788 LEVAO SC-135

This course will be devoted to eight of Shakespeare's plays written during the reign of King James I. The approach will be eclectic, including some discussion of historical context, sources, and a variety of literary, psychological, and ethical perspectives. The primary emphasis, however, will be on the pleasures and challenges of the readings themselves. Plays included will be *Measure for Measure*, *Othello*, *King Lear*, *Macbeth*, *Antony and Cleopatra*, *Coriolanus*, *The Winter's Tale*, and *The Tempest*. Grading will be based on two hourly examinations and a three-hour final examination.

MILTON AND OTHER EARLY MODERN WRITERS 01:350:325

01 MW4 CAC 18239 RUFO SC-206

01-Renaissance Humanism in England

This course is a survey of humanist thought, literature, and art in early modern England. Humanism was a particular form of Renaissance culture, originating in Italy, that attempted to assimilate Classical Greece and Roman literature in a Christian context. More specifically, humanism was an ideal that could be achieved through the study of grammar, rhetoric, poetry, history, and moral philosophy. This course will explore humanism's investment in these subjects as part of a program of cultural, intellectual, and educational reform. Focusing on the major figures of Italian and English humanism from Petrarch to Shakespeare, we will trace the spread of Italian humanist culture northward, where it became entwined with the Protestant Reformation. Through the analysis of literary

texts in various genres, students in the course will be able to identify and explain the significance of connections between the key thinkers, artists, and religious or political leaders of the period. There will be two papers requiring revision and two exams, plus regular quizzes.

17TH CENTURY POETRY **01:350:333**

01 TTH5 CAC 11342 MILLER, J. SC-104

This course will explore the diverse and remarkably vital poetry of the 17th century (from the turn of the century to the Restoration) in its literary and cultural contexts. Works of canonical writers like Donne, Jonson, Marvell, Milton, and Herbert will be studied alongside the works of increasingly visible women writers (e.g., Lanyer, Wroth, Philips) as we examine the range of poetic discourses—erotic, religious, political—in this period, emphasizing considerations and intersections of identity (national and individual), power, gender, language and style. We'll begin the semester with Donne, who wrote of a world “all in pieces, all coherence gone,” and proceed to discover the various (extravagant, anxious, etc.) voices and forms that poets constructed during a period characterized by massive cultural shifts from which emerged what we now refer to as the “modern.” (Time permitting, we'll conclude the semester by reading a contemporary one-act play, *Wit* (winner of 1999 Pulitzer Prize for Drama) that uses the metaphysical ‘wit’ of seventeenth-century poetry as a frame and context for its explorations of life and death, intellect and passion, at the close of the 20th century.)

Attendance: Regular attendance required

Means of evaluation: papers and exams (in-class open-book and/or take-home)

19TH CENTURY THEATER AND DRAMA **01:350:345**

01 MW7 CAC 16528 BUCKLEY MU-114

This course will offer a survey the dramatic literature of the nineteenth century, focusing on the exhaustion and transformation of traditional generic forms and the emergence of modern

drama through realism, naturalism, and the early dramatic avant-garde. We will explore how melodrama and theatrical realism arise in response to the acceleration of lived experience, the instability of social formations, and the anxious negotiation of identity in the modern world. We will also examine changes in the social and political role of the theater during this period, from the revolutionary dissolution of traditional theater institutions and the rise of spectacular stages to the early formation of the dramatic avant-garde and modern political performance. Authors may include Thomas Holcroft, Georg Büchner, Dion Boucicault, Henrik Ibsen, August Strindberg, Maurice Maeterlinck, Elizabeth Robins, Frank Wedekind, and Anton Chekhov.

CONTEMPORARY DRAMA **01:350:348**

01 TTH8 CAC 16529 DIAMOND SC-105

“Contemporary Drama” will define “contemporary” as plays written from the 1970s to the present time. We will explore a gamut of forms and moods, from highly experimental plays to stimulating new versions of conventional realism, from the tragic to the satiric to the ridiculous, from the political to the unapologetically self-absorbed. When we study dramatic art made or produced within the lifetime of its reader/spectators, we encounter special challenges and pleasures. Do we always understand the context of a play? Do we read plays more carefully when the language sounds familiar? How do playwrights react to that condition of familiarity? Playwrights include David Hare, Suzan-Lori Parks, Harold Pinter, Caryl Churchill, Ariel Dorfman, Anna Deavere Smith, Tony Kushner, among others. We will try to see a play or two. In this case, the “contemporary” might be defined not only by the date of the play’s writing but also by the interesting choices of its contemporary director and actors.

All students will be expected to contribute to a sakai discussion site. There will be a short paper and a final paper.

18TH CENTURY NOVEL **01:350:352**

01 TF2 CAC 16646 ZITIN MU-114

Amidst ongoing debate about what happened to the novel in eighteenth-century Britain (did it originate? rise? where did it arise from, and what

did it arise into? what cultural forces were responsible for its elevation?), a common thread emerges: this thing called the novel flourished, and came into focus as a distinct genre by means of that flourishing. In this course, we will concentrate especially on two moments of innovation, critique, and reevaluation. In the early 1740s, a faux-documentary account of a young domestic servant fending off her master's predatory advances (Samuel Richardson's *Pamela*) became a publishing sensation, captivating readers, infuriating critics, and inspiring imitators—sometimes all at once. In the 1790s, writers framed fictional experiments that reflected and refracted the social and political upheaval of an age of revolutions. Topics under scrutiny in our reading and discussion will include: the conventions of realism, narrative point-of-view, didacticism and fictional negotiation of moral and political themes, the rise of the marriage plot and its critiques, and the centrality of sex and class. Assigned texts will be selected from the following list of authors: Haywood, Richardson, Fielding, Burney, Godwin, Hays, Edgeworth, and Austen. Regular attendance is required, and active participation is expected; you can also expect frequent reading quizzes, two short essays, and a final exam.

20TH CENTURY FICITON II
01:350:356

01 MW6 CAC 16530 VESTERMAN MU-114
 In Spring 2014 a close examination of works by eight authors distinguished by the quality and variety of their artistic achievements in the latter half of the twentieth century. Lorrie Moore, *Self-Help*; George V. Higgins, *Cogan's Trade*; Jorge Luis Borges, *Labyrinths*; Anthony Burgess *A Clockwork Orange*; Thomas Pynchon, *The Crying of Lot 49*; Vladimir Nabokov, *Lolita*; Kingsley Amis, *Lucky Jim*; Charles Portis, *Masters of Atlantis*.

Attendance Policy: Attendance is required: excused absences only

Means of Evaluation: Two short (3-5 pp) critical essays (50%); One-page preparations for class discussion (25%); factual quizzes and a factual final examination (25%)

Examinations: A factual final examination

BLACK NARRATIVE
01:350:361

01 MW6 CAC 13272 WALL SC-204

The course explores the African American novel and its traditions. It begins with Charles Chesnutt's *The Marrow of Tradition* which represents events in a Southern city after the collapse of Reconstruction. Other novels we might read include Nella Larsen's *Passing*, Zora Neale Hurston's *Their Eyes Were Watching God*, Richard Wright's *Native Son*, Ralph Ellison's *Invisible Man*, Toni Morrison's *The Bluest Eye*, Danzy Senna's *Caucasia*, and Colson Whitehead's *The Intuitionist*. In discussion we will pay close attention to the form and content of each text and to continuities and dissimilarities among texts, and to the historical contexts in which texts were produced.

Requirements

Regular attendance is required in this course; a grade penalty will be assigned for more than three absences. Students are expected to have read the assignment before coming to class and to participate in class discussions.

Students will write three 5-7 page essays.

BLACK WOMEN WRITERS
01:350:371

01 M 7,8 CAC 16531 BUSIA HCK-211

This course same as 988:366

01-Black Women Writers: The Making of Tradition

The objective of this course is to introduce the ways in which Black women writers in the USA, through the course of the twentieth century, negotiated being "Africans" in the New World. Whether as "Negroes", "Colored People", "Blacks" or "African Americans", these women developed strategies of resistance and survival that is reflected in their works and arguably create a tradition of writing that survives. With origins in spirituals and sacred writing, folk tales and the spoken word, their writings teach us the ways in which women writers as cultural workers respond to the circumstances of being Black in the US through the course of the twentieth century. By looking at the continuing legacy of different forms of writing including long and short fiction, sacred and secular life writings, drama, poetry and song we will trace how they answered the question posed by Countee Cullen at the

beginning of the twentieth century on what it means "to make a poet black, and bid [her] sing". The writings to be studied will span the twentieth century and will include such works as short stories and essays by Zora Neale Hurston and Toni Cade Bambara, novels by Nella Larsen, Paule Marshall and Toni Morrison, plays by Lorraine Hansberry and Ntozake Shange and selected poems and songs from throughout the century.

The class will make use of documentary film, audio and video recordings of the writers, and a range of cultural forms from recipes and quilts to music, dance and sculpture to place the writers in the contexts of their times, and to illuminate the cultural contexts of their lives.

20th CENTURY LITERATURE IN A GLOBAL CONTEXT **01:350:378**

01 TTH4 CAC 13275 KERNAN MU-212

01-African American Literature and Its International Influences

In this class will examine canonical African American literary works in terms of their international inspirations and influences. The course aims to lay bare a genealogy that explores the extent to which African American poetry and prose have always constituted an international literature, even in their most nationalist incarnations. Exploring issues ranging from the impact of French Romanticism on African American literature's inaugural moments to the Diasporic awareness that helps to fuel its contemporary literary production, the course will address how international literary movements helped to shape the African American literary canon. In short, the course strays from critical narratives that stress the *sui generis* origins of African American literature in order to emphasize the heterogeneity of a canon whose roots lie both in evolving conceptions of African American artistic and folk culture as well as in the alluvial soil of various international literary movements. This will entail an exciting journey that will expose us to the impacts that: the Indian captivity narrative made on the slave narrative, Victor Hugo's poetry had on early African American poetry written in New Orleans, Charlotte Brontë had on Pauline Hopkins' early articulations of post-bellum African American womanhood, and Fyodor Dostoyevsky had on Ralph Ellison's African American existentialist novel *Invisible Man*. In addition to their engaged participation, students will be required to submit one short paper (5 pages) and one longer paper (8-10 pages) over the course of the semester.

MEDIEVAL AND EARLY MODERN WOMEN WRITERS **01:350:381**

01 TTH8 CAC 16533 SARKAR SC-206

This course same as 988:388:01

This course will explore a wide range of texts written by women across the medieval and early modern centuries. We will consider questions of female authorship, issues of women's education and learning practices, the role of genre, and topics of gendered readership and audiences. We will turn to a variety of works including meditations, translations, royal speeches, a tragedy, sonnets, and a prose fiction about other worlds. Using these texts, we will grapple with a variety of questions: How did women authors imagine social and textual communities through their writings? How did female notions of readership shape textual production? How was writing related to other kinds of labor women were performing? What kinds of knowledge did women writers produce, or imagine producing? How did women's writing challenge forms of authority and authorship?

Writers include Marie de France, Julian of Norwich, Margery Kempe, Christine de Pizan, Isabella Whitney, Elizabeth I, Mary Sidney, Amelia Lanyer, Elizabeth Cary, Mary Wroth, Margaret Cavendish, and Katherine Philips.

There will be a midterm and final exam and two 7-8 page papers.

RESTORATION AND 18TH CENTURY WOMEN WRITERS **01:350:382**

01 TF3 CAC 00943 ELLIS MU-208

This course same as 988:382:01

Prior to the end of the seventeenth century, only a handful of nuns and aristocratic women had the time and community of support that allowed them to overcome a strong prejudice against their putting pen to paper for public consumption. We will examine the emergence of women writers as a group and the factors that made this possible, concentrating mainly on their contribution to the rise of the novel, since, in the period that we will be studying, "the novel alone," as Virginia Woolf has remarked, "was young enough to be soft in [their] hands."

Two short and one longer paper. In-class writing assignments.

**ISSUES AND PROBLEMS IN
MIEVEAL LITERATURE AND CULTURE
01:350:389**

01 MW6 CAC 09945 O'BYRNE SC-116

01-Medieval Lives

After committing genocide in Bosnia, a Hungarian soldier travels to Ireland seeking absolution. Fleeing her would-be rapist, a young woman finds shelter in a radical commune. A former slave returns to the place of his enslavement to institute change. A banker in desperate financial straits contemplates his next move. After a nervous breakdown, a young bureaucrat tries to reintegrate into the society that rejected him. These are not tales from the recent past, but the stories of individuals recorded in medieval biography, autobiography, memoir, and hagiography. By reading medieval texts, students will consider such things as diversity of literary expression, relationships between subject, author, and readers, reasons for writing biographies, the means of their "publication" and dissemination, and common structures and tropes of medieval biographies, including how authors molded them to suit political, religious, and personal goals. Notions of identity, religious expression, and the relationship of the individual to society will be explored. By the end of the course, students will be able to talk about different types of medieval biography, and they will have developed methods for critiquing biography from any time period. The close reading, analytic, and writing skills learned in earlier courses will be further developed.

Assessment:

Attendance, preparedness, and contributions to in-class discussion and online forum	10%
Midterm Exam	20%
In-class group presentation	10%
2 4-5 page essays	15% each for 30%
Final Exam	30%

**ISSUES AND PROBLEMS IN
RENAISSANCE LITERATURE AND
CULTURE
01:350:390**

01 MW5 CAC 16647 RUFO SC-105

01-British Literature and Culture, 1603-1660
(Republicanism and Revolution)

This course is a survey of British literary texts produced in the years leading up to the Revolution of 1642 and through the duration of the Commonwealth (1649-60). A central topic will be the political discourse of republicanism and its role in the outbreak of the English Civil War (1642-51) and the evolution of British colonialism and empire. Works by Shakespeare, Jonson, Donne, Marvell, and Milton are particularly concerned with questions of government and citizenship, as well as broader issues of power, subjectivity, and authority as they concerned gender, ethnicity, and language. How did these and other authors of the period affect and reflect an extended moment of crisis for the institution of traditional divine right monarchy and its analogous cultural forms of sovereignty in this period? This course will introduce and methods of literary historicism, as we attempt to understand the relationship between various modes of literary production (drama, poetry, pamphleteering) and the political history of Britain. Graded work includes two papers requiring revision, two exams, and regular quizzes.

**ISSUES AND PROBLEMS IN
RESTORATION AND 18TH CENTURY
LITERATURE AND CULTURE
01:350:391**

01 MW4 CAC 08650 STEPHENS SC-204

01-New World Literature

This course explores various genres of 18th century British literature and literature from the Americas addressing New World exploration, settlement and colonization. The 17th and 18th centuries represent a period when encounters between European settlers, enslaved Africans, and Native Americans shaped the development of a new world for all. Events in the New World reverberated across the Atlantic and back to have an impact on both creole and metropolitan cultures and societies. Our readings will be organized around key figures within narratives of colonial encounter and settlement: the native princess, the royal slave, the castaway, the

natural historian, the American planter, the mulatta, the maroon, the black sailor. The course readings follow a historical trajectory from plantation and settlement, through colonization and slavery, to rebellion and revolution. Grading will be based on regular, lively, and informed class participation, regular reading responses, a midterm and final exam, and a final interpretive paper.

19TH CENTURY LITERATURE AND CULTURE

01:350:392

- 01 TTH5 CAC 16534 SADOFF SC-101
T 7,8 FILM SCREENING MU-301
02 MW8 CAC 16535 LECOURT FH-B6
03 MW5 CAC 18442 IANNINI SC-101

01-Our Vampires, Ourselves: Literature and Film

This is a course on film adaptation of literary texts. I have two goals for the course. First, I hope to expose you to a wide range of films, some of which you may have seen, many not. We will view films across the entire range of genres: silent film, classic and mainstream Hollywood cinema, and foreign art film and independent cinema. We will read the nineteenth- and twentieth-century novels from which these films were adapted or on which they're based to discover how the films appropriate and remediate the narratives (that is, rewrite them in a new medium). We will also watch films that remake, spoof, or parody earlier horror films. The nature of film and literary intertextuality, then, is one of our two foci.

Second, our thematic focus will be on vampires, parasites, and other modern vermin. I have called the course "Our Vampires, Ourselves" because I believe that the of genre of horror does cultural work for the 20th- and 21st-century moviegoer and for the culture at large. Questions we will ask include: how are 19th-century vampires "modern"? Why have their tales lived on to "haunt" us? Why is movie-generated fear so much fun? What kinds of social problems do vampires address for 20th- and 21st-century spectators? How are they like "ourselves"? This course, then, aims to increase your ability to read the film frame and to interpret cultural ideologies as they are represented in film, as well as to enhance your repertoire of literary and film-viewing knowledge.

Our literary texts will be Mary Shelley, Frankenstein; Bram Stoker, Dracula; Robert Louis Stevenson, Dr. Jekyll and Mr. Hyde; and Patricia Highsmith, The Talented Mr. Ripley. We

will also read film theory and criticism: essays about the horror genre, the cultural uses of literary film adaptation, and the social function of cinema exhibition.

Attendance: Regular attendance and participation **required**, including at film screenings. More than three absences will lower your grade.

Means of evaluation: class participation, response papers, screening questions, in-class and out-of-class writing assignments, and two 6-7 page papers.

02-The Genres of Victorian Anthropology

This course traces the conversation between Victorian literary writers and the emerging study of anthropology in the nineteenth century. Specifically, we will explore how writers like Arthur Conan Doyle used different literary modes to flesh out various kinds of anthropological thinking. Our readings may focus on horror fiction like M. R. James' *Ghost Stories of an Antiquary* and Arthur Machen's *The Great God Pan*; ethnographic travelogues like Richard F. Burton's *Pilgrimage to Al-Medinah and Meccah*; folklore-driven poetry such as W. B. Yeats' early work; and the connections between detective fiction like Arthur Conan Doyle's *A Study in Scarlet* and James Frazer's anthropological masterwork, *The Golden Bough*.

03-Moby-Dick

This class will provide an intensive introduction to Herman Melville's *Moby-Dick*. Students are strongly advised to read (and enjoy) the first few chapters of *Moby-Dick* before enrolling in the class. The first half of the semester will be devoted to a patient and careful reading of the novel itself, tracing some of the key philosophical, aesthetic and political questions that animate the book, including the relationship between fate and free-will as forces governing the shape and pattern of individual lives, between nationalism and cosmopolitanism as impulses determining the political transformation of the United States and the planet, and between literature, science and religion as rival systems for representing the true nature of the physical universe. We will also consider the relevance of such questions for 21st-century readers confronted by (and seeking to overcome) various kinds of political nihilism, economic exploitation, and ecological cataclysm. During the second half of the semester we will explore some of the novel's key historical, literary, and intellectual contexts, including (but not limited to) the crisis over slavery and territorial expansion in the pre-Civil War era, the influence of Transcendental philosophy and the slave narrative tradition on the form and style of

Melville's novel, and the emergence of evolutionary biology (via Darwin) as a new understanding of humanity's place in the cosmos. Students will be evaluated on the basis of regular reading quizzes, two short papers, a midterm exam, and a final exam.

20TH CENTURY LITERATURE AND CULTURE

01:350:393

01 TTH7 CAC 04533 MATHES VH-105
02 TF2 CAC 17681 JAFFE-FOGER SC-221

01- Question of Race in 20th Century American Fiction

How are American racial identities constructed throughout the twentieth century? In what ways do writers create alternate views of both the popular and hidden histories of racial life in the United States? Engaging with a variety of diverse yet overlapping identity standpoints (that often complicate ideas of race, ethnicity, and national identity through gender, class, and sexuality) this course considers literary works that theorize the social and political contexts of American racial formation through various narrative styles—including social realism, modernism, and postmodernism. Our reading list will include work from writers such as Philip Roth, Sherman Alexie, Toni Morrison, William Faulkner, Flannery O' Connor, Nella Larsen, James Baldwin, Maxine Hong Kingston, Danzy Senna, and Junot Diaz. Short, supplementary readings in literary criticism and race theory will also be included. Requirements: class participation (including quizzes), 2 papers (5-7 pages), midterm, take-home final.

SECTION 02 SAME AS 563:396:01

02- Phillip Roth: Jersey Roots, Global Reach

Philip Roth is not only one of America's most important living novelists—having won every one of the major literary awards, but he is, to our local credit, one of New Jersey's most important novelists of all time. From Newark, NJ, Philip Roth has become a writer of global renown. In this course, we will get to know Newark's "native son" and his work. I've chosen to include his novellas and shorter works, with the exception of a few full books, one of which we will read aloud in class to catch the flavor of Roth's unique syntax, so the reading list will be quality not

quantity. We would never be able to read in full all he has been able to write in his unbelievably prolific sixty-year long career, but I plan on filling in the blanks with lectures from my ten year career as a Roth scholar. Certainly, this class will be unique. We will experience the "sheer playfulness" and "deadly seriousness" that Roth calls his closest friends. We will learn history, debate gender and race politics, and blush at the way Roth writes about sex. Participation is key. We will end with a final paper worth 50% of your grade. My hope is to inspire undergraduates to write insightful final papers and develop conference papers/presentations to be delivered at an Undergraduate Philip Roth Conference (great for your resumes!). The Philip Roth Society hopes to bring in famous Philip Roth scholars and other undergraduates in May for a day of reflection open to the New Jersey public, making our scholarship important beyond our classroom. Awards will be given to the best undergraduate papers, and there will opportunities for their publication in the peer-reviewed scholarly journal Philip Roth Studies (did I mention this will be great for your resumes?). If you haven't read Philip Roth, you're missing out—especially because of his "Jersey Roots and Global Reach."

OLD ENGLISH LANGUAGE AND LITERATURE

01:350:412

01 TF3 CAC 06625 WADE MU-114

01-Beowulf

Beowulf is a singularly striking poem and one of the most commonly read texts from the Anglo-Saxon period. It is filled with monsters, pre-Christian heroes, and intricate background relations of kinships and feud, while overlaid with a Christian mythos and morality. Its language and content have been studied at length; yet the poem retains much of its mystery. Its composition, dating, and even many plot details are still uncertain. In this course, students will gain experience in the Old English language (spoken and written in England from approximately 450 to 1100 AD) and in literary analysis and research. We will translate large sections of the poem and study them in relation to other literature of the period. We will focus primarily on the text's three monsters — cannibalistic Grendel, his nameless mother, and the sleeping dragon that awakens at the poem's end — and consider topics ranging from the poem's Germanic roots, Christian ethics, warrior

culture, portrayal of gender, and its themes of loyalty, death, and valor, as well as the panoply of characters in its background: murderous queens, sea-kings, possibly incestuous family ties, and long-dead giants. In addition to *Beowulf*, students will read short selections (mostly in Modern English translation) from Anglo-Saxon, Old Norse, and Irish culture. Texts may include the *Volsungasaga*, *The Saga of Hrolf Kraki*, *The Wanderer*, *The Wife's Lament*, *The Letter of Alexander to Aristotle*, the *Liber Monstrorum*, and others. Finally, students will consider the literary legacy of *Beowulf*, including recent film adaptations.

Students are not expected to have a previous knowledge of Old English, though having taken ENG 350:411 previously may be useful.

SEMINAR: MEDIEVAL LITERATURE AND CULTURE
01:350:422

01 MW4 CAC 11343 NOVACICH MU-114
 02 MW7 CAC 16649 O'BYRNE SC-116

01- Medieval Cosmos

This course examines how medieval writers constructed and pondered their own world and other worlds, including hell, paradise, and geographies less easily categorized. We will read across a range of genres, including mystery plays, alliterative poetry, dream visions, travel narratives, and riddles; consider important iconography; and become familiar with medieval writers such as the Pearl poet and Chaucer. Readings, when possible, will be in Middle English. There will be an emphasis on research skills and methods. A series of short written assignments will culminate in a final research paper, and there will be ample opportunity for revising thinking and interpretive approaches throughout. The goal is that you become more familiar with aspects of medieval literature and scholarship about the Middle Ages, but also, importantly, that you become self-directed (or more self-directed) in your own scholarship: that you discover what it is about the subject of this class that interests you and pursue that interest further.

02- Anglo-Irish Literature, 1200-1500

A note in a 15th c. Anglo-Irish manuscript laments, "As we are English to the Irish, thus we are Irish to the English." This course examines the literature of English-controlled Ireland from 1200-1500 in relation to the colony's changeable political and cultural status. It will concentrate in particular on the 13th century *Song of Dermot and the Earl*, the 14th century "Kildare Lyrics" and the 15th century Hiberno-English translations of the *Secret of Secrets* and Giraldus Cambrensis' *Conquest of Ireland*. This course asks students to think critically about the interactions of politics, culture, and literature, and to consider how historical accounts are shaped to suit particular audiences. By the end of the semester, students should be able to appraise how Anglo-Irish literary texts reflect and reveal the culture that created them. They will have developed a set of tools for examining other multicultural and multilingual literature. Students will also have the opportunity to deepen their skills in close reading and oral and written expression.

Assessment:

Attendance, preparedness, and contributions to in-class discussion	10%
In-class presentation of research paper	10%
2 2-3 page essays	10% each for 20%
10-12 page research paper	30%
2 Exams	15% each for 30%

SEMINAR: SHAKESPEARE
01:350:426

01 F 2,3 CAC 13317 LEVAO MU-207
 02 MW8 CAC 16556 VESTERMAN MU-107

01-Shakespeare & The Philosophy of Friendship

We will examine Shakespeare's share in what used to be called the "Renaissance cult of friendship," a nearly obsessive appropriation and transformation of classical and medieval speculation about friendship by early-modern writers. We will consider the three major classical discussions, by Plato, Aristotle, and Cicero, and look briefly at some medieval and Renaissance representations including Montaigne's essay, "Of Friendship," and Marlowe's play, *Edward II*, in the course of reading Shakespeare. Among the questions we will consider are: What impels the search for and contemplation of an alter ego? How is friendship (*philia*) to be distinguished from erotic love, and how permeable is the boundary? What kinds of friendship are possible between men? between women? How is friendship theory deployed in formulating the ideal of a "companionate marriage"? Is friendship a

foundation for political order or a threat to public life? Is friendship a form of self-knowledge? Is friendship altruistic or an egoistic impulse masquerading as altruism? What is the relation between friendship writing and early-modern subjectivity, solitude, and anxiety? Some modern theorists, philosophers, and literary critics will also be used to help us in our discussions, but the primary emphasis will be on Shakespeare.

Shakespearean works will probably include the Sonnets, *The Two Gentlemen of Verona*, *The Merchant of Venice*, *Henry V*, *Othello*, *Timon of Athens*, *The Winter's Tale*, and *The Two Noble Kinsmen*.

There will be two writing options: three moderate-length papers of gradually increasing ambition, or two papers, the first relatively short, the second a 15-page term paper.

02- In Spring 2014 we will study selected examples of "greatness" as a goal of characters and dramatist and as a manifestation of artistic performance. We will begin both with Shakespeare's discovery of his own genius and end with major tragedies where that genius reaches its full powers. Short critical exercises will prepare the student for a longer essay on *Antony and Cleopatra*. This essay will incorporate published criticism of the play.

Reading : 3 *Henry VI*; *Richard III*; 1 *Henry IV*; *King Lear*; *Othello*; *Antony and Cleopatra*

Attendance: Required; penalties for unexcused absences.

Grading: Final essay (15 pp) 75%; short essay (3-5 pp) and one-page preparations for discussion 25% No final examination

SEMINAR: RESTORATION AND 18TH CENTURY LITERATURE

01:350:435

01 MW6 CAC 16325 COIRO MU-107

01-Culture Wars in Restoration England

How do you turn back the cultural clock? When you say you are returning to the past, is it actually the past or a nostalgic, edited version of the past? Let's up the ante: what if your "return" to or "restoration" of the past is also a political move in a bitterly fought polemic between warring sides? A contemporary example might be the ongoing fall-out from the cultural clashes of the late 1960's and 1970's (Vietnam; sex, drugs and rock'n'roll) and the ways in which that polarizing moment has shaped our current political and cultural conversation.

In the middle of the seventeenth century, England experienced what some call a civil war and others a revolution (there is conflict embedded in this very nomenclature). The king, Charles I, was overthrown and executed by Parliament. For two astonishing decades, monarchy was either under attack or abolished; Parliament and then Oliver Cromwell, the Lord Protector, ruled. In 1660, however, the new republic faltered, and Charles's son was invited back to become Charles II. This is what is called the "Restoration." A traumatized, bitterly divided nation had to figure out how to move forward.

Parliament had closed theaters in 1642; they reopened in 1660. Theater thus became England's most hotly contested cultural battleground. Why had theater been so controversial that it was censored? To what extent did the restorers of theater want to rub their enemies' noses in cultural defeat? How can theater be resurrected from the past? And how can theater free itself from the past and move forward?

Our seminar will begin with Shakespeare's *Tempest* and its Restoration adaptation by John Dryden and William Davenant, *The Enchanted Island*. Next we will consider Dryden's *Essay of Dramatic Poetry* and John Milton's *Samson Agonistes*, different explorations of the proper rules of drama in the Restoration. We will explore Restoration performances of Marlowe's *Doctor Faustus* alongside the devil in Milton's *Paradise Regained*. We will conclude by reading Dryden's adaptation of Shakespeare's *Antony and Cleopatra*, *All for Love*.

Seminar members will be expected to engage in lively discussion and to write a series of essays

of increasingly longer lengths. Attendance is obviously crucial.

SEMINAR: 19TH CENTURY LITERATURE AND CULTURE
01:350:436

01 MW6 CAC 08648 KUCICH SC-104

01- Fictions of Empire

We'll explore the central role that debates about empire played in British fiction from 1875 to 1914, during the period of massive imperial expansion that precipitated World War I. At that time, most major British novels were preoccupied with questions about empire—its moral justifications; its prospects for survival; its transformation of attitudes toward race and gender; its impact on thinking about evolution, technology, and communications; and its role in shaping the values of ordinary British citizens, whether they enjoyed the fruits of empire while staying home in England or whether they travelled to work in exotic colonial locales. These novels can show us how the empire entwined itself with every aspect of British national self-consciousness: changing norms of masculinity and femininity, assumptions of racial superiority, political and moral ideals, expectations about romance and adventure, and so forth. They can also help us think through our own American experience, as citizens of the dominant imperial power (and, as a result, the most hated and revered nation) in the world today. We'll read novels by Joseph Conrad, Olive Schreiner, Robert Louis Stevenson, Mary Kingsley, Rudyard Kipling, Bram Stoker, and E. M. Forster, as well as a few novels by non-British authors "writing back" to the empire: Chinua Achebe and Nadine Gordimer. In addition, we'll read a number of short essays and other materials—by both twenty-first-century and late-nineteenth-century writers—to help us contextualize the fiction. Bernard Porter's *The Lion's Share* will give us a lively historical picture of the British Empire itself. We'll also watch a classic film that links nineteenth-century British and twentieth-century American imperial experience: Francis Ford Coppola's *Apocalypse Now*. Two papers. Approximate cost of books: \$125.

SEMINAR: TOPICS IN 20TH CENTURY LITERATURE AND CULTURE
01:350:437

01 MW4 CAC 06083 GOLDSTONE MU-204
02 TTH5 CAC 16541 RONDA SC-121

01-Nobel Prize Winners

This seminar explores Global Anglophone fiction since 1900 through the lens of the Nobel Prize. Surveying a selection of the fiction-writers in English who have won the prize, from Rudyard Kipling (1907) to Alice Munro (2013), the course traces the development of a fascinating, sometimes delightfully bizarre canon of prose-narrative world literature in English. This development tells us as much about the changing definitions of "world literature"—and the changing situation of the Anglophone novel within world literature—as it does about individual writers and their choices. We will pay significant attention to individual novels and stories, but also to the paraphernalia of the prize, including Nobel lectures, medals, and outraged press commentary. Major themes: writing from, against, and after empire; the idea of the "universal"; realist and experimental forms; popularity and difficulty; and the politics of the world stage. Readings: Nobel-laureate fiction in English by writers from five continents, including Rudyard Kipling, Rabindranath Tagore, William Faulkner, Patrick White, Nadine Gordimer, V.S. Naipaul, J.M. Coetzee, Doris Lessing, and Alice Munro; some selections from scholarship on world-literary institutions. Requirements: (1) a short paper before midterm; (2) a final research project, to be developed over the term through exercises, a brief oral presentation, and a partial draft, and then revised into a paper of 16–20 pages.

02- The Objectivist Era

This course will explore the concerns and legacies of American modernist poetry by way of an extended investigation of the group of poets known as the Objectivists. These second-generation Modernists—Louis Zukofsky, George Oppen, Lorine Niedecker, Charles Reznikoff—were at once avant-garde and politically radical, engaging the formal innovations of high modernism as well as the activist art associated with the cultural left in the Depression era. We will examine the strategic refusals and silences characteristic of Objectivism, including Oppen's famous thirty-year turn away from poetry, Zukofsky's increasingly hermetic late poems, and Niedecker's anti-consumerist rural experiments. The Objectivists will help us to think through some of the central problematics of modernist and postmodern poetics, particularly the relation between avant-garde aesthetics and radical

politics. In the second half of the course, we will consider the continuing influence of Objectivism on North American poetry. Like so many American modernists, these poets continued to produce important writing well into the 1960s and 1970s, and their work has been a central influence for L=A=N=G=U=A=G=E poetry, Conceptual poetry, and other contemporary poetic projects.

Primary Readings: Ezra Pound, T.S. Eliot, William Carlos Williams, Louis Zukofsky, Lorine Niedecker, George Oppen, Charles Reznikoff, Basil Bunting, Robert Creeley, Barrett Watten, Ron Silliman, Lyn Hejinian, Harryette Mullen, Vanessa Place, Kenneth Goldsmith, Rob Halpern, Kaia Sand

SEMINAR: BLACK LITERATURE AND CULTURE
01:350:446

01 TTH7 CAC 16650 MYERS MU-107
 02 MW4 CAC 07175 SULLIVAN SC-206

01-Outlaw Narratives in African American Literature

This course considers how proscribed black literacy in the antebellum period developed into various other forms of illegality across the African American literary tradition. This course examines how African American writers have used representations of racial, spatial, and gendered transgressions to contest uneven formations of U.S. identity. We will explore how literary itinerants, fugitives, and passing figures evade the law's exclusions. Reading novels, short stories, slave narratives, and travel literature, we will investigate how the illicit has been used to re-elaborate notions of freedom. We will also attend to the ways in which outlaw practices translate into formal innovations. Working from the antebellum period to the post-civil rights era, we will cover such spaces as the garret in Harriet Jacobs' *Incidents in the Life of a Slave Girl* and the urban apartments in Nella Larsen's *Passing*, before moving on to the forbidden Cold War itineraries of writers including, but not limited to, Langston Hughes and Toni Cade Bambara. We will end with contemporary constructions of "outlaws" in the works of Toni Morrison and Gayl Jones, among others.

A reading- and writing-intensive seminar, this course requires regular attendance and active

participation in discussions. Evaluation will also be based on regular response papers/postings, a midterm essay, and a 10- to 12-page final paper.

02-Writing Love in the African Diaspora

This course explores how various forms of intimacy are imagined in contemporary writing of the African Diaspora. From parent-child affections, to heterosexual romance, to queer intimacies, to the closeness between friends, "love" is a central theme in literature, and a crucial component in definitions of humanity. Exploring contemporary fiction, poetry, drama and film by Junot Diaz, Ama Ata Aidoo, Assia Djebar, Toni Morrison, Justin Torres, Binyavanga Wainana, Tim Seibles, Suzan-Lori Parks, Dionne Brand, Ntozake Shange, Dee Rees, and others, we will consider how various forms of love are written and read in the African Diaspora. We will read these authors' works alongside key texts from earlier moments in Afrodiasporic literature, as well as theoretical and critical texts in black feminism, sexuality studies, affect theory and queer theory. Through this lens, we will consider several questions: What do literary love relationships reveal about cultural notions of gender, sexuality, and desire? How are intimacy and human connection evoked differently through various literary techniques? How do political processes such as those of enslavement, colonization, migration, and war shape how love is imagined in Afrodiasporic literature?

Requirements include regular attendance at class sessions and film screenings, active participation in course discussion, two short papers, one final paper, and occasional quizzes.

351 CREATIVE WRITING

INTRODUCTION TO MULTIMEDIA COMPOSITION 01:351:209

01 W 3,4 CAC 13086 RIZGALINKSKI MU-305
02 TH 4,5 CAC 13330 BETANCOURT MU-305
03 M 2,3 CAC 14138 WIRSTIUK MU-038
04 W 2,3 CAC 16655 WIRSTIUK MU-038
05 M 6,7 CAC 16656 LEONG MU-038
06 T 7,8 CAC 18341 RZIGALINKSKI MU-038
07 T 2,3 CAC 18342 BIELECKI MU-305
08 TH 6,7 CAC 18343 BOBE MU-305

Section 01 and Section 06

01& 06 Identity in the Age of Digital Reproduction
In 1986 Robert Calvert articulated a generation's relationship with technology in the song "On Line": "I just key in the password/ and it's me who gets the last word/ when I'm on line." Years before new media and technologies allowed for virtually unlimited connectivity, the song anticipated today's web-dominated life, where we form digital identities that both complement and complicate our public personas. This course is centered around a discussion on how the music, videos, art, social networking sites, and other cultural products we engage online shape the people we are and the communities we help create. These ideas will be exercised in a workshop format where students can express their ideas using digital platforms that enable innovative academic approaches and cultivate skills necessary for a career in the 21st century.

02-Cinema Appreciation in the Digital Age
In an age of snap judgments on Twitter, gifs on Tumblr, mash up videos on YouTube and exhaustive running commentary on blogs, it seems we're living in a renewed age of film commentary akin to the public discourse that first begat film studies curricula in the United States in the '60s. This course will examine the various ways in which these new digital tools have enabled creative ways of approaching, discussing and thinking about cinema. The course will be both an ongoing discussion about what film criticism can look like in a digital age as well as a hands-on exercise on producing this very criticism.

03-Blogging

Students will learn the personal and professional value of being able to create and update a blog. By the end of the semester, students will be familiar with blogging jargon (posts, tags, archives, etc.), examine highly trafficked, exemplary blogs in the blogosphere, and begin to understand the many purposes and functions of blogs. Students will explore various blogging platforms and learn how to set up a basic blog. Writing exercises will focus on developing a distinct, consistent voice; writing for web rather than print; generating a steady stream of topics; and writing for a specific audience. Students will also be expected to consider how additional media (photos, videos, sound, external links) can support the text. All students will create a concept for a blog that they will update throughout the semester, and the class will also maintain a collaborative group blog.

04-The Fluid Page: Digital media has altered not only the way we create and consume information, but it has also profoundly altered how we value that information; furthermore, it has changed the way we think. The realm of digital media is growing and changing so rapidly that even the experts often have trouble making sense of what tools like blogs, social media, and digital publishing mean for the future of human communication. In this class, we will be critically examining the ways that digital media has inspired us to reconsider permanence and fluidity, as they relate to information. Through assigned texts, websites, videos, and podcasts, students will rethink the modes of presenting information and find what it means to contribute to the perpetually updated World Wide Web. Students will also develop projects using digital media in order to explore their own personal questions about what it means to create and consume media in the Digital Age.

05-Digital Literature

This course will explore new forms of literariness enabled by Web 2.0. We will engage with, learn from, and write about a variety of online compositions from video essays to digital poetry to sound art to interactive fiction. We will also strategize how digital tools can be helpful for the emerging writer in terms of composition as well as distribution, and we will study specific online literary communities that are influential around the blogosphere. Attendance, participation, regular blog posts, and a sense of experimentation will be required.

07-Curiosity and Expression

How are our perceptions of art, communications, and information changing as a result of wide spread access to digital technologies and various digital media platforms? This course provides students the opportunity to explore the conceptual challenges that have emerged from the ever expanding digital world that we inhabit through blog postings, group exercises, and individual digital media projects that provide hands on experience of what it is like to compose and share works that are both thought provoking and entertaining.

08- Community Spaces and Digital Media

Students will be engaged in a somewhat journalistic endeavor on the part of the students, as they will be encouraged to explore and represent a beloved neighborhood through various forms of digital and/or social media. Projects could include interviewing and getting soundbites/video clips of residents, photographing public art and notable spaces, recording live performances and public interactions, blogging about their own navigations through/utilizations of community space. Students will be working with Warren Lehrer and Judith Sloane's *Crossing the Blvd*, as well as other text and digital media based texts.

CREATIVE WRITING **01:351:212**

01	TF2	CAC	11078	HOBAYAN	SC-205
02	TF3	CAC	07353	HOBAYAN	SC-201
03	MW6	CAC	10768	FITZGERALD	MU-003
04	W2F5	CAC	06663	MENG	MU-001
05	MW8	CAC	08794		MU-001
06	MW7	CAC	07807	FITZGERALD	MU-001
07	W3F4	CAC	09119	MENG	MU-001
08	MTH2	CAC	13332	RICHARDSON	MU-003
09	TF2	CAC	07518	LAWLESS	MU-002
10	MW4	CAC	06978	GREGORIAN	MU-001
11	TF3	CAC	07806	LAWLESS	MU-002
14	TF2	CAC	03795	SVICH	MU-003
15	MW6	CAC	07352	GREGORIAN	MU-002
16	TF3	CAC	03582	NOVEMBER	MU-001
17	TTH6	CAC	15623	RICHARDSON	MU-003
18	TTH6	CAC	08795	REHILL	SC-105
19	TTH7	CAC	05937	NIKOLOPOULOS	MU-003
20	TTH7	CAC	07351	MURRAY	MU-001
21	TTH8	CAC	07350	HOLNES	MU-001

24 TTH6 CAC 06308 BLANEY MU-002

27 TTH8 CAC 07524 DIMITROV MU-002

Practice in creative writing in various forms (fiction, poetry, drama, essay); critical analysis of students' manuscripts in class and/or individual conferences.

SCREENWRITING **01:351:303**

01 M 7,8 CAC 16657 ARONSOHN MU-002
02 TH 2,3 CAC 16658 PEARLSTEIN MU-002
03 W 7,8 CAC 16663 LEVINE MU-002
04 T 4,5 CAC 16659 LEVINE MU-305

This course is intended to introduce students to the basics of screenwriting, including: dramatic action, story, structure and character

SCREENWRITING FOR TELEVISION **01:351:304**

01 W 2,3 CAC 16662 PEARLSTEIN MU-002.

01-Writing for Television

In this course students will be introduced to the basics of professional TV writing. Through the analysis of Sitcoms, Hour Dramas and Comedy Sketches students will become familiar with all of the fundamentals of a strong teleplay. Group and individual exercises will lead each student to create an outline, a treatment and then a complete draft of a television show in whichever style they choose.

Focus will be placed on all of the major dynamics of a strong dramatic structure. The group will explore topics such as Finding Stories, Working with a Cast of Characters, Scene Structures, Dramatic Tension, Writing Dialogue and Creating Satisfactory Resolutions.

A range of classic and contemporary television programs will be studied including the works of Norman Lear, Susan Harris, MTM Productions, Stephen Bochco, Sid Caesar, Tina Fey and Dave Chappelle.

CREATIVE WRITING – NON-FICTION **01:351:305**

Prerequisite: One 200-level course in creative writing or permission of instructor.

02	TTH5	CAC	06578	BLANEY	MU-002
03	MTH3	CAC	14648	FARBERMAN	MU-001
04	MW6	CAC	18812	MILLER	SC-214

02- The course will be roughly divided into three sections:

- i) Writing about People;
- ii) Writing about Place/Travel;
- and iii) Writing about Performance (Art).

In each case, we'll discuss techniques and conventions, look at published examples, draft our own attempts, exchange criticism, and revise. There will be multiple exercises and short directed writing assignments both in and out of class.

03-Music Journalism

"Writing about music," goes an old saying, "is like dancing about architecture." And while it's not as impossible or nonsensical as that adage attests, it is a difficult, demanding endeavor, one that requires great attention to detail and critical thinking of the highest order. It's not enough to just describe what a band sounds like or how a song makes you feel; one must come up with an argument or position that encapsulates a musical experience, all the while steering clear of clichés and unsubstantiated opinions. In this course, we'll produce and workshop the four main assignments today's music writer is asked to complete: album review, concert preview, concert review, and feature story. Some assignments will require concert attendance or interviews; all work will require dedication and a sharp analytical mind.

04-The Poetic Essay

Creative nonfiction is often an occasion for memoir: the telling of events that seem to describe a life. However, creative nonfiction also contains great examples of the poetic essay, a form used to magnify and illuminate some writer's obsession in order to contemplate a greater question. This type of creative nonfiction may be illustrative, argumentative, comparative, meditative, associative, or didactic, but it is most often concise and intense. In its intensity it may describe something small, but it can create great repercussions in a reader, like the atom that

ignites the atom bomb. If poetry doesn't scare you, if you have strange obsessions that haunt you, if you believe that one word will do where others might use eight, this may be the course for you. We will attempt to read and write brief, compressed essays with the power to transform the mundane into the sublime. Revision will be essential in this course. As models we may read Thomas a Kempis, Colette, Flannery O'Connor, Oliver Sacks, Fatima Mernissi, Eliot Weinberger, Werner Herzog, Marilynne Robinson, Patricia Hampl, Graham Greene, Elizabeth Bishop, Anthony Hecht, Charles Simic, Denis Johnson, Elaine Scarry, Octavio Paz, Susan Sontag, M. F. K. Fisher, and others.

CREATIVE WRITING – POETRY **01:351:306**

Prerequisite: One 200-level course in creative writing or permission of instructor

01	TTH4	CAC	09120	FUHRMAN	MU-003
02	TF2	CAC	04538	NOVEMBER	MU-001
03	TTH5	CAC	07808	FUHRMAN	MU-003
04	MW5	CAC	10124	LEONG	MU-001
07	MW7	CAC	16660		MU-003
08	TTH7	CAC	06309	REHILL	MU-002
09	TTH8	CAC	16661	NIKOLOPOULOS	MU-003
10	TTH6	CAC	13333	HOLNES	MU-003

CREATIVE WRITING – FICTION **01:351:307**

Prerequisite: One 200-level course in creative writing or permission of instructor

01	MW4	CAC	06310	ARNDT	MU-003
02	MW5	CAC	03051	ARNDT	MU-003
03	MTH2	CAC	14308	DAWSON	MU-001
04	MW4	CAC	08796	OSBORN	MU-002
06	TTH5	CAC	03306	SHERMAN	MU-001
07	TTH6	CAC	10125	SUSKIEWICZ	MU-001
08	SAT	1:00-3:55	14139	FRANCO	ZAM-MPR

03- Young Adult Fiction

The course encourages students to create work that in its appeal straddles generational demographics, and thus demonstrates what is already known, that diverse audiences, presented with the best titles in the genre, are not

dichotomous. The emphasis is on generating and discussing student writing, but the course will also examine several contemporary and classic novels with pre-teen protagonists that possess a proven appeal to readers of all ages (e.g. *Alice in Wonderland*, *Wildwood*, *Something Wicked This Way Comes*, *The Golden Compass*). Three significant films that similarly reach out to a multivalent audience – *The Fantastic Mr. Fox*, *UP*, and *The Princess Bride* – will be shown and discussed. We'll also read/debate a number of non-fiction texts such as Neil Gaiman's lecture, "What the @#%&*! Is a Children's Book, Anyway?"; Joel Stein's baiting *Times* essay, "Adults Should Read Adult Books"; and Catherynne Valente's blog post, "Too Smart for Kids." The semester will be punctuated by a series of projected digital visits by relevant award-winning authors, among them, Lev Grossman, author of the *New York Times* bestselling YA series *The Magicians*. The visits will provide students with candid access to working writers, and so give them an interactive opportunity to ask questions about the various talents, skills, and traits that contribute to acclaim and success.

**CREATIVE WRITING – PLAYWRITING
01:351:308**

Prerequisite: One 200-level course in creative writing or permission of instructor

01 TF3 CAC 08797 SVICH MU-003

01-Dynamic, visceral, exciting. This is what writing for the stage and live performance are all about. In this class, explore, character, setting, site-specific work, and the poetry of writing imaginatively and without fear for live presentation. Whether you're interested in theatre, dance, or music, this workshop is designed to creatively unleash your imagination and explore the unique challenges of thinking about and making live work.

**EXPERIMENTAL FILMMAKING
01:351:308**

02 F 4,5 CAC 15619 NIGRIN MU-038

02-Experimental Filmmaking

**DIGITAL STORYTELLING
01:351:309**

01 T 5,6 CAC 13334	MU-038
02 W 6,7 CAC 13335	MU-038
03 TH 2,3 CAC 14140	MU-038

**ADVANCED CREATIVE WRITING
WORKSHOP --MULTI-GENRE
01:351:405**

Prerequisite: One 300-level course in creative writing or permission of instructor

01 F 4,5 CAC 16963 HELLER MU-003

In this class, there will be a strong focus on generating new work across genres: poetry, fiction, playwriting, screenwriting, creative non-fiction, hybrid. Using many in-class creative prompts from all artistic fields, we will write in each class, and share new work. We will read essays about creative thought and process, craft, and revision. We will develop and improve our skills in multi-genre close reading and listening to peers, and find a shared language to communicate feedback that is observation-based, productive, and supportive. This is a creative boot-camp -- a laboratory for working writers.

**ADVANCED CREATIVE WRITING
WORKSHOP -- POETRY
01:351:406**

PREREQUISITE: ONE 300-LEVEL COURSE IN CREATIVE WRITING OR PERMISSION OF INSTRUCTOR

01 MW5 CAC 10126 DOTY	MU-111
02 TTH4 CAC 12921 SHOCKLEY	MU-002
03 M3 CAC 16654 MILLER	MU-002

02- If you want to take your poetry to the next

level, this course is for you! We will spend the semester reading at times deeply and at times widely in contemporary poetry (primarily, but not exclusively, American). Tracing broad trends and tracking cutting-edge possibilities for 21st century poetics, we will see what we can learn from both established masters and exciting new poets. You will be challenged to take what you can “steal” from other poets back to your own writing desk or comfy chair, to create the poems only you can write—but poems you never imagined coming from your pen or laptop. Class will move between discussion of published poets’ work and class members’ fresh drafts. Come with an open mind and a willingness to write outside your comfort zone!

A few texts for the course likely to be chosen from among the following: Lee Ann Brown, *A Crown for Charlotte*; C.M. Burroughs, *The Vital System*; George Elliott Clarke, *Red*; Camille Dungy, Matt O'Donnell, et al., *From the Fishhouse: An Anthology of Poems That Sing, Rhyme, Resound, Syncopate, Alliterate, and Just Plain Sound Great*; Tonya Foster, *A Swarm of Bees in High Court*; Reginald Harris, *Autogeography*; Robert Hass, *Time and Materials*; Terrance Hayes, *Lighthouse*; Brenda Hillman, *Seasonal Works with Letters on Fire*; Cathy Park Hong, *Engine Empire*; Yusef Komunyakaa, *The Chameleon Couch*; Michael Leong, *Cutting Time with a Knife*; Sharon Olds, *Stag's Leap*; Tracy K. Smith, *Life on Mars*; and Adam Zagajewski, *Unseen Hand*.

ADVANCED CREATIVE WRITING WORKSHOP -- FICTION 01:351:407

01 MW5 CAC 13339 OSBORN MU-002
02 TTH4 CAC 13340 SHERMAN MU-001

CREATIVE WRITING INDEPENDENT STUDY 01:351:410

Permission to Add- Contact Department

01 BY ARRANGMENT 18293

351 ENGLISH TOPICS

INTRODUCTION TO LITERATURE 01:351:201

01 SAT AM CAC 11344 MORAN MU-115

When asked why they don't read novels or other forms of literature, many people will apologetically respond, “I never have enough time” or “I just don't like it.” A more exact reason is that many people—intelligent people—are not yet that *good* at it. Everyone knows that writing well is a skill, but fewer people think the same about reading. However, reading critically *is* a skill that can be sharpened with practice—and once this skill is developed, a person can understand and *enjoy* literature. Sports, cooking, and playing musical instruments are all more interesting and rewarding the better one is at them—and the same is true for reading and thinking about language.

Our motto will be a remark made by the American poet Ezra Pound: “Literature is news that STAYS news”—and our goal will be to read a number of works in a variety of genres to learn how they are still “newsworthy.” We don't read books because they are old—we read them because they are still new and still portraying the human condition so well. Likely readings will include works by Robert Frost, John Cheever, Paul Auster, G. K. Chesterton, Shirley Jackson, Robert Louis Stevenson, Cormac McCarthy, David Mamet, Philip Roth, or Muriel Spark. We will also read Strunk and White's *The Elements of Style*. If you have ever wanted to learn how to become a more perceptive reader—or why people become so excited about the written word—this course is for you. Attendance (beginning with the first class), reading quizzes and short papers are course requirements.

INTRODUCTION TO CHILDREN'S LITERATURE 01:351:250

01 MTH3 CAC 13087 JAGER MU-210

This course will introduce students to the wondrous and varied world of children's literature. We will read a variety of fairy tales, classics, and contemporary examples of literature for children and young adults. That reading will be supplemented by several secondary philosophical texts, drawn from John Locke, Jean-Jacques Rousseau, Bruno Bettelheim, and

Vladimir Propp. This is not a course on “the history of childhood,” nor is it a course aimed solely at future educators, although students interested in either or both of these fields are most welcome. Rather, this course will trace a literary history of children’s literature itself, from fairy tales to Louis Lowry and Philip Pullman. Primary texts (and there will be many of them!) may include: *Peter Pan* (J.M. Barrie), *Charlotte’s Web* (E. B. White), *Charlie and the Chocolate Factory* (Roald Dahl), *Bridge to Terabithia* (Katherine Patterson), *The Giver* (Lois Lowry), *The Golden Compass* (Philip Pullman), and shorter texts by William Blake, Hans Christian Anderson, Dr. Seuss, Maurice Sendak, and many others. Assessment: frequent quizzes, mid-term, final, 3 papers.

Catalog copy: This course will introduce students to the wondrous and varied world of children’s literature. We will read a variety of fairy tales, classics, and contemporary examples of literature for children and young adults.

This course fulfills the AHp Core Curriculum goal: “Analyze arts and/or literatures in themselves and in relation to specific histories, values, languages, cultures, and technologies.”

INTRODUCTION TO CRIME FICTION **01:351:251**

01 TTH4 CAC 13088 DIENST MU-211

The field of crime fiction is vast—it deals with crime and punishment, justice and injustice, criminals, police, detectives, victims, and all kinds of bystanders (more or less innocent). In order to get a grip on some of the key elements of this field, we will read a wide range of novels that have been loosely categorized as “noir”—from the early classics by Dashiell Hammett, Patricia Highsmith, and Chester Himes to a global array of more contemporary writers from Sweden (Sjöwall and Wahlöö), France (Manchette), Spain (Montalban), Japan (Kirino), Kenya (Mukoma na Ngugi), and others. We will try to understand how crime fiction maps the complexity of social systems and weighs the possibilities for changing it.

INTRODUCTION TO WOMEN WRITERS **01:351:265**

01 MW5 CAC 16542 KING SC-206

Bernard Shaw believed that most nineteenth-century women wanted nothing more than to get married. This course will attempt to prove him wrong. We will examine female novelists, poets, and social critics of nineteenth-and twentieth-century England who were themselves evidence against Shaw’s dim view of women and who created literary heroines to advance the changing role of women in both the domestic and public spheres.

Our reading list will include works from Jane Austen, Anne Bronte, Virginia Woolf and others, and the requirements for the course will include two papers, an exam, weekly writing assignments, and participation in class discussions.

LITERARY DIGITAL STUDY **01:351:312**

02 TF3 CAC 16544 GLISERMAN MU-038

THIS COURSE CAN ALSO FULFILL 19TH CENTURY REQUIREMENT

02-19th Century Fiction

This course will use digital tools to analyze three 19th century novels. In our research we will use traditional methods of reading the novels and reading critical material on the novels, but we will supplement these methods with digital tools. These tools will allow us access to the semantic networks that undergird the novels. Using digital texts and a variety of software programs we can manipulate the texts and see them in a new dimension. In a sense we will be looking at the linguistic DNA of the novels. Under considerations are Emma, Jane Eyre, Heart of Darkness, The Awakening and The Odd Women.

There will be weekly 2-page papers and one 10-page paper; each student will develop a portfolio for assessment. The two page papers will have a variety of tasks—from analyzing a small segment of the novel, to developing a map of one semantic strand, to commenting on a critical essay, and the like.

AUTOBIOGRAPHY

01:351:341

01 TF2 CAC 16545 ELLIS MU-204

In *A Room of One's Own* Virginia Woolf speculated that "the impulse toward autobiography may be spent." When we walk into a bookstore today we can see that Woolf was clearly wrong, but the question is, why this new genre now? Some comparison with the "rise of the novel" will serve as a jumping off point for an examination of first person writing by both men and women in a historical context. We will look at autobiographical writing not as an absolute dependent on a special relationship to "the truth" but rather as an element that is present in varying degrees in many writers, asking whether or not an absolute line can be drawn between writing that claims to be true and writing that claims to be fictional.

Attendance is required.

One Autobiographical and two analytical papers.

POETRY BY WOMEN

01:351:357

01 TTH6 CAC 16546 SADOFF SC-116

01-Rewriting Womanhood

This course will try to answer the question, "Why study poetry written solely by women?" To do so, we will read various theoretical inquiries into "the female tradition" in literature: Is there an entity known as "women's writing?" If there is, how do we define and recognize it? Why should women's writing be studied or theorized apart from men's writing? Is there a "female tradition" in poetry? Do women from different class, racial, and national backgrounds write differently or in similar ways, and why? In what historical periods did women begin to write, and why? What publication, marketing, and self-advertising structures or strategies support women's writing?

We will read theory by critics such as Virginia Woolf, Sandra M. Gilbert and Susan Gubar, Alice Walker, Patrocino Schweickart, Adrienne Rich, Helène Cixous, Valerie Smith, Chandra Mohanty, and Trinh T. Minh-Ha, among others.

Our literary texts will include poems by writers such as Phyllis Wheatley, Aphra Behn, Anne Bradstreet, Emily Dickinson, Louise Bogan, Elizabeth Bishop, Adrienne Rich, Sylvia Plath, Anne Sexton, and Jamaica Kincaid.

Attendance: Regular attendance and participation required. More than four absences will lower your grade.

Means of evaluation: class participation, in-class and out-of-class writing assignments, two 7-8 page papers, and a final exam.

ISSUES AND PROBLEMS IN FEMINIST LITERARY STUDIES

01:351:361

01 TTH5 C/D 18986 DAVIDSON RAB-206

This course same as 988:396:02

01-Feminist Art and Politics

The great feminist poet and essayist Adrienne Rich who passed away in 2012 had an immense impact on both feminist art and ideas. In this class we will look at her long career reading both her poetry and prose and will think about the role of art in a political movement. We will look at some of the artists around Rich other poets such as Audre Lorde, as well as visual artists, performance artists and musicians trying to change the way gender and sexuality and finally the human and non-human are understood. Some of the topics we will cover will include affect theory and the use of emotion in art, the expansion of feminism into issues of race and class, and the growth of a new kind of ecopoetics out of feminist concerns with the body and a new way of thinking about the human. Always central will be the examination of how different kinds of representation, different kinds of media give us different understandings of the world.

Part of the work for this course will be creative: that is, in addition to some writing projects, students will develop their own political art project.

LITERATURES OF MIGRATION, IMMIGRATION AND DIASPORA

01:351:366

01 TTH4 CAC 18473 NERKELAR BRR-5117

THIS COURSE SAME AS 013:335 AND 195:366:01

01-Caribbean Pluralities and Indo-Caribbean Literature

The Caribbean is stereotyped in the West as the land of sunny beaches and white sands and

happy dancing people. The range of ethnicities, languages and cultures that populate this region go unnoticed in this mono-visual of the Caribbean as the ideal getaway for Western tourists.

This course will explore one important element of this diversity of the region by focusing on the Indo- in the Caribbean. This literature has emerged as an important part of the Anglophone Caribbean only in the last two decades and it highlights the diversity and also the complexity of the concept of the Caribbean.

In this course, we will study some major canonical works of the Anglophone Caribbean and also the lesser known Indo-Caribbean writers who write against the grain. Part of this course will also explore the musical tradition of the region and the variations introduced by the Indo-Caribbeans in the local musical forms. Together, we will examine the diversity that lies at the heart of the Caribbean identity by studying one important ethnic minority within.

ASIAN AMERICAN LITERATURES IN ENGLISH

01:351:377

01 TTH7 CAC 08471 ISAAC SC-216

THIS COURSE SAME AS 050:377

ISSUES AND PROBLEMS IN GENRE

01:351:385

01 TTH4 CAC 16547 GASKILL SC-219
02 MW5 CAC 16548 BUCKLEY MU-115

SECTION 01 FULFILLS LITERARY THEORY REQUIREMENT

01- Pragmatism

Pragmatism, a philosophical method devoted to grounding concepts in lived experience, is often celebrated as America's most distinctive contribution to the history of philosophy. Between the 1870s and 1940s, its main proponents—C.S. Peirce, William James, John Dewey—developed novel accounts of truth, consciousness, language, identity, and democracy that shaped the intellectual and cultural climates of the country. In our course, we will put this intellectual tradition in dialogue with literary works that adapt, perform, prefigure, and challenge its central

concepts and methods. We will use this pairing not only to understand some significant examples of American literary writing but also to ask a more general series of questions about literature and philosophy: What makes a literary text philosophical? How do novels and poems “think” in ways distinctive from philosophy? What does philosophy gain from literature? And how can philosophy give us terms for discussing the significance of literary works?

We will begin with the “pre-history” of pragmatism in Ralph Waldo Emerson, Walt Whitman, and Henry David Thoreau. We will then use philosophers and writers to investigate pragmatist notions of experience, truth, and identity. We will develop a general understanding of what pragmatist philosophy is, but we will focus in particular on those aspects of pragmatism most helpful to the study of literature: Peirce's theory of signs, James's psychology, and Dewey's aesthetics. Other readings will include works by Henry James, Gertrude Stein, Robert Frost, Wallace Stevens, Alain Locke, and Jane Addams. All of our readings will help us to track the development of a particularly pragmatist notion of aesthetics, one based on the creation of new energies and possibilities within experience (rather than on canons of taste or artistic conventions).

Requirements: regular reading responses, a short paper, a revision of that short paper, and a final seminar paper.

02- The Dramatic Revolution

For all but the last few centuries—from the time of Aristotle until that of the French Revolution—the drama constituted the very center of literary poetics, and tragedy was exalted, even above epic, as the highest, purest form of poetic endeavor. Yet if the drama's reign was long, its fall was rapid, violent, and seemingly irrevocable. Just a few decades after the Revolution, tragedy was considered by most to be an obsolete form—a way of thinking and writing about the world that no longer fit contemporary reality. From that time to the present, the drama has occupied only the margins of literary culture, serving not as the defining centerpiece of modern literary poetics but as the ill-fitting marker of its edges.

This course explores that fall. We'll investigate why it happened, and how, and we'll try to gain some sense of its enormous impact upon cultural history.

We will be reading, first, an outstanding set of plays, including Schiller's *The Robbers*, which catalyzed romantic revolt, Beaumarchais' incendiary *Marriage of Figaro*, the play that many contemporaries viewed as the first catalyst of the French Revolution, and Coleridge's *Fall of Robespierre*, the poet's first attempt at tragedy

and a marker of the genre's sudden collapse. We'll also be reading some of the finest dramatic criticism ever written, from Diderot's profound reflections on theatrical performance to Thomas de Quincey's uncanny meditations upon the atmosphere of murder in *Macbeth*. Each of these texts is fascinating in its own right, but together they offer an exceptional story of the drama's revolutionary crisis.

In order to better understand those writings, we'll also spend some time exploring the revolutionary contexts in which they were produced. We'll read contemporary newspapers and pamphlets, look at the period's art, architecture, and fashion, listen to its music and songs, become acquainted with its larger culture and attitudes. We'll look at places and scenes as well: the jostling salons, hypnotic pleasure gardens, and angry, violent streets of pre-Revolutionary Paris; the great demonstrations and riots, ceremonies and festivals, speeches and executions of the French Revolution; the grand Parliamentary debates and popular theatrical spectacles of late 18th-century London. Our focus will be on the drama and its crisis and collapse during this period, but our attention will extend to all areas of the period's social and cultural life

INDEPENDENT STUDY
01:351:394

PERMISSION TO ADD – CONTACT DEPT.
01 BY ARRANGEMENT 00228

SEMINAR: SPECIAL TOPICS IN GENRE
01:351:440
<http://www.rci.rutgers.edu/~wcd/Face%20of%20Battle.html>
01 TTH4 CAC 16549 DOWLING SC-221

INDEPENDENT STUDY
01:351:494

PERMISSION TO ADD – CONTACT DEPT.
02 BY ARRANGEMENT 07365

03 BY ARRANGEMENT SEIDEL 08915

SENIOR HONORS TUTORIAL
01:351:499

PERMISSION TO ADD – CONTACT DEPT.
01 BY ARRANGEMENT 03805

353 COURSES **LITERARY THEORY**

READINGS IN LITERARY THEORY
01:353:230

01 MW7 CAC 16550 LECOURT SC-214

The History of Literary Theory

What do we study when we study literature? A unique object with its own special properties and laws? A window onto social history? An expression of cultural identity? In this course we will trace such questions as they animate the history of literary theory from the ancient Greeks to the present day. On one level our goal will be to gain a broad familiarity with the works of major figures like Plato, Kant, and Jameson. On another level we will seek to reflect seriously upon the question of the disciplinary status of literary study. Although interdisciplinarity has been a hot topic in English departments for two decades, many scholars have lately sought to recover a sense of what separates their field from psychology, sociology, and history. Can literary studies be a "science" with a distinct object and method? Or does this belie its unique nature as an interpretive discipline?

PSYCHOANALYTIC LITERARY THEORY
01:353:350

01 TTH4 CAC 16651 IAN MU-115

Psychoanalysis is a therapeutic technique invented around the turn of the twentieth century by Sigmund Freud. He considered it to be a natural science of human nature – a nature governed by subjectivity, desire and fantasy. Developed in order to alleviate human suffering, psychoanalysis finds the root cause of that suffering to be the very same desires which are the root and branch of both individual and social life, even in its noblest (and seemingly transcendent) manifestations. In proposing such ideas about human nature, psychoanalysis broke with and de-constructed hierarchical systems of

belief which judged people by the standards of religion, goodness, morality, normalcy, or other ideals. Instead, psychoanalysis sees us as defined by our desires and our capacity to express, deny, project, transform, and realize them. In this course we will study a variety of psychoanalytic and literary texts, in order to introduce ourselves to concepts and ways of thinking central to psychoanalytic theory and interpretation. We will read such authors as Sigmund Freud, Melanie Klein, Jacques Lacan, Karen Horney, E. M. Forster, Henry James, Franz Kafka, and Jean Rhys, and explore theories of the unconscious, gender and sexuality, normality and perversion, mourning and melancholy, humor and aggression, reality and representation.

Attendance: Three absences permitted; five or more may result in failure.

Required work: two 4-6 page papers, each worth 25%; final exam 40%; participation 10%.

ISSUES AND PROBLEMS IN LITERARY THEORY

01:353:390

01 MTH2 CAC 11350 ROBOLIN SC-104

01- Imagining Africa

As V.Y. Mudimbe has observed, "Africa"—as a concept—was invented, produced by the European imagination in ways that continue to matter today. This class will pose key questions about how Africa and its inhabitants are represented: Under what conditions (philosophical, political, and economic) have images of Africa taken place? What changes in Africa's depictions have occurred in the last two centuries? How do representations of Africa, past and present, affect our understanding of the continent today? And can altered images alter political or economic conditions?

We will begin by examining the importance of imperial fictions that created in the Western imagination defining images of Africa and its inhabitants. These imperial fictions continue to shape conceptions of Africa mainstream journalism and film. Self-representation, however, will offer us an entry into the ways African writers, scholars, and cinematographers have actively contested the dominant perception of Africa in the West. We will also explore the ways that Africans have defined the image of Africa to and for themselves.

At bottom, then, this course takes up the politics of representation. Our tasks will be to study the relationship between representation and social meaning and to consider how that relationship plays out vis-à-vis Africa/ns. This will require that we understand representation in conjunction with key issues of identity (racial, cultural, gendered identities) and global phenomena (imperialism, the Cold War, and neo-colonialism). We will employ key terms and theoretical frameworks—including theories of representation and postcolonial theory—to assist us. Our primary texts may include works by Joseph Conrad, H. Rider Haggard, Chinua Achebe, Chimamanda Adichie, Binyavanga Wainaina, Ousmane Sembene, Ama Ata Aidoo, Nuruddin Farah, Véronique Tadjo, and Abdourahman Waberi.

Evaluations will be based on active participation, a midterm essay, a final essay, and two exams.

SEMINAR: TOPICS IN LITERARY THEORY

01:353:492

01 TF2 CAC 08651 DIENST MU-304

What is a world? We should begin by acknowledging that there might not be just one world: there are physical worlds and phenomenological ones; human worlds and inhuman ones, worlds strung out along the circuits of media and worlds stubbornly stuck in the here-and-now. In this seminar, we will not presuppose a fixed definition of "the world," as if we already know that it is there. Instead we will ask what we might mean, and what we might be trying to do, whenever we make "world pictures," whether in words or images.

The seminar will be conducted as an experiment in learning, in several different ways. First, we will make use of the technology available in the classroom to do research and produce material during class. (Our work will be theoretical as well as practical.) Second, we will use various websites to post and share work in progress. (Our work will be collaborative and public.) Finally, and most importantly, we will change the way we organize work and use time. (Our work will be carried out through a variety of tasks, both in and out of class.) Students will be expected to prepare for class in several ways: by reading course materials, reading and responding to the work of others, and by pursuing research projects throughout the semester.

354 ENGLISH FILM STUDIES

INTRODUCTION TO FILM

01:354:201

01 MW6 LIV 04723 SEN TIL-116
M7, 8 FILM SCREENING TIL-116

In the past 100 years, our culture has come to be dominated by visual rather than oral or print media. Our ideologies, opinions, and lives are increasingly defined by visual narratives, among which film is so far the most sophisticated and powerful example. Therefore, the objective of this course is to introduce students to the language of visual media and to critical tools for discussing and writing about films. Understanding how films work, and how they are meaningful for their audiences, will contribute to your enjoyment of more films and different kinds of films.

The course is divided into two sections. In the first part, the study of forms introduces students to the primary visual, aural, and narrative conventions by which motion pictures create and comment upon significant social experience as seen in a variety of films. Techniques of mise-en-scène, framing, image composition, photographic space, editing, sound, narrative structure, and point of view will be discussed as components of cinematic style and meaning. In the second part, the study of contexts introduces students to alternative and critical ways of reading films in relation to the social and cultural contexts in which they are produced and received. Significant topics include analytical tools propounded by well-known film-scholars as well as the role of genre, authorship, and the star system in the history of film criticism. In this section we will also review alternative forms such as nonfiction film and non-western cinemas.

The final goal of this class is to explore with you a range of great movies from film history (as opposed to more recent films that you find more accessible). Our films will come from major directors like Orson Welles, Jean Renoir, Robert Bresson, and Alfred Hitchcock, as well as highly regarded directors like Billy Wilder, Mike Nichols, John Ford, and Howard Hawks. Some of these films will be in black and white. Some of them will have subtitles. Some have both. All of them are worthwhile.

Note: This course fulfills the Core Curriculum goal: "Analyze arts and/or literatures in

themselves and in relation to specific histories, values, languages, cultures, and technologies."

INTRODUCTION TO FILM

01:354:202

01 MW6 CAC 04220 KOSZARSKI MU-301
W 7,8 CAC FILM SCREENING MU-301

An examination of the development of film style, genre and technology as it has evolved from the era of the classical studio system through the present. Looking at the work of Kubrick, Godard, Fellini, Dreyer, Polonski, Scorsese, and others, we will analyze how specific elements of mise en scene, including editing, sound recording, performance style and cinematography, developed over time within specific national or generic contexts. Mid-term, final exam and term paper required.

AMERICAN CINEMA II

01:354:316

01 MW4 CAC 08652 KOSZARSKI MU-301
M 7,8 FILM SCREENING MU-301

An examination of the post-war history of the American film industry and the social, cultural and economic factors which shaped it over the past half-century. Film noir, HUAC, the collapse of the Hollywood studio system and the rise of new media will be examined alongside the work of Hitchcock, Ford, Scorsese, Kubrick and others. Research paper and weekly response reports required.

FILM GENRES

01:354:370

01 MW6 CAC 17756 KANE-MEDDOCK MU-301
W7,8 FILM SCREENING MU-301

01-The Romantic Comedy

This course will offer a survey of the romantic comedy from the early sound era to the present. We will begin by studying the emergence of the screwball comedy, paying particular attention to the ways in which cultural anxieties about gender, class, and marriage influenced the cycle's representation of sex, love, and courtship rituals. We will trace the evolution of the genre,

exploring in the process the interrelations between stardom and authorship and the changing nature of cinematic sexuality after World War II. Finally we will consider issues of generic adaptability, examining how more recent takes on the romantic comedy revise its generic conventions, either to create a more inclusive image of romance or to suggest its frailties.

Wilder, examining form, style, and thematic development across two lengthy careers spent working primarily within the American studio system. The filmmakers left Europe in the 1930s under very different circumstances and began their careers in Hollywood in very different positions within the industrial hierarchy. With the perceptiveness of cultural outsiders, each director used the hypocrisies of American culture as inspiration, mocking the vices of their adopted homeland. Although many of their films proved popular with audiences and reviewers, the commercial and critical failures suggest the limits of classical Hollywood cinema.

THEORIES OF WOMEN IN FILM

01:354:385

01 TTH4 CAC 16552

FLITTERMAN-LEWIS MI-100
T 7,8 FILM SCREENING MI-100

This course will develop a feminist analysis of the cinema from the dual perspective of individual films themselves and their social/cultural context. Using examples from both Hollywood and alternative feminist cinema, we'll trace the development of feminist film criticism and theory, from the landmark articles of Claire Johnston and Laura Mulvey to the current work of Ginette Vincendeau and Mary Ann Doane, among others. We'll consider such issues as female authorship, the woman viewer woman-as-spectacle and visual pleasure. Our concern will be to 1) construct a theory of the "female voice" in cinema, 2) define and interpret the function of the woman's image, and 3) understand the concept of sexual difference as a social concept and a phenomenon of the unconscious. Framing our analyses of filmmaking, film viewing, and films themselves will be the ongoing search for an "alternative language of desire." Films will include such Hollywood classics as *Stella Dallas*, *Marnie*, and *Duel In The Sun*, and more recent feminist films such as *Vagabond*, *Daughters Of The Dust*, and *Jeanne Dielmann*. Attendance at both lectures and weekly screenings is required; a midterm, a final, and a term paper.

SPECIAL TOPICS IN FILM STUDIES

01:354:392

01 MW5 CAC13282 KANE-MEDDOCK MI-100
M 7,8 FILM SCREENING MI-100

01-Alfred Hitchcock/Billy Wilder

This course will offer a comparative analysis of the creative output of two of film history's most celebrated directors. We will explore the complex nature of cinematic authorship by analyzing key works by Alfred Hitchcock and Billy

