

## GENRE STUDIES, INTERDISCIPLINARY STUDIES, CRITICAL THEORY

English 111A

**The Hebrew Bible in Translation**

Prof. Maniquis

This course explores the literary dimensions of the King James translation of the Old Testament. By examining the political and cultural problems faced by ancient Israel and Judah, it attempts to characterize the authors, editors, and scribes who produced Scripture and the audiences who originally read and heard the stories it contains. Readings include history (1 and 2 Samuel), national epic (Genesis and Exodus), prophesy (Amos and Hosea), parable (Ruth and Daniel), poetry (Psalms and Song of Solomon), and wisdom literature (Job and Ecclesiastes).

English 111B

**Christian Biblical Texts in Translation**

Mr. Maniquis

In addition to the study of the structures of fundamental Christian texts (orthodox and heretical), detailed attention will be given to a dozen or so canonical passages that have occasioned major theological, political, and psychological controversies in Western literature. Requirements: a mid-term, a final examination, and a term paper.

English 112B

**Celtic Mythology**

Prof. Nagy

Survey of early textual materials pertaining to Celtic peoples and their stories, with an emphasis on the techniques of mythological analysis.

English 115E

**Science Fiction – Technology, Ecology,  
and the Reinvention of Nature**

Prof. Heise

Science fiction is the cultural medium modern societies use to think about their relation to science, technology, and the environment, with hope or fear. This course will trace our real and imagined relations to technology and nature from nineteenth-century European SF to current North American and Japanese films and texts. Starting with Shelley's *Frankenstein* (1818), we will track the changing meanings of nature, mind, and body through figures such as cyborgs, AIS, biotech animals, clones, and aliens. How do we draw the line between humans and machines, or humans and animals? What is a human body, and what is alien? How do science and technology change our relationship to nature? How do new technologies affect emotion and memory? Do men and women relate differently to technological and natural systems? What does "being human" mean when technology changes our bodies and social lives? Works will include SF novels, films and graphic novels by H.G. Wells, Philip K. Dick, William Gibson, Margaret Atwood, Paolo Bacigalupi; *Blade Runner*, *Ghost in the Shell 2*, and *We3*.

English 119.1

**Literary London: Tales of Two Cities**  
Literary Cities

Prof. Makdisi

For much of the eighteenth and nineteenth centuries, London was a city with a split identity: broad fashionable boulevards and well-lit squares on the one hand, dark and teeming slums on the other; gentlemen and ladies claiming to be of the highest moral order on the one hand, and, on the other, an underworld of rogues, vagabonds, costermongers, prostitutes, pornographers, revolutionaries, conspirators, petty scribblers, ballad singers and outright criminals. This course will explore literary accounts of London's dual identity in this period, as well as the literary expressions of the gradual attempt to discover, map out, bring to order and settle the turbulent world of London: to tame and civilize the many resorts of vagabonds, thieves, and outcasts in what would later be counted among the capital's most elegant and fashionable quarters. Readings will draw on a wide variety of sources, from canonical fiction, poetry and the visual arts to first-hand portraits of London streetlife, thieves' memoirs, detective stories, and both celebrations and contestations of the attempt to bring order and civilization to unruly London. We will draw on the work of John Gay, Daniel Defoe, Henry Fielding, William Blake, Hannah More, Robert Southey, Mary Robinson, William Hazlitt, Pierce Egan, Charles Dickens, Arthur Conan Doyle and others.

English 119.2

**Philadelphia**  
Literary Cities

Prof. Finley

This class offers a sweeping look at four centuries of Philadelphia history through the lens of its most important literature. We will begin in the Revolutionary period, and consider the Enlightenment ethos of the nation's founding against Philadelphia's tendency to succumb to irrational forces. We will pay special attention to the yellow fever epidemic of 1793, and the racial violence that erupted in the 1830s and 1840s. Other topics will include Philadelphia's roots in Quakerism and a mystical Pietism, the epoch of Anti-Masonry, and the development of the city's African-American elite class. We will explore Philadelphia tourism, both historical and contemporary, as relevant context for our primary texts: works by Benjamin Franklin, Charles Brockden Brown, George Lippard, Frank Webb, and Mat Johnson. The major requirement of this course is a research paper that will center on a Philadelphia neighborhood, institution, geographical feature, or architectural icon (e.g. Independence Hall, Fairmount Park, the College of Physicians, the Masonic Temple, West Philly, etc.), and then consider its representation in art, literature, and/or film. Specific historical events can also be the focus of a research paper. Class lectures will make use of maps and other visual material.

English 120

**The History of Critical and Aesthetic Theory**

Prof. Reinhard

This course will study key texts and ideas in the history of critical and aesthetic theory, including works by Plato, Aristotle, Horace, Longinus, Kant, Hegel, Nietzsche, Walter Benjamin, and Alain Badiou. Topics to be addressed include the struggle of philosophy and sophistry; classical ideas about poetic structure and genre, and the social function of art; and modern concepts aesthetic judgment, critique, and technology. This class is not a practical introduction to literary criticism, but an examination of theories about art and literature and their roles in human life and social transformation.

English 121

**Modern and Contemporary Aesthetics  
and Critical Theory**

Prof. Huehls

This course surveys the most influential literary theory stretching from the end of the nineteenth century to the present. Readings will include but are not limited to: Marx, Freud, Derrida, Lacan, Foucault, and Butler. Critical perspectives will include but are not limited to: structuralism, poststructuralism, psychoanalysis, feminism, ecocriticism, affect theory, and thing theory.

English M126

**Feminist and Queer Theory**

Prof. Lee

This course investigates key concepts and debates in the study of gender, sexuality, and kinship, focusing on their interrelated significance for the making of culture. Our interdisciplinary readings cover key frameworks (e.g., materialist feminism, standpoint, psychoanalysis, discourses of sexuality, intersectionality, agency and ethics, embedded embodiment and body technologies). In class discussion, we will pay attention to the debates addressed as well as generated by these theories. In addition, the readings will introduce students to the alternative rubrics, of gender, sexuality, race, and class, that challenge "feminism," and of knowledge, epistemology, and criticism, that challenge "theory."

English 146

**The Matter of Britain: King Arthur, the Once and Future King**  
Medieval Story Cycles and Collections

Prof. Smith

King Arthur and the Knights of the Round Table often constitute a modern person's first exposure to "medieval" culture; however, contemporary renderings of King Arthur are far different from their medieval predecessors. In this class, we will explore the origins of the Arthurian legend and the many political and artistic Arthurs invented by historians and poets in the Middle Ages. Our reading will begin in the 12th c. with Geoffrey of Monmouth's pseudo-historical rendering of King Arthur in the *Historia Regum Britanniae* and end in the 15th c. with Sir Thomas Malory's romantic rendering of the king in his *Le Morte D'Arthur*. In between, we will be reading selections from or the entirety of every major Arthurian work written in medieval England, including Layamon's *Brut*, Wace's *Roman de Brut*, the *Alliterative Morte Arthur*, and *Sir Gawain and the Green Knight*.

Readings will include texts in Middle English and in translation. Major assignments include a Midterm, Final Exam, and Final Paper or Project. Classes will be a combination of lecture and discussion.

English 163C

**Jane Austen and Her Peers**

Prof. Mellor

This lecture course will analyze the six novels of Jane Austen from a variety of critical perspectives: biographical, feminist, formalistic, generic, new historical, and post-colonial. We will place Austen's six novels in the context of the development of her narrative technique as well as the major political and social events of her day (the French Revolution, the women's rights campaigns and the discourses of female subjectivity, the anti-slavery campaigns, the construction of the "public sphere," and the emerging Regency culture of consumption). To illuminate her interventions in these events, we will read contemporary examples of the

discourse on women's rights (Mary Wollstonecraft's *The Rights of Woman*), sensibility (poems by Helen Maria Williams and Hannah More), the Gothic novel (Wollstonecraft's *Maria*), and abolitionist poetry and prose (Maria Edgeworth's *The Grateful Negro*).

### Required Reading

Jane Austen, *Catherine, and other Writings* (Oxford, ISBN 978-0-19-953842-3)  
*Northanger Abbey*, (Norton Critical Edition, ISBN 0-393-97850-8)  
*Sense and Sensibility* (Norton, ISBN 0-393-97751-X)  
*Pride and Prejudice* (Norton, ISBN 0-393-97604-1)  
*Emma* (Norton, ISBN 0-393-92764-1)  
*Mansfield Park* (Norton, ISBN 0-393-96791-3 )  
*Persuasion* (Norton, ISBN 978-0-393-91153-4)

Mary Wollstonecraft, *The Rights of Woman and The Wrongs of Woman, or Maria* (Longman, ISBN 0-321-18273-1)

All page references in class will be to these editions.

### Course Requirements

Regular attendance at lectures and participation in discussion sections are mandatory.

Each student will write two papers:

- (1) a short paper of 1250-1500 words analyzing *Sense and Sensibility* or *Northanger Abbey* by Austen in relation to the writings of Mary Wollstonecraft
- (2) a longer paper of 2500-3000 words comparing two novels by Austen (but not the novel discussed in the first paper)
- (3) There will be a final exam, as scheduled.

English 164C

**What is Real ?**  
The 19<sup>th</sup>-century Novel

Professor Stephan

Definitions of literary realism, the preeminent genre of 19<sup>th</sup>-century fiction, are many, varied, and often contradictory. The Victorian realist novel at its best purports to be a true representation of the lives of ordinary Britons, but who decides what that truth looks like, or what ordinary is? In this course, we will read three novels—Elizabeth Gaskell's *North and South*, George Eliot's *Middlemarch*, and Thomas Hardy's *Jude the Obscure*—which engage in attempts to depict experiences of 19<sup>th</sup>-century British society across class, age, and gender lines in urban, provincial, and rural settings.

English 167A

**American Poetry to 1900**

Prof. Cohen

This course will survey the history of American poetry from the Puritan era to the turn of the twentieth century. We will read the poetry of major authors like Anne Bradstreet, Edward Taylor, Walt Whitman, Emily Dickinson, Herman Melville, Edgar Allan Poe and others; we will also read the poetry of major events and movements, like the poetry of antislavery and the poetry of the Civil War. Finally, we will survey the “popular” poetry of the era, looking at execution elegies, popular ballads, slave spirituals, political songs and satires, and sentimental verse.

English 167B

**American Fiction to 1900**

Prof. Johnson

Examination of American fiction, including novels and short stories, from its origins to the end of the nineteenth century. Particular focus on issues of gender, race, and region.

English 171A

**Later 19<sup>th</sup>-Century Poetry**

Prof. Bristow

This class introduces students to developments in British and Irish poetry from 1850 to 1900. Besides studying shifts and changes in prosody, this lecture series focuses attention on the emergence of Pre-Raphaelitism in the late 1840s and 1850s, the rise of aestheticism in the 1860s and 1870s, and the move toward writings that commentators classed as “decadent” in the 1890.

Moreover, the lectures include discussions of other types of poetry, especially the dramatic monologue, in relation to feminist thought and imperial ideology.

English 172B

**Drama, 1945-present**

Professor Goodwin

The course is an intensive survey of major currents in British and Irish drama in the period 1945 to the present. While the reading list is selective, it contains plays that are representative of dominant trends on the contemporary stage. Among the theater themes and movements represented in the course are family drama, working class realism, Theater of the Absurd, Theater of Cruelty, tragicomedy, feminist drama, and colonial conflict. The playwrights we read are Samuel Beckett, John Osborne, Shelagh Delaney, Harold Pinter, Tom Stoppard, Caryl Churchill, Conor McPherson, Athol Fugard, and Martin McDonagh. There are fourteen plays on the syllabus.

Emphasis in the course is placed on the material as theater and towards this end there will be dramatic reading from the texts and viewing of scenes on video during lecture. In preparing my classroom presentations, I assume that each student has attentively read the assignment, in its entirety, by the first date it is scheduled on the syllabus. In class, the material will be handled through a combination of lecture and discussion. My lectures are designed to develop interpretations of the readings, not to provide summaries or secondary information. Except for e-texts of the plays, computers are not welcome in my classroom.

GENRE STUDIES, INTERDISCIPLINARY  
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The course requirements consist of attendance, participation, two take-home essay assignments, and in-class midterm and final examinations. The weight of the requirements toward the course grade is as follows: attendance and participation 10%, midterm and first essay 40%, final and second essay 50%.

English 173A

**American Poetry, 1900-1945**

Prof. Post

This course will focus on the major poets responsible for creating what we now think of as American—and in some cases British—modernism: T. S. Eliot, Ezra Pound, Wallace Stevens, Robert Frost, William Carlos Williams, W. H. Auden, Marianne Moore, and others. Primary attention will be given to close readings of individual poems and to the major intellectual, social, and political movements associated with modernism.

Requirements: 2 quizzes; 1 shorter, 1 longer paper.

English 177

**The American Political Novel**  
Interdisciplinary Studies of American Culture

Prof. Yarborough

This course will focus on the diverse ways in which American fiction writers have engaged pressing political issues in their work. Our readings will range from the nineteenth century through the 1970s and we will treat such topics as slavery and its aftermath, the status of women, the rise of the radical Left in the 1930s, violence as a response to oppression, the Red Scare of the 1950s, economic inequality, and the antiwar movement in the 1960s. We will pay particular attention to the various rhetorical strategies employed by the writers in their attempts to shape the attitudes of readers even as, in some cases, they themselves remain conflicted and wary of simple answers to complex questions. Authors to be covered include Charles W. Chesnutt, Charlotte Perkins Gilman, Thomas Dixon, Alice Walker, and E. L. Doctorow.

Requirements: midterm examination, term paper, final examination