

SPRING 2023 English Literature Course Descriptions (as of 12/15/22)

NB: All classes meet in-person unless otherwise specified. Please double-check times and modalities against the university class schedule.

ENGLISH 218

ENG 218: Literature is Not a Luxury: Writing for Self and Community (Cannon) TR 1400-1515

In this course, we will explore how the literary imagination shapes our ways of being in the world. In particular, we will think about how the study of literature is uniquely suited to intervene in questions of social justice, personal identity, health, and wellness. Authors include Audre Lorde, Toni Morrison, James Baldwin, Sandra Cisneros, Jhumpa Lahiri, and Elissa Washuta. Be ready to write often, to read closely, and to reflect thoughtfully. The semester will culminate in a digital portfolio in which students reflect on their progress over the semester and choose 3 pieces of writing to revise.

ENG 218: Literature is Not a Luxury: Writing for Self and Community (DeGuzman) TR 1100-1215

English 218 is a writing and research class primarily designed for students majoring in English. You will learn how to closely read, how to write better, and how the literary imagination shapes your experience of the world. You will select your own specific topics as you make connections between literature and issues of racial justice, health, and well-being. During the first few weeks of the semester, we will read two short books together: Janice Lobo Sapigao's poetry collection *microchips for millions* (2016) and Sandra Cisneros's novella *The House on Mango Street* (1983). We will practice asking questions about literature, developing analyses, and describing what we read to audiences beyond the classroom. In the second half of the semester, you will build a research project based on a literary text of your choice.

ENG 218: Literature is Not a Luxury: Writing for Self and Community (Star) MW 1530-1645

The first purpose of this course will be for students to consider their relationships with the writing process, beginning with the moment of "sitting down and turning inward" that author Orhan Pamuk once described, in order to build "a new world with words." Through our discussion of readings (nonfiction and short narratives) and informal assignments, this class offers a bridge between types and experiences of writing that students, by this point, have often felt to be separate, or even opposed to each other: writing for pleasure v. writing for a grade; writing personally v. writing academically; writing as freedom v. writing as an exercise in conformity. While practicing essential elements such as clarity, the development of logical structure, and editing, students will also be asked to find their voices, perspectives, and personal pleasure in words to reinvigorate their style and writerly identities. Our readings will range from essays, speeches, and interviews with authors and philosophers, to works of fiction concerned with the main questions of our course: is literature a luxury or is it essential? What definitions of "luxury" and "essentialness" are necessary (not to mention a definition of "literature") for assessing this question – and why does it matter? Along with informal writing assignments and three essays, the course will culminate with a hybrid assignment of both creative non-fiction (also known as a personal essay) (3-5 pages); a critical reflection on a piece of literature or art of your choice (3-5 pages); and an annotated bibliography of materials that you feel have influenced your sense of human values, judgment, character, sense of taste/humor, and aspirations.

Lower-Division Literature Courses

English 250.01 : Topics in Literature and Culture: The Vampire Tradition (Hackenberg) TR 1530-1645

From Coleridge's late 18th-century poem "Cristabel" to a host of 21st-c TV (*True Blood*, *Penny Dreadful*, *What We Do In The Shadows*, and so many more), vampires have titillated, horrified, and thrilled audiences in the English-speaking world with their transfiguring desires and insatiable hungers. This class begins with a brief consideration of the mythic and folkloric world origins of the vampire, and then turns to many of the artful vampire narratives—literary, cinematic, and televisual—that, over the past two centuries, have formed an Anglo-American "vampire tradition."

English 250.02 : Topics in Literature and Culture: Reading the Landscape (Jones) T 1230-1345 (HYBRID: T in-person and the rest asynchronous)

The novelists, poets, and essayists of this course urge us to see the interconnectedness of all things and to regard literature as a vehicle for this recognition. Indeed, the writers and artists of this course show us the binary thinking at the root of our current ecological crisis and offer ways of seeing people and place that neither romanticizes the natural world nor regards it as a problem to be solved. Taken together, the materials of this course make the case that literature and art have a distinct role in helping us understand and respond to a world that is increasingly out of balance.

**English 250.03: Topics in Literature and Culture: Lyric Poem (Star) MW 1230-1345
ENG 250: Lyric Poem**

In *The Birth of Tragedy* (1872), Friedrich Nietzsche traced the birth of 'the lyric voice' to the tragedies of Euripides. As the Greek chorus formed a communal presence on stage, traditional from the great choric odes of Sophocles, a new phenomenon broke forth: a single speaker, a single voice, rose up. For Nietzsche, this "I," speaking at once deeply alone and for the subjective experience of *all* mankind, was the same resounding "I" that grew in volume and variety through all the following centuries. In the sound of one voice that *gave* voice to the deepest, most persistent experiences of all, the lyric voice. The purpose of this course is to chart the development of the lyric voice and forms of lyric poetry through the works of 19th and 20th-century English poets. How are the characteristics of the lyric mode revealed in these works – in their formal innovations and in your affective experience of them as readers? Despite differences in culture, era and argument, what qualities of voice unite these works as 'lyrical'?

GWAR: Junior Seminar

ENG 480GW.01: Junior Seminar: GWAR (Clark) MW 0930-1045

The history of U.S. racism is written deeply into our laws as much as our social fabric. But does the law have the final say on the shape of race in our society? In this class, we investigate how U.S. literature both critiques and imagines alternate futures to the history of racism that governs U.S. society, past and present. After reading major texts from critical race theory's creators Derrick Bell and Kimberlé Crenshaw, we turn to literature: starting from 19th century authors like Pauline Hopkins, Sui Sin Far, and Herman Melville to more recent authors like Toni Morrison, Arturo Islas, and Brandon Taylor, we trace how literature critiques the exclusionary history of U.S. law and envisions social worlds beyond the unequal conditions of the present.

ENG 480GW.02: Junior Seminar: GWAR (Jones) T 1700-1945

We write for many reasons: to explain things to ourselves, to explain things to others, to change hearts and minds, to document, to inspire, to create new ways of seeing and understanding. In this GWAR seminar we are concerned with all those writing functions, but most specifically with writing

practices fundamental to literary study and professional communication. Students complete this course with a portfolio of polished writing that can be used as part of an employment dossier and/or an application to graduate school or professional program. Revision, guided by peer review and feedback from the professor, shapes students' work in the course.

ENG 480GW.03: Junior Seminar: G WAR (Kwok) W 1230-1345 (HYBRID: W in-person; the rest of instruction is asynchronous)

This course is an introduction to the English major and as such, will focus on concerns and issues that pertain to the study of literature. We will examine closely selected works of poetry, fiction, non-fiction, and literary criticism. We will not only learn to read texts critically, analytically, and imaginatively, but will also think about what it is that we are reading (the nature of literature, for example) and what its relationship to politics, history, and culture might be. We will learn how to go about conducting research on texts—how to choose what to focus on, where to look for relevant information, and how to integrate this information into the interpretation of specific works.

Survey Courses

ENG 460: Literature in English to 1800 (Mylander) TR 1400-1515 (HYBRID: T in-person, R synchronous online)

Engage with the compelling interactions between literature and history in this tour of Literature in English before 1800. Discuss texts chosen not only for their literary achievements, but also for their direct engagement in the political and ethical questions of their day. Questions about human rights, political abuses of power, justice in times of war, economic exploitation and more animate these texts—these are questions that remain relevant despite the myriad ways our world has transformed.

Reading-intensive introduction to the history of a diversity of texts written in English before 1800, with a focus on identities, politics, and genres - including life writing, lyric poetry, drama, satire, romance, and more - emerging from changing ideas about selfhood, community, social order, race, gender, sexuality, nationhood, and sovereignty within an Atlantic world.

ENG 461.01 : Literature in English Since 1800 (DeGuzman) R 1600-1845

English 461 provides a broad and necessarily selective overview of literature from 1800 to the present day. The course is divided into five units: romanticism; realism; modernism; postmodernism; and postcolonialism. The major topics we will study include the relationship between romanticism and revolution; the rise of realist aesthetics in the face of rapid industrialization; how scientific advancements and two horrific global wars prompted a crisis of literary representation; and the profound upheavals for justice in the aftermath of imperialism. Readings will include poetry, nonfiction, and excerpts from novels. I will also draw from the visual arts to emphasize the complex forces that shaped ideas such as “the other,” modernist fragmentation, and postcolonial uprising. The readings from the nineteenth century (1800-1899) will skew British, while those from the twentieth century onwards (1900-present) will be more U.S.-based. Because of my own expertise in postcolonial studies, the course in general will be attuned to the role of empire that haunts the very of idea of “literature in English.”

ENG 461.02: Literature in English Since 1800 (Schoerke) MW 1530-1645

Reading-intensive introduction to the history of a diversity of texts written in English since 1800, with a focus on politics, genres, and identities—including race, gender, sexuality, ethnicity, class, and more—emerging in the Western aesthetic movements of Romanticism, Realism, Modernism, Postmodernism, and Postcolonialism. Course readings will include poetry by William Wordsworth, Lord Byron, T.S. Eliot, Langston Hughes, and Muriel Rukeyser; short fiction by Rebecca Harding

Davis, Virginia Woolf, and Ernest Hemingway; and longer works: Charlotte Brontë's *Jane Eyre*, Harriet Jacobs's *Incidents in the Life of a Slave Girl*, Art Spiegelman's *Maus*, Philip K. Dick's *Do Androids Dream of Electric Sheep?*, and Jean Rhys's *Wide Sargasso Sea*.

Pre-1800 Literature Courses

ENG 512: Studies in 18th-Century English Literature: 18th-Century British Women Writers (Christmas)TR 1230-1345

This course offers an in-depth survey of many significant (and a few lesser-known) women writers who published during the long eighteenth century (1660–1800). As print culture expanded, as literacy rates increased, and as the opportunities for careers in letters rose, so too did the number of published women writers in the period. By the mid-eighteenth century, women writers had forged a place for themselves in every major genre, often in the face of overt cultural criticism. These “Amazons of the pen,” as Samuel Johnson affectionately (if also apprehensively) called them, were important foremothers of modern feminism, as acknowledged by later figures like Virginia Woolf. Topics include gender construction, female friendship and sexuality, women's vision and intellectualism, amatory and domestic fiction, early women Romantics, and a whole lot more.



NB: ENG 690.01:Senior Seminar: Chaucer's Canterbury Tales (Paulson) TR 1530-1645 also fulfills the pre-1800 requirement. See description under "Senior Seminars" heading below.

Shakespeare

ENG 583: Shakespeare Representative Plays (Mylander) TR 1100-1215 (HYBRID: T in-person; R synchronous online)

Shakespeare and his age, studied within his cultural and intellectual milieu. Produce both literary and theatrical readings of Shakespeare's plays, examining poetic concerns like image and word choice alongside dramatic concerns like staging and motivation. Choose among professional, literary, linguistic, creative, and pedagogical approaches to Shakespeare's work for your course project. Examine contemporary global stagings that reimagine and reconsider Shakespeare's plays for our

century. Readings include a diverse range of plays: *Henry the Fourth Part 1*, *Macbeth*, *Twelfth Night*, *Hamlet*, and *Antony & Cleopatra*.

Global Texts and Practices: NB: Students may take more than one ENG 640 as long as the topics are different.

ENG 640 Global Texts and Practices: Global Cities (DeGuzman) TR 1230-1345

Cities dazzle, concentrate, and attract. But cities also oppress, divide, and repel. This course explores the very concept of “the city,” with particular attention to the topics of globalization, migration, and gentrification. The course will cover literary and visual texts set in cities such as San Francisco as well as Manila, Philippines and Lagos, Nigeria. Ongoing questions we will ask throughout the semester include: Who has “the right to the city”? How can we “read” a city? What are the difficulties in representing a city? Teaching methods used in this class include interactive lectures, small group activities, and analytical writing exercises.



Poster for the short film *Remigration* (2011, written & directed by Barry Jenkins)

ENG 640: Global Texts and Practices: Literature of Exile and Migration (Stec) T 1600-1845

Novels and short stories, visual/graphic works, non-fiction, and film that fit with the broad category of “literature of exile and migration.” We will examine issues that recur in these works such as the crossing of literal and metaphorical borders; exploitation of immigrants; differences in gendered experiences of migration; shifting identity categories; racial, ethnic and generational conflict; etc. Given the current climate in the United States and elsewhere regarding immigration, this class will also spend time discussing events, attitudes, and policies unfolding around us. While the works we read are by authors from many different nations, and are about different experiences of exile and migration, they are all written in English.



From Thi Bui, *The Best We Could Do*

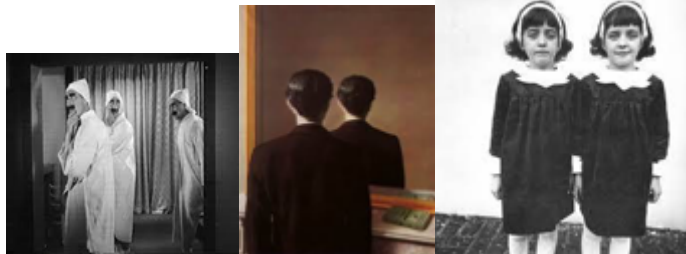
Courses in Theory/Criticism

ENG 600: Theory of Literature (Green) TR 1230-1345

The Double (Doppelgänger): “Mirror, Mirror: Reflexivity and the Crisis of Representation: Studies in the esthetic reflection of ‘the real.’”

We will explore the theme of the double (doppelgänger) and the implications and responsibilities inherent in artistic representation. The Double and the Other: in fiction/reality; psychological conception of the self; in love; in writing; in art; in language; in culture; nature/technology; self/other; mediation and doubling; voyeurism/surveillance; gender roles; trauma. We will examine the intrinsic mirroring or doubling of the self within every artistic project. Students will design their own individualized semester project based on individual interests.

Are you looking at me? Are you looking at me? Are you looking at me?



ENG 602: Literature and Society (Cannon) T 1800-2045



“Spectacles in Color”: The Queer Harlem Renaissance

Henry Louis Gates, Jr. asserted that the Harlem Renaissance was “surely as gay as it was black.” In this course, we will explore the work of several queer figures in this flowering of Black art, music, and literature in the early 20th century. Authors covered include Alice Moore Dunbar-Nelson, Langston Hughes, Countee Cullen, Claude McKay, Richard Bruce Nugent, and Angelina Weld Grimké. At the end of the semester, each student will write, research, and perform an original monologue from the perspective of an LGBTQ writer from the Harlem Renaissance.

ENG 611: Modern Criticism (Kwok) W 0930-1045 (HYBRID: W in-person and the rest of instruction is asynchronous)

Through a close reading of selected texts in literature and criticism, we will examine how the phenomenon of "literature" and the notion of "literariness" have been defined and characterized in modern times. Among the topics we will be exploring together: the relationships between literature and history, literature and ethics, literature and politics; the ontology of the literary work; the debates over canonization; the polemic over feminist criticism, cultural criticism, and post-colonial criticism; the responsibility of the intellectual as literary scholar, critic, and teacher.

Senior Seminars

ENG 690.01:Senior Seminar: Chaucer’s *Canterbury Tales* (Paulson) TR 1530-1645

At the beginning of the *Canterbury Tales*, a group of twenty-nine men and women on pilgrimage to Canterbury Cathedral assemble at the Tabard Inn on the outskirts of London. The pilgrims come from all walks of life and include a knight home from crusade; a self-important friar with a talent for extracting money and a way with the ladies; a gap-toothed wife, five-times widowed; and a pious, hardworking plowman. The inn’s host proposes that they take turns telling stories along the way; the teller of the best story will be rewarded with a free dinner. They agree and ask the host to join them, judge the stories, and act as their guide. The remainder of the *Canterbury Tales* recounts the stories they tell.

Chaucer is generally held to be the first great English poet and father of English literature. His writing is lively, challenging, variegated, and witty, and the *Canterbury Tales* is his most celebrated work. His *Tales* provide ample opportunities for exploring questions surrounding a range of topics including gender and sexual identity, class conflict, race and racism, power and authority, love and

marriage, disability and ability, religious controversy, and feminism and the experience of women in the Middle Ages. No prior experience with reading Middle English required.

ENG 690.02: Senior Seminar: What are Poets For? (Kwok) W 1100-1215 (HYBRID: W in-person and the rest of instruction is asynchronous)

We will examine the various ways poets conceive of the nature and purpose of their craft: its social functions, moral imperatives, ethics, politics, and imaginative possibilities. Beginning with Plato's critique of poetry in *The Republic*, we will read selections (poetry and prose) from a variety of poets and critics.

Upper-Division Electives

ENG 300: Graphic Memoir and Biography (Hackenberg) R 1800-2045

What does it mean to tell the true story of a life in an overtly constructed, artful, and serial format? How might the graphic narrative as a hybrid visual-verbal medium be especially useful for shaping hybrid memoirs, such as those that trace the interwoven stories of children and parents, that include the biographies of other people, and those trace lives that move across spaces and around the globe? Readings will include Art Spiegelman's *Maus* (1980-91), Marjane Satrapi's *Persepolis* (2004), Alison Bechdel's *Fun Home* (2006) and *Are You My Mother?* (2012), Thi Bui's *The Best We Could Do* (2017), Malaka Ghraib's *I Was Their American Dream* (2019), Laura Gao's *Messy Roots* (2022), and more.

English 465: Post-Apocalyptic Science Fiction (Hanley) TR 0930-1045 (HYBRID: T in-person, R synchronous online)

"... it is easier to imagine the end of the world than to imagine the end of capitalism." - - Frederic Jameson, "Future City"

"I just can't believe humanity is going to be destroyed by these fucking morons." - - Keith Taylor, VACCINE: A Zombie Apocalypse Survival Series (Last Man Standing Book 3)

We love to witness ourselves destroyed - - in books, comics, TV, movies, we live in the age of the post-apocalyptic. This course will explore our contemporary fascination with one world (ours) and the possible worlds that may/may not follow. As we read and watch these texts of oblivion and rebirth, we'll ask ourselves some recurring questions: In the great subtractions demanded by the apocalypse, which essential human values survive and which are left behind? What new and old social contracts shape life after the end? How do post-apocalyptic narratives reflect and rework our contemporary realities? And, finally and most importantly, what will you need to know to survive the next social meltdown, global zombification, approaching mega-asteroid, earthquake, climate disaster, or variant surge? Some of the texts we'll dip into: Richard Matheson, I Am Legend (1954) and its film versions The Last Man on Earth (1964), Omega Man (1971), I Am Legend (2007); Emily St. John Mandel, Station Eleven (2015); Ma Ling, Severance (2018); Jeff VanderMeer, The Strange Bird (2017); Junot Diaz, "Monstro."

ENG 514: Age of the Romantics (Schoerke) MW 1230-1345

The course will survey the revolutionary intellectual, artistic, and cultural developments that not only fueled “The Age of Romanticism” in England, but also laid the foundations for Modernism and Post-Modernism. The course readings will center on poetry by Charlotte Smith, William Wordsworth, Samuel Taylor Coleridge, William Blake, George Gordon (Lord Byron), Percy Bysshe Shelley, John Keats, and John Clare; we will also read Mary Shelley’s *Frankenstein* and prose by other intellectuals of the period to help us assess the impact of historical events such as the French Revolution and aesthetic trends such as the popularity of “the Sublime.”

ENG 525: Studies in American Literature: Bob Dylan (Green) TR 1530-1645

Bob Dylan's career spans well over half a century, culminating in his receiving the Nobel Prize in Literature in 2016. In addition to establishing himself as a songwriter, performer, film actor, memoirist, poet, radio DJ, and social commentator, he reflects, in a unique manner, the prevailing cultural issues of our time. Utilizing a variety of literary masks and disposable identities, he remains an artist of continued relevance, expanding and redefining our conception of literature. We will examine trends and conflicts of contemporary culture (war, poverty, race, social change, gender roles, tradition, identity, authenticity, etc.) through the literary work of Bob Dylan (songs, texts, poems, films, memoir, essays).



ENG 535: Literature and Ecology (Jones) T 1530-1645 (HYBRID: T in-person and the rest asynchronous)

“We are not in an environmental crisis, [we] *are* the environmental crisis.”

—Neil Evernden, *The Natural Alien: Humankind and Environment*

Of what use is literature to represent the natural world and help us protect and preserve it? What role does literature play in explaining ecological realities? Are allegories, symbols, and metaphors as effective as statistics in helping us understand our current ecological moment? The writers of this course help us to evaluate these questions and others central to the study of literature and the environment.

ENG 630.01: Selected Studies: Nabokov and Hitchcock (Green) T 1800-2045

Vladimir Nabokov and Alfred Hitchcock. This course explores selected literary-cultural masterpieces of Vladimir Nabokov and Alfred Hitchcock, with a focus on the literary-cultural representation of themes of alienation, exile, and estrangement in modernist and postmodernist art. Prerequisite:

English 214 or equivalent. Born in the same year, 1899, both artists have their esthetic roots in the 19th century and carve their impression powerfully onto the 20th and 21st centuries. Exiled from their native lands, they infuse images of exile into their artistic masterpieces. This course examines Nabokov and Hitchcock in terms of the following themes: psychological implications; the Double and the Other; the Author's "Signature"; exile; guilt; the extremities of representational form; ethics and values; the interaction of art and history; cultural significance; the creation of a moral universe.



ENG 630.02: Selected Studies: Detective Fiction (Hanley) TR 1230-1345 (HYBRID: T in-person, R synchronous online)

This course will be a wide-ranging exploration of the detective plot in narrative fiction (and some non-fiction). We'll start at the beginning with classics like: Sophocles, Oedipus Rex, short stories by Edgar Allan Poe and Arthur Conan Doyle. From there, we'll sample the many flavors of detective plot: the hard-boiled (Chester Himes, Cotton Comes to Harlem, The Maltese Falcon; the classical whodunit (Yukito Ayatsuji, The Decagon House Murders and Barbara Neely's Blanche on the Lam); true crime (Truman Capote, In Cold Blood); the global detective novel (Paco Ignacio Taibo, No Happy Ending); the postmodern novel (Thomas Pynchon, The Crying of Lot 49); the hybrid detective novel (Jeff VanderMeer, Annihilation and Blade Runner); and the TV police procedural (Law and Order). Some of the questions we'll ask as we read: How does the detective plot work? What makes the detective plot so popular? How are detective fictions both radical and reactionary? How do writers use the detective plot to talk about things other than crime and punishment?

ENG 633: Queer(ing) Narrative Literature (Clark) MW 1100-1215

How do queer people narrate their existence in a hostile state and society? What are the ways in which queers acquiesce to or reject the narrative conditions of their belonging set by a straight majority? In this class, we examine both the areas in which queer literature envisions inclusion or radical change in our society and investigate the literary as a site of social transformation and imagination. Focusing on U.S. authors, we examine queer narratives from the Harlem Renaissance,

through Stonewall and the HIV/AIDS crisis, up to our present moment that contrasts a narrative of gay inclusion through marriage with the increasingly embattled rights of trans people now.

Graduate Seminars

ENG 741: Literary Theory and Research Methods (Paulson) T 1900-2145

Eng 741 is the portal course for the graduate program in English Literatures. It is designed to give incoming graduate students practice in the theory, criticism, and research methods of literary study in order to help them build the skills they need to succeed in the MA. We will begin the semester by honing our close reading skills, reading some poetry, and reviewing how to build a literary argument. The readings for the remainder of the semester will be organized around three influential theoretical works: Michel Foucault's *History of Sexuality*, Edward Said's *Orientalism*, and Judith Butler's *Gender Trouble*. We will unpack these authors' arguments and think together about how our understanding of these critical texts can enrich our study of literary ones, including Nella Larsen's *Passing* and David Henry Hwang's *M. Butterfly*. As you develop your literary analytical skills through these shared readings, you will also work on a series of independent research papers on a literary text of your choosing. Teaching methods will also include lecture, discussion, and small group work.

ENG 742: Studies in Criticism: Queer Theory (Clark) W 1600-1845

Literary Studies and queer theory—though disciplinarily distinct in many ways—have a tightly interwoven history. From Eve Kosofsky Sedgwick's work on Jane Austen and Herman Melville, to José Esteban Muñoz's writing on Frank O'Hara, literature has proven a foundational avenue by which queer theory has approached the process of identifying queer feelings over time. In this course, we return to literary touchstones of queer theory's origins and relate those to current trends in queer scholarship. Beginning with Michel Foucault's *History of Sexuality* and texts like Sedgwick's *The Epistemology of the Closet*, the course discusses how literature helped a branch of queer theory to understand sexuality across time periods, experiences of pathology, and social exclusion in the Anglo-American context.

ENG 753: 18th-century Novel (Christmas) TR 1400-1515

This seminar is designed both to introduce you to some of the important novels of the long eighteenth century (1660-1800), and to offer you the opportunity to pursue whatever historical and/or theoretical interests you develop in reading these texts. With regard to English literary history, the eighteenth century is most often associated with Ian Watt's famous titular phrase—"the rise of the novel"—and so we will spend some time discussing this apparent generic evolution while also considering the implications of Watt's description. We will explore a myriad of eighteenth-century cultural issues—the construction of gender, domesticity, definitions of class, representations of desire and sexuality—as they emerge in the texts we read.



ENG 755: Studies in Victorian Literature: Victorian Poetry (Star) M 1900-2145

Between 1840 and 1900, the world of British poetry was uniquely volatile – experimental, self-questioning, political, prolific. Both poets and literary critics in Victorian England were engaged in debates over poetry’s form, its social and moral functions, its effects on the minds and even on the bodies of the reading "public." In this course, we will explore this exceptional breadth of Victorian poetry through a focus on representative poets, their works, and poetic philosophies: Elizabeth Barrett Browning, Robert Browning, Alfred Tennyson, Christina Rossetti, Gerard Manley Hopkins, Amy Levy, Alice Meynell, Oscar Wilde, and Thomas Hardy. In addition to our readings, the seminar will engage deeply with poetic meter. We will learn and practice the techniques of scanning verse for its rhythms, discuss the rhetorical impact that different meters and verse forms carry, and practice critical approaches to writing about formal verse.

ENG 758: Southern African Literature (Stec) R 1600-1845

This course will investigate some of the rich literature of Southern Africa written in English since 1948. We will explore historical and theoretical contexts, and pay attention to differences between South Africa, Botswana, and Zimbabwe as discrete zones of colonialism and literary production. Literary works will include examples of protest literature, “village tales,” autobiography, magic realism, and postcolonial-postmodernism; we will also read work by Frantz Fanon. Definitions and debates within the field of “postcolonial” studies will include: a materialist critique of “postcolonialism”; intersections of eco-criticism and “postcolonial” studies; and links between African and African-American writers, of which there are many. Southern African literature in English often represents racial conflicts that resonate with contemporary conditions in the United States.



Bessie Head (photo George Hallett 1979)

Nadine Gordimer (photo Reuters 1986)

ENG 760: Dickinson and American Women (Schoerke) W 1800-2045

Although Emily Dickinson only published a handful of poems during her lifetime, she nonetheless devoted careful consideration to possibilities for arranging her poems in series. Between 1858 and 1864, Dickinson made “fair copies” of around 800 poems on fine stationery, arranged the poems in careful order, and stitched together booklets (called “fascicles” by Mabel Loomis Todd, her first editor), each one containing between 12-20 poems. Along with reading many Dickinson poems in their original fascicle sequences and puzzling over her radical experimentation (at the levels of organizing poems in series, structuring individual poems, and putting extreme pressure on language through her strategies of compression), we will chart the course of response to her work. In particular, we will discuss the editing history, the genesis and persistence of “the Dickinson myth,” Dickinson’s sexuality (straight? Lesbian? Bi?--and what difference it may make for reading the poems), Dickinson and religion, Dickinson and the American Renaissance, and commentary by

various schools of criticism. Finally, we will also consider Dickinson's poetry in the context of work by other nineteenth century American women poets.

ENG 785: Shakespeare (Mylander) T 1600-1845

Shakespeare's plays were not created in a vacuum by a solitary genius. Shakespeare worked within a vibrant theatrical community that challenged its creators to produce better work for growing audiences. Come study Shakespeare along with the works of his confederates, competitors, and heirs. Rather than see *Hamlet* as a lone creation, study it in the context of the best revenge tragedies of the day. Interested in cross-dressing homoeroticism? See how Shakespeare and his rivals staged this desire in unique ways. Get a fresh look at tragic dysfunction by reading *Othello* with and against *The Changeling*. The course will cover 12 plays, 6 of them by Shakespeare. Class members will work with the best up-to-date scholarship from postcolonial, book history, textual studies, LGBTQ+, and social justice pedagogy perspectives. Texts will be filled with forbidden love, gruesome violence, crude dirty jokes, and shocking meta-theatrical moments that rival post-modern theater.

ENG 803: Teaching Practicum (Cannon) - F 1230-1515 synchronous online

This course offers graduate students the opportunity to learn about the teaching of literature by assisting professors in running a seminar or lecture course. In addition to the hands-on experience of working closely with a professor as a TA, students participate in a series of workshops designed to introduce them to a variety of pedagogical issues and theories. Students will develop and hone pedagogical skills through professor-led workshops, observation of professors in class, and supervised practice of a variety of pedagogical tasks.