

CMPL 450 Section 001	Major Works of 20th Century Lit. Theory	TR 11:00-12:15
Instructor: Downing, E.	Maximum Enrollment: 30	Session: FALL 2015

This course is designed to explore some of the many tantalizing intersections between the work of two of the twentieth-century's most important critics. Among the topics that will concern us are theories of language, photography, mythology, autobiography, and fashion, and both Benjamin's and Barthes' writings on Proust. Works to be read include Benjamin's essays "On Language as Such," "Brief History of Photography" and "The Work of Art in the Age of its Technological Reproducibility", "Paris, Capital of the Nineteenth Century," "The Image of Proust," his autobiographical *Berlin Childhood* and several sections of *The Arcades Project*. For Barthes, we will read *Writing Degree Zero*, *Camera Lucida* and "The Photographic Message," *Mythologies*, *The Fashion System*, *Roland Barthes* and *The Pleasure of the Text*. Readings and discussion will all be in English.

CMPL 621 Section 001	Arthurian Romance (ENGL 621)	MW 3:35-4:50
Instructor: Legassie, S.	Maximum Enrollment: 30	Session: FALL 2015

This course traces the development of Arthurian romance from the twelfth through the fifteenth centuries, with a special emphasis on texts written in Old French and Middle English. We will also consider the role that chivalric romance has played in the development of literary theory and criticism. Students who do not have experience in Old French can read those works in translation. There will be a special tutorial to teach students how to read Middle English (which is not as hard as you might think!).

Primary works by: Chrétien de Troyes, Marie de France, Geoffrey of Monmouth, Geoffrey Chaucer, and Thomas Malory; as well as anonymous works such as the *Quest for the Holy Grail* and *Sir Gawain and the Green Knight*.

Critical and Theoretical Works by: Auerbach, Frye, Bakhtin, Freud, Lacan, Žižek, Jameson, Kristeva, Propp, Bataille, and others.

This course is cross-listed with ENGL 621.

Span. 747/CMPL 747 -- The Novel in Spanish America II: Comparative and Interdisciplinary Seminar**Description**

We will examine the theory and practice of the Spanish American novel and novella since the 1960s, as well as newer e-novelistic forms, such as the "blogonovela" ("blognovel") and multimedia hypertext. We'll do this in conjunction with major international trends and writers in order to better understand the innovativeness of said novel(la) and the cross-pollination of ideas that affected it and its development, not only at home, but also abroad. Among the topics that we will discuss are the following: the Spanish American "Boom" of the 60s and 70s; modernity, the postboom and postmodernity; magical realism and the contrasting "McOndo"; race; gender; cultural studies (for example, photography, pop culture such as film and music, as well as techno, cyber, and digital culture); the historical novel and historiographic metafiction, etc. The course will be conducted in English and translations will be available, but specialists will read the texts in the original language.

Required Texts

There are 3 e-novellas (free): Chiappe, *Tierra de extracción* at <http://www.palabrasdigitales.com/?p=651>; Casciari, *Yo y mi garrote* at <http://blogs.elpais.com/xavi>; Coover, *Briar Rose* at <http://www.brown.edu/Departments/MCM/people/scholes/BriarRose/texts/BRhome.htm>. The printed texts are the following: Cortázar, *Rayuela/Hopscotch* (which was a precursor to current hypertexts); García Márquez, *Del amor y otros demonios/Of Love and Other Demons* (novella); Allende, *La casa de los espíritus/The House of the Spirits*; Puig, *El beso de la mujer araña/The Kiss of the Spider Woman*; Fuguet, *Las películas de mi vida/The Movies of My Life*; Fuentes, *Los años con Laura Díaz/The Years with Laura Díaz*; Rushdie, *Midnight's Children*; Lispector, *A Hora da Estrela/The Hour of the Star* (novella). Work for the course entails active participation, a talk in English on a theoretical or literary text on the syllabus, chosen by the student and presented similarly to a conference paper (= 40% of the grade), as well as a research paper (= 60%). The latter may be written in Spanish, English or Portuguese (depending on your area); it must combine theory with textual analysis and criticism and will either be a rewrite of the presentation or may be on a new topic chosen by the student. Works may vary due to availability.

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This course is cross-listed with CMPL 621.

ENGL 659 Section 001	<i>War in 20th-Century Lit. (PWAD 659)</i>	MWF 10:10-11:00
Instructor: Armitage, C.	Maximum Enrollment: 35tot	Session: FALL 2015

A century after the First World War (1914 - 1918), consideration of why and how it was fought and its consequences which still affect us today is particularly relevant. A major lens through which to view it is the literature it invoked, especially the poetry of Siegfried Sassoon, Wilfred Owen, Edmund Blunden, Isaac Rosenberg, Ivor Gurney, Edward Thomas, and Charles Hamilton Sorley. Reference will be made to works such as memoirs and novels by Sassoon, Robert Graves, David Jones, Hemingway, T.E. Lawrence (of Arabia), Vera Brittain, Pat Barker, and movies of Remarque's "All Quiet on the Western Front" (1930) and Kubrick's "Paths of Glory."

Assignments include two short papers, midterm and final exam.

This course is cross-listed with PWAD 659-001

ENGL 719 Section 001	<i>Old English Grammar and Readings</i>	TR 9:30-10:45
Instructor: O'Neill, P.	Maximum Enrollment: 15	Session: FALL 2015

An introduction to Old English language and literature that also attempts to relate that language to Modern English and to the larger context of the history of the English language.

ENGL 786 Section 001	<i>Introduction to Graduate Study in English and</i>	R 12:30-3:20
Instructor: Taylor, M.	Maximum Enrollment: 15	Session: FALL 2015

This course introduces students to the field of literary studies in English and comparative literature. Students will survey a range of approaches, methods, and controversies that have emerged from the field. The focus on critical and institutional histories will provide a foundation for graduate work and for developing professional objectives.

ENGL 801 Section 001	<i>Research Methods in Composition and Rhetoric</i>	W 12:20-3:10
Instructor: Taylor, T.	Maximum Enrollment: 15	Session: FALL 2015

Teaching with Technologies

This course will survey a wide array of instructional technologies in order to help the next generation of faculty make effective choices about teaching and learning in their courses. The course begins with an examination of principles for engaged pedagogy and then examines a different classroom application of a digital technology each week. As such, this course will be a practicum that requires participants to study and showcase exemplary digital teaching practices within their particular area of study and discipline, making this course an interdisciplinary comparison of best practices from which to develop individual approaches to teaching and learning.

ENGL 825 Section 001***Renaissance Literature in Context*****T 3:30-6:20****Instructor: Barbour, R.****Maximum Enrollment: 15****Session:****FALL 2015**

English 825: After the Great Instauration

This seminar aims to explore the complex ways in which Francis Bacon's monumental Great Instauration (announced in 1620) provoked contemporaries and successors to overhaul notions of theology, natural philosophy, language/fiction, and human identity. We will attend to all six parts of Bacon's programme, including the natural histories that tended both to emphasize the insistence on objectivity in the period but also to interrogate the boundaries between fiction, fact, theology, nature and the human. We will draw from a wide range of materials, including verse and prose; women writers as well as men; famous works as well as obscure; print texts as well as manuscript. Topics will include medical history; theoretical physics; theology; poetics; the institutions of natural studies; among many others. Students will write a semester-long 20 to 25 page paper; and they will participate in as well as lead weekly discussions.

ENGL 827 Section 001***Studies in Renaissance Authors*****W 12:20-3:10****Instructor: Baker, D.****Maximum Enrollment: 15****Session:****FALL 2015**

Eng. 827 -- Studies in Renaissance Authors/Shakespeare and Popular Culture

In this course, we will consider Shakespeare in the context of the popular culture of his time and in the context of our own. We will ask such questions as: what makes popular culture "popular," and what does it include? What did it mean for Shakespeare to be popular in the early modern period, and how did he come to be such a fixture in our media culture now? Throughout, we will read Shakespeare's works together with works from other popular genres (early modern and contemporary), putting an equal emphasis on them all. We will be as interested in "Little Mousgrove and the Lady Barnet," an early modern ballad, as in Desdemona's "Willow Song" in *Othello*. And as concerned with zombies in *Warm Bodies* as young love in *Romeo and Juliet*. There are three overall objectives for this course: to develop a working understanding of the "popular" as a critical concept, to explore the textual relations between Shakespeare's plays and the popular literature of his day, and to (re)acquaint ourselves with the Shakespeare we see around us.

Required texts: William Shakespeare, *A Midsummer Night's Dream*; *The Winter's Tale*; *Othello*; *Hamlet*, *Henry IV, Part One*; *Henry V*; *Macbeth*; *Romeo and Juliet*. We will also read early modern popular texts, including ballads, travel narratives, almanacs, as well as critical essays on popular culture, both early modern and contemporary. A variety of materials will feature Shakespeare as presented today: films, advertisements, and so on.

ENGL 841 Section 001**Seminar in 19th-Century Romanticism in England****M 3:35-6:25****Instructor: Viscomi, J.****Maximum Enrollment: 15****Session:****FALL 2015**

Seminar in Romanticism and the Arts

This interdisciplinary course examines the revolutions in aesthetics and technologies of representation characteristic of British, American, and European Romanticism. It will discuss the productions, experiments, and aesthetic theories of Wordsworth, Coleridge, Constable, Turner, Burke, Gilpin, Reynolds, and Blake, focussing on the developments of lyrical poetry, landscape painting, and original printmaking. We will pay special attention to the period's primary aesthetic and cultural issues, including the phenomenon of the picturesque and new ideas about the sublime and nature, the democratization of the arts, social role of the artist, the concepts of genius, originality, and spontaneity, and the problem of representation. By paying special attention to qualities inherent in each medium and technique, as well as to aesthetic and cultural contexts, the seminar demonstrates ways in which seemingly incompatible and even contradictory aspects of literature and art are structurally analogous in responding to similar historical and aesthetic forces. Also, despite dissimilarity in theme, media, or subject, the works examined are shown to address, solve, or manifest similar theoretical problems the identification of which will help to illuminate artistic styles and rhetorical strategies characteristically Romantic.

Requirements:

Students are required to write an essay of an interdisciplinary nature, which can be collaborative and/or a web project; they will also write brief essays in response to study questions on our readings; an oral report.

Teaching Method:

Lively discussions and close readings of images, poems, and aesthetic treatises. In addition to slide lectures and discussions on specific painters and their techniques, there will be a studio exercise in printing illuminated plates and producing wash drawings according to an 18th-century technique (that focuses on the idea of originality and anticipates modern ideas about the role of the unconscious in art).

Texts:

Course packet of essays, poems, prints, and 18th-century treatises on art, with corresponding online resource page. A limited amount of art supplies.

William Blake, *The Marriage of Heaven and Hell*, ed. G. Keynes. Oxford University Press. ISBN 0-19-281167-3 (paper).

Comments: Knowledge of painting and printmaking is not required.

ENGL 842 Section 001**Seminar in Victorian Literature****M 11:15-2:05****Instructor: Stern, K.****Maximum Enrollment: 15****Session:****FALL 2015**

This course focuses on the literature and culture of the British fin de siècle, a time characterized by millennial anxiety, experimental aesthetics, and what Elaine Showalter has famously called "sexual anarchy." Considering a wide range of visual media, material culture, and budding scientific discourses, we will cultivate a deep knowledge of this important historical moment, while also developing a better understanding of the origins of modern cultural concepts (such as queer theory, psychoanalytic criticism, feminism, and more). Readings may include works by Oscar Wilde, George Gissing, George Bernard Shaw, and others.

ENGL 843 Section 001***Seminar in American Literature to 1860*****T 3:30-6:20****Instructor: Gura, P.****Maximum Enrollment: 15****Session:****FALL 2015**

Seminar in American Transcendentalism

In this seminar we will read the major works of Emerson and Thoreau in light of American Transcendentalism, and antebellum intellectual and cultural history generally. We will spend some time on the state of American liberal religion and philosophy in the period from 1830-1870, and will consider as well these two writers' relation to the market economy in which they were enmeshed. . Thus, the course may be considered a deep contextualization of two of the most important writers of the American Renaissance. We also will consider, among others, educator Bronson Alcott, feminist Margaret Fuller, abolitionist Theodore Parker, and champion of the working classes, Orestes Brownson. There will be weekly reports and a final seminar paper.

ENGL 861 Section 001***Seminar in Literary and Cultural Theory*****M 3:35-6:25****Instructor: Halperin, L.****Maximum Enrollment: 15****Session:****FALL 2015****English 861: Seminar in Literary and Cultural Theory****Third World Feminisms**

This seminar in literary and cultural theory will introduce graduate students to Third World feminist theory, with an attention to U.S. Third World feminisms. Building on Third World feminist ideas that the personal is political, we will analyze texts across an array of genres, including critical theory, critical essays, fiction, and nonfiction. We will challenge the idea of a monolithic feminism, we will discuss the multiplicity of feminisms, and we will explore what it means to reclaim the "f word." We will look to the formations of Third World feminisms, examining the dissatisfaction experienced by many women of color who felt like their intersectional concerns were neither being (adequately) addressed by second wave feminist platforms nor by political movements that prioritized race, ethnicity, and/or class often at the expense of gender and sexuality. Writers whose works we will possibly read include Chandra Talpade Mohanty, Gayatri Spivak, Uma Nurayan, Cherríe Moraga, Gloria Anzaldúa, bell hooks, Patricia Hill Collins, Suzanne Bost, Sandra Soto, Audre Lorde, Ana Castillo, Dorothy Roberts, Aurora Levins Morales, Rosario Morales, Alice Walker, Loida Maritza Pérez, and Toni Morrison.

English 871: Race, Racism, and Gender in the Twentieth Century African American Novel

In spite of various recent claims that race and concomitant racism are no longer important factors in American society and culture, they most definitely are still very great factors. (Briefly, it is important to understand that “race” is a *concept* and that the conceptions of blackness and whiteness are not scientific or biological truths but cultural constructions that nevertheless seem real, especially because conceptions of race can have deadly consequences, as recent events in Ferguson, Missouri, New York City, and Cleveland, Ohio show.) The predominant focus of the twentieth century African American novel has been on different perspectives about race and racism, with a growing realization that gender prejudice is inseparable from racism. This course will examine major developments in the twentieth century African American novel to see the different ways that black writers have dealt with race, racism, and gender.

The American South and the institution of slavery are the primary (although not exclusive) grounds of the conception of race and the practice of racism in America, and the course will have a heavy emphasis on novels portraying the twentieth century South and on neo-slave narratives, novels that re-imagine the slave South. The perspective of women is very important in this course too; half of the class deals with novels by black women who correctly insist that sexism and misogyny that black men internalized during slavery are a great problem. The ultimate objective is to determine the novelistic approaches to race and racism, with gender as an inextricable factor, that are most tenable and productive from a broad literary, moral, and cultural perspective.

The course begins with the writing of Richard Wright and Ralph Ellison in the 1940s and 1950s, moves forward to the 1960s and 1970s, with strong attention to the tradition of black women in the 1970s, and concludes with novels from the 1980s, 1990s, and early 2000s, some of which are neo-slave narratives. The primary texts will be: Richard Wright, *Native Son* (1940); Ralph Ellison, *Invisible Man* (1952); Margaret Walker, *Jubilee* (1966); Alice Walker, *The Third Life of Grange Copeland* (1970); Albert Murray, *Train Whistle Guitar* (1974); Sherley Anne Williams, *Dessa Rose* (1986); Toni Morrison, *Beloved* (1987); Charles Johnson, *Middle Passage* (1990); Phyllis Alesia Perry, *Stigmata* (1998); and Edward P. Jones, *The Known World* (2003).

There will also be readings from important critical and theoretical texts.

Exams and Papers: One seminar paper of at least twenty pages due by the end of the class

Teaching Method: Seminar discussions