Course Information: Fall 2013

English 100-199, Literature

ENG 0101-01
Old English
Fyler, J

An introduction to the Old English language and literature, and to Anglo-Saxon culture. Like any course in a foreign language, this one requires a certain amount of memorization—of vocabulary and grammatical paradigms. But Old English is not that difficult to learn, and our emphasis will be literary. We will read a selection of prose works and lots of poetry, including "The Seafarer," "The Battle of Maldon," and Beowulf. This course fulfills the pre-1860 requirement.

ENG 0110-01
The Renaissance in England
Haber, J

"All the world's a stage," says Jaques in Shakespeare's As You Like It, "and all the men and women merely players." Not only was the Renaissance the greatest age of the English theater, it was an age that was intensely theatrical: even in non-dramatic texts, the possibility repeatedly surfaces that everyone is always playing a role. This possibility could be extremely liberating, permitting one to escape the confines of fixed social, political, and gendered positions, but it could also be deeply frightening. We will examine these conflicting attitudes in the poetry and prose of the period, considering the self-consciousness about representation apparent in all these texts, and exploring their authors' delight in -- and distrust of -- the powers of language and art. This course fulfills the pre-1860 requirement.

ENG 0119-01
The Eighteenth-Century English Novel
Haslanger, A

Although it may seem like the most popular, most central form of literature in our time, the novel in English, as we now understand it, is more or less an invention of the eighteenth century. To explore what was so revolutionary about this form, this course offers an introduction to the eighteenth-century English novel from Aphra Behn to Frances Burney. It will focus primarily on the texts themselves and the kinds of stories they tell. It will also consider the cultural conditions that gave rise to the novel in Britain (trade, urbanization, a growing reading public) as well as the questions that preoccupied authors and readers of the period, including whether novels could teach readers how to live the right kinds of lives. We will read novels by Defoe, Richardson, Fielding, Burney, and others alongside short selections of criticism. This course fulfills the pre-1860 requirement.

ENG 0123-01
Frankenstein's Sisters: Austen & Shelley
Hofkosh, S

Between 1811 and 1818 Jane Austen published six books known as domestic fiction or novels of courtship, each of which focuses on the interior life of a young woman falling in love in the proper, limited, provincial world of the English gentry. Starting with Frankenstein in 1818, Mary Shelley wrote books about misshapen monsters, forbidden passions, war, betrayal, suicide, and plague. What do these two apparently so different writers share? With some attention to context and recent critical approaches to the early 19th Century novel, and especially to women's writing during that period, we will explore the issues and interests that link Austen and Shelley as creators of "subjectivity" or what could be called "the human," from the nightmare fantasies of Austen's Northanger Abbey to Shelley's representation of the end of the world in The Last Man. This course fulfills the pre-1860 requirement.

ENG 0127-01
The Nineteenth-Century British Novel
Litvak, J

We will read novels by Jane Austen, Charles Dickens, Charlotte Brontë, Emily Brontë, Wilkie Collins, George Eliot, and Thomas Hardy, placing them in the context of recent criticism and theory. Discussions will be based on careful
analysis of the novels, but we will also be considering such general literary and cultural issues as realism, the gothic, and the grotesque; comedy, sentimentality, and sensationalism; gender and the novel; subjectivity and middle-class ideology; “Englishness” and its racial others; sexuality and the marriage plot; childhood, illness and death; fiction, literacy, and the marketplace. This course fulfills the post-1860 requirement.

ENG 0134-01
James Joyce's Ulysses
Ullman, M

We shall spend the semester going through Joyce's masterwork Ulysses, elucidating many of the difficulties and trying to understand its structure as well as its details. I will lecture on his place in the history of the novel, his philosophical background, and say some things about Irish history, when it is necessary background. But most of our time will be spent on the actual novel. Two papers, one a shorter one at midterm and the second a longer one at the end of class, will be required, as will class attendance and participation. No prerequisites, but it would be helpful if students had read Dubliners, Portrait, and perhaps The Odyssey before the semester begins. This course fulfills the post-1860 requirement.

ENG 0147-01
African American Novel
Thomas, G

This course will consider or reconsider the notion of "the African-American novel" in the cultural and historical context of Global African literary production. Writers to be studied may include Harriet E. Wilson, Martin Delaney, Claude McKay, Chester Himes, Paule Marshall, Toni Morrison, Ishmael Reed, Sherley Anne Williams and John Edgar Wideman. Specific works to be studied may include Our Nig, Blake (Or, The Huts of America), Banjo, The Real Cool Killers, Praisesong for the Widow, Song of Solomon, Flight to Canada, Dessa Rose and Fanon: A Novel. Critically, a series of questions will act as our guide: How might such texts challenge traditional conceptions of "the novel," "America" and "African-America" from a decidedly Black perspective? Why do so many of these narratives seek to transport its subjects and readers outside the nation-state terrain of U.S. settler-colonialism, while connecting slavery of the past to neo-slavery in the present at the very same time. How might historical time and geographical place as well as aesthetic form be reconsidered, therefore, in light of these Global African literary texts written, "after 1860," in the northern hemispheric part of the African Americas? This course fulfills the post-1860 requirement.

ENG 0151-01
Poe/Hawthorne/Melville
Wolff, N

We will read major works from these three authors, paying attention to elements of genre and form (romance, gothic, allegory, the short story and the novel); intellectual traditions (Puritan typology, Enlightenment rationality); and we'll reexamine these canonical texts through a range of interpretive lenses (gender, sexuality, race, and class; psychoanalysis; historicisms new and old). This course fulfills the pre-1860 requirement.

ENG 0154-01
American Indian Writers
Ammons, E

Many people can name only one or two Native American writers—or none. Some are even surprised to find they exist. What does this erasure mean? What dominant culture systems create and maintain it today? How do Indigenous writers in the United States refuse and resist this racism? We will begin with three late nineteenth-/early twentieth-century authors, Sarah Winnemucca, Luther Standing Bear, and Zitkala Ša, and then concentrate on six contemporary texts: N. Scott Momaday, House Made of Dawn; Louise Erdrich, The Bingo Palace; Leslie Marmon Silko, Almanac of the Dead; Leonard Peltier, Prison Writings; Sherman Alexie, Reservation Blues; and Wendy Rose, Bone Dance. Throughout the course we will view and discuss films that focus on important issues for Native people today. Also we will study historical and political contexts. Major topics include: the politics of representation/self-representation; Indian resistance to white colonialism, exploitation, and theft; Indigenous people's self-deﬁnitions and demand for sovereignty; the relationship between art and political struggle; and our own subject positions and responsibilities in relation to the material in the course. The course is a seminar, so active student participation will be an important element. Majors and nonmajors are welcome. This course fulfills the post-1860 requirement for the English major and the World Civilizations requirement.
American Women Writers
Sharpe, C

What is American Women's writing? Who is an American Woman writer? The texts in this course will emphasize the heterogeneity of American women's writing by reading a variety of texts that trace and retrace the contours and concerns of race, nation, belonging, and representation from the end of the nineteenth-century to the present. Texts may include but are not limited to: Gertrude Stein's *Three Lives*; Kate Chopin's *The Awakening*; Nella Larsen's *Quicksand and Passing*; Toni Morrison's *Beloved*; Helena Maria Viramontes's *Under the Feet of Jesus*; excerpts from Anna Julia Cooper's *A Voice From the South*; Dorothy Allison's *Bastard Out of Carolina*; Fae Myenne Ng's *Bone*; Alison Bechdel's graphic novel/comix *Fun Home*; among others. This is a seminar. Class will be run on a discussion basis and active student participation is required. In addition to reading novels we may also view film and other visual arts as we think through "American women writing" and the practice, poetics, and politics of representation. This course fulfills the post-1860 requirement.

Contemporary Jewish Fiction
Freedman-Bellow, J

A look at novels and stories by authors whose work has reflected, challenged, shaped and altered contemporary Jewish consciousness. We'll read fiction by Saul Bellow, Bernard Malamud, Philip Roth, Nathan Englander, Cynthia Ozick, Anne Michaels, Art Spiegelman, and others. This course fulfills the post-1860 requirement.

Speak Memory: Contemporary Memoir
Wilson, J

We will look at a number of contemporary memoirs, "fictional memoirs," and occasional works of fiction paying particular attention to the blurring of borders between the genres. Readings will include Sophie Calle's *The Appointment*, Kathryn Harrison's *The Kiss*, Jamaica Kincaid's *My Brother*, Darin Strauss's *Half A Life*, Gregoire Bouillier's *Report on Myself*, Nick Flynn's *Another Bullshit Night in Suck City* and other texts. This course fulfills the post-1860 requirement.

Perspectives on American Poetry
Bamber, L

Is Buddhism as American as apple pie? Is this where it's happening now? Dozens of contemporary American poets find inspiration in Buddhist ideas of impermanence, non-dualism, goallessness, etc.; and the major poets of the American tradition, including Walt Whitman, Emily Dickinson and Wallace Stevens, take on new interest when read in the light of Buddhist thought. Even poets who are unfamiliar with Buddhism seem to be playing with Buddhist concepts of "the end of mind" (as Stevens put it); and the end of language, self and even Being as well. In this class we will learn about Buddhist practice from Zen Master Shunryu Suzuki and then see how and where it applies to the poetry of such quintessentially American poets as Allen Ginsberg, Gary Snyder, Whitman, Dickinson, Stevens and many others. This course fulfills the post-1860 requirement.

Literary Theory
Edelman, L

This course is intended as a small seminar for advanced students interested in contemporary literary theory. It will focus on exploring some of the major texts of deconstructive, psychoanalytic, queer, and "ethical" theory from the middle of the twentieth century to the beginning of the twenty-first. We will examine how various theorists conceptualize the relation between form and meaning, with particular focus on their attention to language as the non-transparent material basis of literary "representation." In doing so, we will trace the process by which the insistence on linguistic and rhetorical structures in structuralist and deconstructive analysis set the stage, paradoxically, for contemporary theory's entanglement with questions of sexuality, terrorism, radical evil, and political ideology. We will move from Barthes' utopian hope of liberating language from the tyranny of the signified to more recent, and far more traumatic, encounters with the negativity of the death drive. Students should be prepared not merely to accept, but
also, and more importantly, to revel in, the difficulties of the texts we'll be studying and to engage them with all the passion and energy they might elsewhere bring to novels, poems, or films. They should also be prepared to work closely with the other members of the seminar in the protracted, intense, and intensely rewarding project of thinking together. Authors whose works we'll be engaging will include Barthes, Saussure, Derrida, de Man, Lacan, Johnson, Zizek, Butler, Bersani, Sedgwick, and Badiou. This course fulfills the post-1860 requirement.

ENG 0191-01
Seminar in English: Queer Diasporas
Sharpe, C.

In 2000 David Eng published an article on Deann Borshay Liem's *First Person Plural* (2000) her documentary on her transracial, transnational adoption. Eng argued that it might be useful to think through diasporas "not in conventional terms of ethnic dispersion, filiation, and biological traceability, but rather in terms of queerness, affiliation, and social contingency." In this course we will do both: we will trace out new forms of contingent kinships and we will think through racial diasporas and the ways that some racialized groups have been positioned as always already queer in the spaces—through diasporic dispersal—that they have come to occupy.

We may read and view work by Lorraine Hansberry, David Eng, Monique Truong, Piri Thomas, Cherrie Moraga, James Baldwin, Isaac Julien, W. E. B. DuBois, Dionne Brand, Jose Munoz, Cathy Cohen, Lisa Lowe, Jacqueline Goldsby, Robert Reid-Pharr, Gertrude Stein, Toni Morrison, Shane Vogel, Nella Larsen, Fae Myenne Ng, Omise'eke Natasha Tinsley, Claude McKay, & James Weldon Johnson. This course fulfills the post-1860 requirement.

ENG 0191-02
Seminar in English: The U.S. Historical Novel to 1890 (History, Memory, Trauma)
Wolff, N

In this course, we will read 19th c. U.S. fiction that engages with and transforms history, narrating and recreating an American past. Historical topics include first contact between Native Americans and Europeans, settlement, the slave trade, utopian experiments, the Civil War, westward expansion, and Reconstruction. Authors may include Lydia Maria Child, James Fenimore Cooper, Nathaniel Hawthorne, William Wells Brown, Mark Twain, and Helen Hunt Jackson.

ENG 0191-03
Seminar in English: Scandalous Literature
Haslanger, A

Gossip, blind items, tell-all stories: this is the stuff of scandal. Sometimes scandal ends careers; sometimes it launches them. This course explores scandalous literature during the so-called "long eighteenth century," a period stretching from the reign of the famous libertine Charles II through to the beginning of the French Revolution. In the course, we will ask what relationship literature has with scandal, and what sorts of scandal (political, sexual, economic, and otherwise) capture the attention of writers and journalists during this era. Some of the scandals we will discuss include King Charles II’s affair with Nell Gwyn, the bad investments that led to the market crash of the 1720s, and the circulation of consumer reports written about London prostitutes. As we chart the multiple meanings of scandal in the long eighteenth century, we will consider how scandal directs our attention to the enforcement and modification of social norms. Is scandal used as a moralizing tool, aiding conservatism, or can it espouse radical aims? Our primary focus will be on novels, poems, and plays, but we will also look at newspapers, prints, and excerpts from history and criticism. Readings will include works by Rochester, Dryden, Defoe, Richardson, Cleland, Lennox, Burke, and others. This course fulfills the pre-1860 requirement.