

**Literary Studies Program
Department of English
Spring 2019 Course Offerings**

ENLS 101.01 Reading Fiction

MWF 2-2:52pm John Rickard

We will read short stories, novellas, and critical essays, dating from the early nineteenth century to the present. The class will cover some of the “classic” writers of fiction as well as more contemporary and lesser-known writers. We will devote considerable time to discussion of reading and writing skills.

ENLS 101.02 Why Dystopias?

MWF 11-11:52am Anthony Stewart

The Oxford English Dictionary defines dystopia as “An imaginary place or condition in which everything is as bad as possible.” The obvious question that follows upon this cheery definition is “what is the purpose of creating such an imaginary place?” This class will discuss a selection of five twentieth-century dystopias with an eye to answering this question, as well as others. Chief among these questions is: Why do people continue to write this type of text? What difference does it make if the writer is white / black / American / Russian / male / female? These texts will also enable us to consider, discuss, and practice writing about literature. We will talk about grammar, but we will also discuss style, organization, and persuasiveness. I will share with you some of my work in progress, and you will share yours with me and with your classmates, both in class and on the class’s Moodle page. The texts we will read include a classic of the genre (Nineteen Eighty-Four), as well as its main predecessor (We). In addition, we will examine three more recent variations, Riddley Walker, by Russell Hoban, The Lathe of Heaven, by Ursula K. LeGuin and Parable of the Sower, by Octavia Butler. In addition to discussing these five texts, we will discuss instances of the dystopian from the popular media, the web, and wherever else we find them.

ENLS 199.01 Survey: Literatures in English

MWF 1-1:52pm Ghislaine McDayter

ENLS 199 explores the historical, generic, transnational, and invariably ideological variety conveyed in the expression “Literatures in English.” An adequate survey of English and American literature is, by definition, impossible, so instead of completeness (or even adequacy), this course is intended to introduce students to texts that resonate with some of the provocative, foundational, and partial questions animating the study of literature. Weekly guest lectures by faculty in the Literary Studies program of the Department of English will offer a range of perspectives and introduce key concepts as well as broader issues, including considerations of canon formation, periodicity, literary and aesthetic value, and national identity. We will explore literary value (What is literature? Who decides what gets read? Why and how are some texts designated as “classics?”), aesthetic value (What makes a literary text “good” or even “great?”), and the values that some expressions of literature support or deny (ie. perspectives on race, class, gender, and sexuality).

ENLS 199.02 Survey: Literatures in English

MWF 1-1:52pm Jean Peterson

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ENLS 203.01 Dystopic Futures, Alternate Realities: Racial Imaginaries in Speculative Fiction

TR 9:30-10:52am Elena Machado

We will begin the semester with a discussion of the origins of science fiction as a genre, specifically, the contexts of European colonialism and pseudo-scientific rationales for racism. We'll talk about how early speculative fiction adopts a colonial gaze and relies upon metaphors of conquest. The remainder of the course will address how writers of color from the United States, England, and Canada adapt the genre to critique past and contemporary discourses on race. We'll read stories that time travel back to moments of colonialism and slavery as well as texts that imagine future lands where technology and science introduce new forms of violence and oppression. The assigned essays by literary and cultural studies critics will help us think more deeply about the workings of race as well as questions of gender, sexuality, and politics.

ENLS 207.01 American Romanticism and U.S. Diversity

TR 1-2:22pm Sandra Morris

Selected 19th-century American prose and poetry, of various cultures, with an emphasis on diversity of race and ethnicity, gender, sexual orientation, social class, and religion. We will spend time close-reading texts in light of their own and our contemporary cultural and political concerns, and with attention to literary style and genre. Class dynamic and design are highly collaborative. Students participate in selection of reading material. Potential texts include those by Ralph Waldo Emerson, Thoreau, Frederick Douglass, Sojourner Truth, various American Indian poets, Whitman, Dickinson, Frances Ellen Watkins Harper, Melville, Hawthorne, Poe, and others.

ENLS 216.01 American Poetry and U.S. Diversity

TR 2:30-3:52pm Sandra Morris

Selected 19th-century American poetry, of various cultures, with an emphasis on diversity of race and ethnicity, gender, sexual orientation, social class, and religion. Supplemental readings from additional British and American poetry of other periods, esp. 20th c. American. We will spend time close-reading poems in light of their own and our contemporary cultural and political concerns, and with attention to the art of poetic form. Class dynamic and design are highly collaborative. Students participate in selection of reading material. Possible texts include poems by Anne Bradstreet, Phillis Wheatley (early precursors), Poe, Emerson, Whitman,

Dickinson, Bryant, Longfellow, Francis Ellen Watkins Harper, Emma Lazarus, Paul Laurence Dunbar, Langston Hughes, e. e. cummings, Audre Lorde, Louise Erdrich, etc.

ENLS 217.01 Margins to Mainstream: US Latino/a Theater and Film

MW 8:30-0:52am Elena Machado

We will begin the semester with the story that the institution of Broadway theater tells about US Latinx performance. Then, students will act as archive detectives, seeking alternatives to this mainstream narrative by researching performers on the margins. We'll end the semester by discussing how contemporary Latinx film and performance inherit models from both the mainstream and margins. By reading essays by US Latinx studies critics, we will think more deeply about issues of genre as well as questions of authenticity, sexuality, language, history, politics and the marketplace.

ENLS 220 Young Adult Fiction

TR 9:30-10:52am Virginia Zimmerman

We will read around 10 novels written for and/or read by young adults. Some of the novels that will be assigned were written in the nineteenth century, so students should be prepared for a level of difficulty that we do not associate with young adult fiction written today. We will also read a novel in verse. In addition, we will read critical articles that help us to think more deeply about the novels.

ENLS 250.01 The Virtue of Delight in the Renaissance

MW 3-4:22pm Kat Lecky

This course concentrates on the ethical dimension of delight as it unfolds in sixteenth- and seventeenth-century English literature and culture. It mingles art and science by juxtaposing drama, poetry, and prose with early modern printed herbals. These reference manuals on the "vertues" of flora mingled practical wisdom with ideals of social betterment by defining people as plants, and plants as the material proof of God's love for creation. In this way, they articulated a political theology grounded in the fecund cross-pollination of human and vegetable spheres of existence, which manifested in the playful enjoyment of lived experience. Meanwhile, authors such as Mary Sidney, Ben Jonson, John Milton, and Andrew Marvell drew from printed herbals to explore an inherently vegetable ethic that made the care of the commonalty vital to political existence.

ENLS 270 Strange Fits of Passion

MW 8:30-9:52am Ghislaine McDayter

We will read many of the most famous Romantic poems (The Lyrical Ballads, "Christabel", "Alastor", Don Juan, "Lamia", etc) but intersperse them with the novels and social artifacts (ie. political cartoons, conduct books, portraits and engravings) which complicated and disputed the authority of these "primary" works. Some literary criticism, both contemporary and modern, will also be examined to help think about these texts.

ENLS 286.01 The Modern Novel

MWF 11-11:52am John Rickard

Reading a selection of novels from the early 20th century to the present, we will investigate the nature of the novel as a genre and the themes and techniques associated with the modern novel.

ENLS 286.02 The Modern Novel

MWF 1-1:52pm John Rickard

Reading a selection of novels from the early 20th century to the present, we will investigate the nature of the novel as a genre and the themes and techniques associated with the modern novel.

ENLS 290.01 Holocaust and Literature

MW 3-4:22pm Harold Schweizer

Our textbook, *Art from the Ashes*, will guide us to study the holocaust from a number of perspectives, including historical accounts both from victims and perpetrators, fictional narratives, and poetic responses. We will include some films about the holocaust as well.

ENLS 306. 01 US: Fever/Fantasy/Desire

M 2-4:52pm Michael Drexler

American novels (primarily) and literary theory.

ENLS 307.01 Emerson, Whitman, Dickinson

W 2-4:52pm Sandra Morris

Our focus is the poetry and prose of Emerson, Dickinson, and Whitman, three major figures of American Romanticism who are central to American literary and cultural history. We will spend time close-reading texts in light of their own and our contemporary cultural and political concerns, and with attention to the art of poetic form. We pay special attention to interrelations among nationality, gender, literary form, and literary theory. Reading includes selections from Ralph Waldo Emerson's poems, essays, lectures, and addresses; Walt Whitman's poems, essays, articles, and letters; and Emily Dickinson's poems and letters. Students and professor also bring in outside reading of interest in contemporary poetry, theory, and scholarship. Class dynamic and design are highly collaborative.

ENLS 321.01 Alternative African America

F 2-4:52pm Anthony Stewart

Percival Everett's work characteristically demarcates the space between categories – whether generic, racial, or canonical. Everett returns to Zeno's Paradox repeatedly in order to sketch out the infinitude of this space between categories – “the between between the betweens,” as Ishmael Kidder, the narrator of *The Water Cure*, describes it. Paul Beatty, Ralph Ellison, Percival Everett, and Colson Whitehead work as a generative quartet in thinking about the construction of and our perceptions of betweens, alternatives, options, negations of how African American artists and subjects (usually, but not exclusively male) are represented or represent themselves in fiction and in American culture. One of the other conventions to keep an eye on during the readings is how naming features in some of these texts. Perhaps no collective population in North American culture has been more actively named and self-naming than African Americans.

ENLS 350.01 The John Milton Seminar

T 1-3:53pm Kat Lecky

Since classical antiquity, the power of the genius loci resides in its intimate ties to a specific topography -- in its ability to rule over a particular physical and temporal locale. Political and religious leaders since at least the time of the Roman Emperor Augustus have channeled this figure to assert their divine right to earthly dominion, while writers since at least the time of

Ovid have appropriated it to establish laureateship. In this course, we will explore how Milton uses this venerable model of authority to fashion himself into one of the most enduring voices in the literary canon.

ENLS 358.01 Seminar in Shakespeare

R 1-3:52pm Jean Peterson

War, history, patriotism, loyalty, fealty, duty. The valorization of the masculine, the noble, the "English" (read: White, cultured, civilized), and the denigration of the feminine, the common, the low-born, the foreign. The different effects that war has on the various classes who experience it: the royals and kings who declare it, the nobles that fight it in armor and on horseback, the women, children, and commoners who can be victimized by it, even if they do not engage in battle. These are just some of the larger questions that the series of plays and films offer for our examination. The accompanying films will offer further examples of Shakespeare's provocative ambiguity. Is Richard II a tyrant or a victimized martyr? Does Henry V behave like a noble king or a blameshifting coward? What brings us back to Shakespeare are the psychological and social currents his plays explore, their potential to haunt and disturb, and to tap into our own psychological depths, dreams and nightmares with the same force and ambiguity.