

**English 50** **Mythology** **(4)**  
 (19207)

What did the Greeks and Romans really think about the gods? How did they envision their interactions with divinities and other powerful forces in their world? We will examine how the traditional stories on those questions were told in literature, in particular in Homer's *Odyssey* in the early period of Greek history, in the dramas of Euripides in fifth-century B. C. Athens, and in Ovid's *Metamorphoses* in the age of Augustus in Rome. Other imaginative expressions of these myths will be explored through images from Greek and Roman art. **Cross-listed with Classics 50.**

**MWF 1:10-2:00**

**Pavlock**

**English 100** **Working With Texts** **(4)**  
 10 (10448)  
 11 (10449)

A course to help students to become, through intense practice, independent readers of literary and other kinds of texts; to discern and describe the devices and process by which texts establish meaning; to gain an awareness of the various methods and strategies for reading and interpreting texts; to construct and argue original interpretations; to examine and judge the interpretations of other readers; to write the interpretive essay that supports a distinct position on some literary topic of importance; and to learn to find and assimilate into their own writing appropriate information from university library resources. To be rostered as early as possible in the English major's program.

**10 MW11:10-12:25**  
**11 TR 1:10-2:25**

**Crassons**  
**Lotto**

**English 104** **Made to Kill: Female Violence in Popular Film** **(4)**  
 (19208)

This course will examine the ways in which representations of female violence in popular cinema construct, reinforce and/or challenge normative ideas about female identity, violence and gender roles. Films include *The Hunger Games*, *Black Swan*, *Carrie*, and *The Silence of the Lambs*. The course will also introduce you to the language of film and enable you to use this language to interpret the way films make meaning. Readings will include critical essays, contemporary reviews, and feminist theory. **Cross-listed with WGSS 104.**

**MW 2:35-3:50/lab M 7-10**

**Handler**

**English 115** **Literature of Contagion** **(4)**  
 (18488)

Epidemics—historical or fictional—produce narrative. The Black Death, cholera, influenza, AIDS, and other infectious diseases can raise dystopic and apocalyptic visions of human society or offer inspiring tales of human compassion. Pitting humans against one another in a struggle for survival, epidemics incite fear-based prejudice and "othering," expose problematic social assumptions, and thus provide an opportunity for a range of social criticism. In this course we will explore the possibilities for social critique offered by literature

of contagion from a variety of periods and locations. Readings will include Connie Willis's *Dooms Day Book*, Thomas Mullen's *The Last Town on Earth*, Tony Kushner's *Angels in America*, and José Saramago's *Blindness*, as well as relevant films. **Cross-listed with HMS 115.**

**MW 12:45-2:00**

**Dolan**

**English 121 Voices of Freedom: Contemp Reflections on the Civil Rights Movement (4) (18490)**

This course examines contemporary literature, new media, and multimedia texts that critically engage the Civil Rights Movement. As we continue the national commemoration of several Civil Rights milestones (The Civil Rights Act, the Voting Rights Act, Brown vs. Board of Education, The March on Washington, etc.) the literature, film, and music of this course challenges students to consider the social justice issues that continue to present themselves in our society, particularly the discriminatory issues that relate to race, gender, and social class. "Voices of Freedom" focuses on the multimedia texts that engage the Civil Rights movement in a contemporary context as well as the literature that establishes the social justice issues of the moment and for the future. In addition to traditional forms of literature and critical writing, students will be required to watch several films, review and critically engage websites, listen to speeches and interviews, and read graphic novels. The course is open to all undergraduates and will meet weekly in the Umoja House. Students who take the course at the advanced (300) level will be required to make in-class presentations and write a research paper for their final project. All students will be required to attend course-related events during the semester, including Michelle Alexander's MLK lecture and the Malcolm X conference hosted by the College of Arts and Sciences, The Political Science department and the Africana Studies program. Course texts include Hampton and Fayer's *Voices of Freedom*, Michael Eric Dyson's *Making Malcolm*, Imani Perry's *More Beautiful More Terrible*, as well as several graphic novels. Documentary films include: *The African Americans: Many Rivers to Cross*, *Dark Girls*, *Soul Food*, and *The Black Power Mixtape*. **Cross-listed with AAS 121.**

**M 4-7**

**Peterson**

**English 124 American Literature II (4) (10450)**

We will study both poetry and prose, using film, art and music in addition to enlarge our understanding of the period.

**MWF 1:10-2:00**

**Fifer**

**English 126 British Literature II (4) (15057)**

A survey of prominent British and Irish literature from 1800 to the present, with a focus on major fiction and poetry. Prose authors will likely include Mary Shelley, George Eliot, Thomas Hardy, D. H. Lawrence, Virginia Woolf, Evelyn Waugh, Jeanette Winterson, and Kazuo Ishiguro. The units on poetry will introduce the major movements in British poetry: the Romantics, the Victorians, and the Modernists. Prominent themes to be discussed include



**English 187**  
(16308)

**The UFO Controversy: They Came from Outer Space**

**(4)**

We spend most of our lives with our heads down, hunched over. Eyes transfixed on our computers. Noses glued to our mobile devices. But look up. I still remember the day as a twelve-year-old riding that yellow school bus to the Fels Planetarium and gasping at the sight of a sky as crowded as the auditorium. Outer space. The heavens. We are, in President John Kennedy's words, truly "one small planet." There are, as renowned astronomer and science popularizer Carl Sagan used to intone, "beelyuns and beelyuns of galaxies containing beelyuns and beelyuns of stars." Can we be the only "life"? Really? "The eternal silence of these infinite spaces frightens me" whimpered 17th-century scientist Blaise Pascal. We are deaf no longer and maybe more curious than frightened. Something happened in Roswell, New Mexico, in 1947. But what? In 1997 thousands saw the "Phoenix Lights." Mass delusion? During the Cold War a U.S. serviceman touched the "warm" surface of a "craft of unknown origin." Hoax? As I write, "Watcher"-type orbs hover over Colorado. But no official comment. Do "they" know more than they are telling "us"? Are we the victims of a cosmic Watergate, a cover-up of gigantic proportions? Urban legend has it that new presidents are briefed about alien encounters the first day. There is an itch in our culture that government silence or denial won't scratch. Serious ufologists demand disclosure. UFO conventions persist. Eyewitnesses call late night radio shows regularly. Filmmakers feed our fantasies lavishly. And evidence mounts. Let's "look to the skies."

**TR 9:20-10:35**

**Gallagher**

**English 189**  
(17684)

**Outdoor Literature**

**(4)**

In this course we will read a series of books and essays by writers who use the experience of being outdoors—engaged in physical activity, away from the patterns of everyday life—as an opportunity for contemplation and connection with the natural world. In these accounts, the incentive to go outdoors is not only to escape the familiar but also, more importantly, to focus on issues of identity, purpose, and meaning. As Thoreau wrote in his account of living in the woods: "I went to the woods because I wished to live deliberately ... and see if I could learn what it had to teach, and not, when I came to die, discover that I had not lived." The books and essays in this course represent a variety of genres and purposes in outdoor literature. In addition to reading accounts of others' experiences, we will write about our own encounters with the natural world.

**TR 1:10-2:25**

**Kroll**

**English 191 Paranoia and Conspiracy Theory in Contemporary Literature and Film (4)**  
**(19210)**

“I’d rather have kids smart and afraid than ignorant and vulnerable”: so wrote Chris Carter, who created The X-Files. This course will use contemporary films, literature, and cultural theory to explore our pleasure in, but also fear of, the plots that we see everywhere. Is there, as Carter contends, a “virtue of paranoia”? Why do we resort so frequently to paranoid explanations for events large and small? We will think, too, about the structure of paranoia, the relentless drive to fit everything together, which seems present in (apparently) “normal” reading experiences and everyday practices as well as “evidently” paranoid ones.

**MW 11:10-12:25**

**Gordon**

**English 196 Asian Americans in Lit & Pop Culture (4)**  
**(15058)**

Asian Americans are often left out of conversations about race and ethnicity in American life. But this group of immigrant communities play an increasingly important – and sometimes pivotal – role in American cultural life. This course begins with a brief consideration of the history of Asian immigration in the early 20th century, including the Asian Exclusion Act and its subsequent reversal in the Civil Rights era. We move on to key works of literature by authors from Japanese-American, Chinese-American, Korean-American, Filipino-American and Indian-American backgrounds. The final third of the course will explore the growing role of Asian-American performers in American popular culture, including film, television, and popular music. **Cross-list with Asia 196.**

**TR 10:45-12:00**

**Singh**

**English 197 Reading Banned Books (4)**  
**(19211)**

In this course, we will read books that, at some point, have been labeled obscene, seditious, or blasphemous – books that have been banned from schools, books for which authors were put on trial, books that ruined careers. As we read each book, we will learn about the controversy that surrounded it – and, in some cases, continues to surround it. Why, we will ask, have certain texts or ideas been considered “offensive,” “profane,” or “subversive” (and how does that change over time)? Along the way, we will discuss free speech, censorship, and, ultimately, what we believe about the power of books. Are books dangerous? Is reading a radical act? Our reading list may include authors such as Toni Morrison, Kurt Vonnegut, Kate Chopin, D.H. Lawrence, Salman Rushdie, Mark Twain, and Upton Sinclair.

**TR 10:45-12:00**

**Hyst**

**English 198-10 What’s So Funny?: A Study of Political Satire (4)**  
**(18492)**

*“Ridicule is the only honorable weapon we have left.” –Muriel Spark*

Muriel Spark’s 1971 endorsement of the “the arts of satire and of ridicule” in response to the atrocities of the first half of the 20<sup>th</sup> century appears to have found its fruition in the massive popularity of satirical news programs like *The Daily Show with Jon Stewart* and *The Colbert Report*. As sources of both information and entertainment, these shows invite us to think through the intersection of comedy and politics. This course will explore what is at

stake in a cultural moment when headlines from *The Onion* are confused with real news and satirical responses to current events have the power to go viral. In the first part of the class, we will move swiftly through a selected history of Colbert and Stewart's comedic forebears, from Juvenal to Voltaire, Chaucer to Dorothy Parker. After establishing a solid understanding of the historical genres and techniques of satire, we will move into its modern forms. Through close reading of literary form and rhetorical techniques, we will discuss together satire's charges of political bias (are most comedians really liberal, and, if so, what does that mean?), consider the variety of affective responses to biting humor (laughter, anxiety, anger), and explore whether satire effectively ignites political action; in essence, we will analyze satire's power to be both a "weapon" and "honorable." To close the course, the joke's on us: we'll finish with contemporary works that turn their satirical gaze onto the academy and intellectual labor, thus concluding with critical attention and reflection on our own scholarly activities.

**MWF 9:10-10:00**

**Shreve**

**English 198-11**  
(19212)

**Literature and Global Justice**

**(4)**

This course brings the Global Citizenship Program's emphasis on global awareness and responsible civic engagement into conversation with the English department's focus on literature and social justice. Literature provides human beings with a unique medium through which to explore possibilities for social change and to conceptualize the roots of global injustice. In this course, students will study texts written in or about Cambodia, as they think critically about the connections between fictional narrative and theories of global justice. Through close readings of literary works and engagement with the South Bethlehem community, participants will consider how storytelling articulates a shared human experience and what those narratives ask of the global citizen in practice. **INSTRUCTOR APPROVAL REQUIRED. Open to GLOBAL CITIZENSHIP STUDENTS only.**

**TR 2:35-3:50**

**Fine, Givens**

**English 201-11 Crafting Great Sentences (and Other Elements of Prose Style)**  
(17686)

**(4)**

This course will teach you how to analyze prose style, using techniques that will, I believe, make you a more appreciative reader and more accomplished writer. Our first task will be to acquire some tools for syntactic analysis, so that we can focus on how various kinds of modification and syntactic design contribute to fully developed and aesthetically pleasing sentences. We will analyze patterns in literary and other kinds of prose texts, and we will practice using a variety of sentence modifiers in our own pieces. Although our focus will be on syntax, we will also consider diction, metaphorical devices, and patterns of sentences in paragraphs, stories, and essays. Courses that use terms such as "syntax," "style," and especially "grammar" are likely to sound prescriptive and uninspiring. I hope this course will be different, opening your eyes to choices that have artistic, social, and personal ramifications. **Fulfills an elective requirement.**

**MW 12:45-2:00**

**Kroll**

**English 303**                      **Grimm's Fairy Tales: Folklore, Feminism, Film**                      **(4)**  
**(18493)**

This intercultural history of the Grimms' fairy tales investigates how folktale types and gender stereotypes developed and became models for children and adults. The course covers the literary fairy tale in Germany as well as Europe and America. Versions of "Little Red Riding Hood", "Cinderella", or "Sleeping Beauty" exist not only in the Grimms' collection but in films and many forms of world literature. Modern authors have rewritten fairy tales in feminist ways, promoting social change. Taught in English. German language students may receive a German component. **Fulfills an elective requirement. Cross-listed with German/GCP/WGSS 303**

**MW 2:35-3:50**

**Stegman**

**English 310**                      **Introduction to TESOL Methods & Materials**                      **(4-3)**  
**10(17078) 11(17079)**

An introduction to the principles and practices of teaching English as a second or foreign language. Topics include theories of second language acquisition, ESL/EFL teaching methodology and materials, lesson planning, and classroom observations. **Global Studies attribute.**

**R 1:10-4:00**

**Cauller**

**English 318** **Voices of Freedom: Contemp Reflections on the Civil Rights Movement**    **(4-3)**  
**10 (19259) 11(19260)**

This course examines contemporary literature, new media, and multimedia texts that critically engage the Civil Rights Movement. As we continue the national commemoration of several Civil Rights milestones (The Civil Rights Act, the Voting Rights Act, Brown vs. Board of Education, The March on Washington, etc.) the literature, film, and music of this course challenges students to consider the social justice issues that continue to present themselves in our society, particularly the discriminatory issues that relate to race, gender, and social class. "Voices of Freedom" focuses on the multimedia texts that engage the Civil Rights movement in a contemporary context as well as the literature that establishes the social justice issues of the moment and for the future. In addition to traditional forms of literature and critical writing, students will be required to watch several films, review and critically engage websites, listen to speeches and interviews, and read graphic novels. The course is open to all undergraduates and will meet weekly in the Umoja House. Students who take the course at the advanced (300) level will be required to make in-class presentations and write a research paper for their final project. All students will be required to attend course-related events during the semester, including Michelle Alexander's MLK lecture and the Malcolm X conference hosted by the College of Arts and Sciences, The Political Science department and the Africana Studies program. Course texts include Hampton and Fayer's *Voices of Freedom*, Michael Eric Dyson's *Making Malcolm*, Imani Perry's *More Beautiful More Terrible*, as well as several graphic novels. Documentary films include: *The African Americans: Many Rivers to Cross*, *Dark Girls*, *Soul Food*, and *The Black Power Mixtape*. **Fulfills 20<sup>th</sup> Century Requirement. Cross-listed with AAS 318 (10&11)**

**M 4-7**

**Peterson**

**English 318**  
**13(19261) 14(19262)**

**Black British Literature**

**(4-3)**

Immediately after World War II, Britain began receiving large numbers of legal immigrants from its former African, East and West Indian colonies. This influx of colonial immigrants made the tension between black cultural identities and British national ones seem more evident and pronounced in Britain. But this tension was, in fact, not new. A sustained black presence in British literature dates back to 400 years before this influx, and over that time Britain's literature has been greatly informed by this tension in a myriad of ways. In this course, we will read novels, poetry and drama from the 16th to the 21st centuries that, together, trace the ways in which black presences established by canonical white writers (William Shakespeare, Aphra Behn) as well as those established by contemporary Asian, African and West Indian authors ((Hanif Kureishi, Diran Adebayo, Andrea Levy) give rise to a modern, comprehensive understanding and survey of black British literature as, at once, a cultural and a political genre dedicated to promoting the history of social justice for all people within British borders. **Fulfills an elective requirement. Cross-listed with AAS 318 (13&14)**

**TR 1:10-2:25**

**Dominique**

**English 327**  
**10 (19265) 11(19511)**

**Chaucer: The Canterbury Tales**

**(4-3)**

This course examines Chaucer's ambitious and unfinished literary experiment, the *Canterbury Tales*. Chaucer's self-consciousness about artistic production and his complex consideration of the ways that narrative might both delight and instruct has resonated with readers of the *Tales* since the Middle Ages. In addition to their rich poetic language and philosophical reflection, the *Tales* raise compelling questions about historical events, political concerns, and religious debates of fourteenth-century England. In order to appreciate fully Chaucer's wit and attention to detail, we will attend to the written and spoken conventions of Middle English, investigate many of the literary and philosophical sources for the *Tales*, read social, political, and religious histories and primary documents, and survey critical approaches to the *Tales*.

Although the *Tales* respond to political, philosophical, and religious concerns of fourteenth-century England that are quite different from our own historical moment, the *Tales* raise questions about community, social hierarchy, art, and belief that have continuing relevance: What kinds of human relationships, communities, and models of governance are possible to imagine? Why are we so often drawn to conflict, the reproduction of suffering, and hierarchies of inequality? How can we understand the relationship between a fidelity to a religious, political, and/or philosophical ideal and a responsibility to other people? In what ways can poetry and narrative offer distinctive insight on ethical and moral concerns and in what ways might they subvert that insight? What is the relationship among wrongdoing, justice, and redemption? Through readings of recent criticism, the course will include a consideration of the meanings of the *Canterbury Tales* for late-twentieth century readers, and will conclude with a discussion of Gloria Naylor's *Bailey's Cafe*, a novel by a twentieth-century African-American writer that critiques and draws on the *Canterbury Tales* as part of an enduring literary tradition. No previous experience with either Chaucer or Middle English is required. **Fulfills British to 1660 requirement.**

**MW 2:35-3:50**

**Edwards**

**English 328** **Shakespeare** **(4-3)**  
**10(19266) 11(TBD)**

In this course we will, not surprisingly, read a lot of Shakespeare: tragedies, history plays, romances, and comedies. As we do so, we will consider Shakespeare's formal techniques; the historical, cultural, and intellectual contexts that inform his drama; and critical approaches to his work. And we will grapple with Shakespeare's exploration of a fascinating range of concerns: religion and theology, political power, war, rebellion, travel, exile, love, hate, betrayal, revenge, profound evil, madness, witchcraft, ghosts, and magic—to name just a few. **Fulfills British to 1660 requirement.**

**TR 2:35-3:50** **Douglass**

**English 342** **Advanced Poetry Writing** **(4-3)**  
**10 (19267) 11(19268)**

This course is designed to be an intensive practice in the craft of poetry and study of the creative process through close readings of poems, essays on craft, and the workshopping of students' poems. The word "poet" comes from the Greek meaning "maker," and we will always precede understanding that a poem is not just an expression of an idea or an emotion, but a consciously and carefully made artifact. In addition, one of our goals this semester will be to extend your knowledge of the various formal and stylistic possibilities of the art of poetry and the choices available to each writer. Thus, we will read widely and intensively from a diverse selection of contemporary and canonical poetry, both individual poems and whole collections. Students will write in and out of class, poetry exercises as well as critical analyses, and will workshop each other's work in a supportive, respectful manner.

**MW 2:35-3:50** **B. Watts**

**English 344** **Advanced Fiction Writing** **(4-3)**  
**10 (19269) 11(19270)**

Advanced Fiction Writing is a workshop course for writers with experience in the creation and evaluation of contemporary fiction. Students should be familiar with the fundamental concepts of the craft. Either 144 Introduction to Fiction Writing or 201 Topics in Fiction Writing are acceptable prerequisites for this course. Course work will include group collaborations, experiential learning exercises, directed readings of the works of leading contemporary authors, short exercises and assignments, performances and class lectures and the creation of three original short stories—one of which will be a digital storytelling project. The majority of class time will be devoted to fiction lab and workshop to evaluate the original writing produced by students.

**TR 1:10-2:25** **S. Watts**

**English 372** **British Victorian Fiction: Visions of the Late-Victorian Novel** **(4-3)**  
**10(17499) 11(18500)**

The late-Victorian period in British literary history is often considered a time of elitist aesthetic experimentation, social decadence, and fin-de-siècle anxiety. This period is undeniably marked by decay, uncertainty, and idiosyncratic writing, but these final years of the nineteenth-century also witness important innovations in fiction, such as popular

creative expressions, visions of future worlds, and the emergence of new kinds of characters. Such developments as early science fiction and utopian narratives respond to and engage with social phenomena, such as the changing cultural identities of women, the aftermath of the Industrial Revolution, waning imperial confidence, the difficulties of an increased (odd?) population, and the challenges of a global citizenry. As England comes to terms with the accomplishments and ramifications of the Victorian era, science fiction and the dys/utopian novel serve as valuable documents that both reflect impending cultural crises and envision new kinds of opportunities, desires, pleasures, and indeed worlds. I am specifically interested in how the readings of the semester imagine new sexual, economic, racial, and national possibilities. We will read Edward Bulwer-Lytton's *The Coming Race* (1871), Samuel Butler's *Erewhon* (1872), Edwin Abbot's *Flatland* (1884), H. Rider Haggard's *King Solomon's Mines* (1886-67), Elizabeth Waterhouse's *The Island of Anarchy* (1887), Edward Bellamy's *Looking Backward* (1888), Elizabeth Corbett's *New Amazonia: A Foretaste of the Future* (1889), William Morris's *News from Nowhere* (1890) Lady Florence Dixie's *Gloriana, or The Revolution of 1900* (1890), and H.G. Wells's *The Island of Dr. Moreau* (1896). **Department Approval Required. Writing Intensive. Fulfills British 1660-1900 requirement.**

TR 9:20-10:35

Kramp

English 377

American Romanticism

(4-3)

10(19271) 11(19272)

Writers in the antebellum United States produced a diverse and vibrant body of literature in response to the social and philosophical issues occasioned by life in the new nation. In order to understand how this wide range of literary texts can be collectively grouped under the single head of "Romanticism," we will explore how these texts draw upon two very different aesthetic categories emerging from the Romantic focus on emotion and the imagination: sentimentalism (which values sympathy, empathy, and familiarity over formal experimentation) and the sublime (which attempts to express the awe-inspiring, otherworldly, and terrifying aspects of life through the use of new literary forms). Writers include Poe, Child, Melville, Stowe, Douglass, Jacobs, Whitman, and Dickinson. **Department Approval Required. Writing Intensive. Fulfills American to 1900 requirement.**

MW 8:45-10

Whitley

English 380

Recently Arrived: Contemporary Literature of Immigration

(4-3)

10 (19273) 11(19274)

This course will cover the best in contemporary multicultural fiction about first generation Americans from many countries, including Africa, Ireland, Russia, Puerto Rico, and China. These writers explore identity, coming of age, nostalgia for the past, combined with a desire to fully immerse in the American present. We will be reading such acclaimed texts as Dinaw Mengestu's *All Our Names*, Chinamanda Ngosi Adichie's *Americanah*, Yelena Akhtiorskaya's *Panic in a Suitcase*, Achy Obejas's *Days of Awe*, Gish Jen's *Mona in the Promised Land*, and Matthew Thomas's *We are Not Ourselves*. **Fulfills 20<sup>th</sup> Century requirement. GCP attribute.**

MWF 10:10-11:00

Fifer

**English 395 Black Queer Saints: Sex, Gender, Race and the Quest for Liberation (4-3)**  
10(19275) 11(19276)

This interdisciplinary seminar (drawing on fiction, biography, critical theory, film, essays, and memoirs) will explore how certain African American artists, activists, and religionists have resisted, represented, and reinterpreted sex, sexuality, and gender norms in the context of capitalist, white supremacist, male supremacist, and heteronormative cultures. Participants will examine the visions and lives of an exemplary cast, including but not limited to, Harriet Tubman, Langston Hughes, Alain Locke, James Baldwin, Bayard Rustin, Peter Gomes, Alice Walker, and bell hooks. **Fulfills an elective requirement. Cross-listed with AAS/Religion/WGSS 395.**

T 1:10-4:00

Wiley

**English 441 Imagining New Worlds in Early Modern England (3)**  
(19512)

How did the discovery of the Americas alter the literary map of the Renaissance world? In seventeenth-century England, the reimagined globe inspired authors to explore familiar social and political landscapes through the literary creation of alternative realities. In this course, we will think critically about the representation of these imagined worlds, the most famous of which—Sir Thomas More’s *Utopia*—resulted in an eponymous genre still popular today. We will query the generic classification of utopian fiction and its literary and political effects by reading early modern examples alongside poems and plays that similarly depict new or ideal worlds, but are rarely characterized as utopian. Our primary focus will be seventeenth-century English literature, but we will also read classical, Biblical, and European source texts, as well as selected sixteenth-century foundations (*Utopia*, Richard Hakluyt’s *Principal Navigations*, Sir Walter Raleigh’s *The Discovery of Guiana*). Throughout the course, we will remain conscious of how our texts and the worlds they contain reflect on issues ranging from religious conflict and international politics to book history and the development of the new science, as authors engaged the central questions of their historical moment on imaginary islands, through voyages to the moon, and in the gardens of Paradise.

**DEPARTMENT APPROVAL REQUIRED.**

M 4-7

Lay

**English 443 Writing for a Cause: Lit and Social Justice in the 18<sup>th</sup> Century (3)**  
(19280)

How did eighteenth century British writers account for poverty in a land of extreme colonial wealth? How did they espouse the national ideal of freedom in an empire dedicated to slavery? How did they promote social equality in a nation where women were openly considered inferior to men? This course will confront these types of questions as we examine how causes such as poverty, slavery and feminism were promoted in representative texts from British fiction and philosophy. We will also use this course as an opportunity to investigate whether eighteenth century Britain is an under-utilized space for thinking about the geneses of other contemporary causes associated with social justice. For instance, does the gay marriage discourse owe its genesis to a series of lesbian marriages promoted in eighteenth-century fiction and society? Does the free love movement of the 1960s owe its genesis to a text about sexual freedom banned in 1748? **DEPARTMENT APPROVAL REQUIRED.**

T 4-7

Dominique

**English 478**      **"It's Alive!" Identity and the Nonhuman in the Horror Film**      (3)  
(18509)

This course will examine the changing shape of the American horror film from its inception in Tod Browning's *Dracula* (1931) to the present. We will move from the classic horror of the 1930s, through fifties sci-fi horror (*The Thing from Another World* [1951], *Invasion of the Body Snatchers* [1956]) to the triad that inaugurated modern horror, *Psycho* (1960), *Night of the Living Dead* (1968), and *The Texas Chain Saw Massacre* (1974). We will then move to the emergence of the slasher film in the late 70s and 80s (*Halloween*, *Friday the 13th*), the self-reflexive, ironic horror of the 90s (*Scream*), the faux-documentary horror at the end of the century (*Blair Witch Project*), and to what seems to be the virulent renaissance of the genre in our post 9/11 world, including so-called "torture porn" (the *Saw* cycle, *Hostel*) and the resurgence of the "possession" film—the return of the angry, malevolent dead (*The Ring*, *Paranormal Activity*).

We will consider the major theoretical paradigms by which critics have read the horror film (psychoanalytic, socio/historical/political, cognitivist), focusing on the centrality of repression, monstrosity, and sexuality/gender. We will also consider the intersection of the horror film with posthumanist theory, considering how horror films confront us with the "nonhuman" that is, paradoxically, very much a part of the "human." These "nonhuman" forces, which are a staple of horror films, are both biological (vegetative, animal, visceral) and technological, and they continually challenge (and threaten) what we like to think of as our "self." The course will involve watching between two and four films each week as well as reading substantial amounts of film criticism and theory. **DEPARTMENT APPROVAL REQUIRED.**

TR 1:10-2:25

Keetley

**English 479**      **Bodies and Nations in Contemporary Literature and Theory**      (3)  
(19281)

The human body has presented itself as a metaphor for nationality in the concept of the "body politic" since at least the Renaissance. More recently, social theorists have described a "social body," through which themes related to gender, poverty, and social order have been examined by social-justice oriented writers. Throughout, this metaphor has provoked conceptual and ethical questions. Is the "body politic" gendered male or female, and why? Where do minorities and immigrants fit in a metaphor that is so strongly focused on an idea of organic unity? In much literature of the present moment, the body is often represented in a state of crisis that mirrors the sense of trauma and social collapse widely felt to be a defining property of global postmodernity. This course will explore a series of British, American, and postcolonial texts that foreground the intertwined metaphors of embodiment and nationhood; a limited number of pertinent films will also be discussed. Some authors and directors whose works may be discussed include Salman Rushdie, Chimamanda Ngozi Adichie, Cormac McCarthy, Mira Nair, and Kathryn Bigelow. This course can be used as a historically-grounded introduction to theoretical concepts associated with postcoloniality, postmodernity, and feminist theories of the body. **DEPARTMENT APPROVAL REQUIRED.**

TR 2:35-3:50

Singh

**English 481  
(17111)**

**Theories of Literature and Social Justice**

**(3)**

This course introduces students to theories of literature and social justice. We will explore questions such as these: What is literature? What is social justice? How are literary forms (and literary criticism) distinctive in the ways in which they grapple with questions of social justice? How do literary works reinforce or challenge dominant ideologies? In what ways do literary works provide tools to map exploitative or oppressive social and economic formations? In what ways do they create practices for imagining human flourishing and more just ways of living? How do literary works produce varying emotions in readers that might serve to promote (or undermine) social justice? What role have literary works played in emancipatory and egalitarian political movements? We will consider a range of reading, writing and teaching strategies as practices of social justice. In pursuing this inquiry, we will focus on critical and theoretical readings as well as literary texts. **DEPARTMENT APPROVAL REQUIRED.**

**W 1:10-4:00**

**Foltz, Whitley**

**Collateral Course for English**

**AAS/LAS/WGSS 197 “Plátanos and Collard Greens”: Politics of Race and Gender in 20<sup>th</sup>  
Century Afro-Latino Literature and Culture (4)**  
**(18917/19432/19433)**

The term Afro-Latino is at times met with bewilderment. We are often socialized to think of “Afro” and “Latino” as mutually exclusive: one is either Black or Latino, but never both. However, there are many U.S. Latinas and Latinos who identify as black based on their phenotypical features or past African ancestry. The term was born at the crucible of struggle and self-affirmation. It not only reinforces transnational mappings of race, but also calls attention to attitudes of anti-black racism within Latino communities. In this course, we will focus between the 1970s and the present day, considering the ways that race, gender, and sexuality have interceded into cultural lives of black Latinas and Latinos living in United States. We will use 3<sup>rd</sup> wave feminist theories as a framework to develop an interdisciplinary examination of the roles that politics of difference, intersectionality, and crossing borders have played in developing the identity politics of this uniquely racialized group. Of particular interest to this course are the ways that Afro-Latino bodies and culture have troubled traditional definitions of blackness in the United States. Course texts include literature and memoirs by writers such as Junot Díaz and Marta Morena Vega, poetry and slam performances that have come out of the Nuyorican Poetry Movement, as well as scripts and live performance from the rise of hip hop theatre in recent years, including David Lamb’s “Plátanos y Collard Greens”. The class will also dedicate time to studying other Afro-Latino popular culture forms: Reggaeton music, relevant films, and even reality TV. These seemingly disparate texts will be threaded together to investigate the way that blackness in U.S. Latino communities is not only a cultural aesthetic, but also a political imperative.

**MW 12:45-2:00**

**Phillips**