

## Course Descriptions

### Literary Texts and Critical Methods

#### ENGL UN3001

Corequisites: students who register for ENGL W3001 must also register for one of the sections of ENGL W3011 Literary Texts, Critical Methods. This course is intended to introduce students to the advanced study of literature. Students will read works from different genres (poetry, drama, and prose fiction), drawn from the medieval period to the present day, learning the different interpretative techniques required by each. The course also introduces students to a variety of critical schools and approaches, with the aim both of familiarizing them with these methodologies in the work of other critics and of encouraging them to make use of different methods in their own critical writing. This course (together with the companion seminar ENGL W3011) is a requirement for the English Major and Concentration. It should be taken as early as possible in a student's career. Fulfillment of this requirement will be a factor in admission to seminars and to some lectures.

### South African Literature and Culture

#### ENGL 83121

In South Africa, the seventy years have seen the legislation of institutionalized racism in the policy known as *apartheid*; decades of protest and repression; and the emergence of popular movements in South Africa and abroad that compelled the apartheid state to enter a process of negotiation that would ultimately lead to its own demise in the democratic elections of 1994. This course traces the multiple, profoundly important roles that literature and other cultural production have played in the consolidation of apartheid, as well as its demise and aftermath. Although many of our texts were originally written in English, we will discuss the historical forces that have shaped the linguistic texture of South African cultural life.

### Foundations of American Literature

#### ENGL UN3267

This course is an introduction to American thought and expression from the first English settlements to the eve of the Civil War. The course will proceed through a combination of lecture and discussion-with the aim of deepening our understanding of the origins and development of literature and culture in the United States.

### British Literature Since 1945

#### ENGL UN3270

This course examining post-war British literature, film and music builds a narrative of post-war Britain by looking at the tensions, battles and struggles between white Britons and immigrants of color from the Caribbean, Africa, and South Asia. Black British cultural production (denoting work by peoples of South Asian as well as African and Caribbean origin) both challenged traditional conceptions of the nation and offered creative and transformative responses to a mounting atmosphere of racism and xenophobia. The materials I have assembled for class – novels, music, films – depict not only the immigrant experience but also the bleakness of post-war Britain and the subcultural movements among both Black and white youth that opposed and challenged the rigid class system, the monarchy, patriarchal family structures and post-imperial illusions of grandeur.

### How Writers Think

ENGL UN3394

(Seminar). This course uses contemporary philosophies of research and writing to train students to become writing center and library consultants. Readings will highlight major voices in rhetoric and composition research, with an emphasis on collaborative learning theory. We will ground our study in hands-on teaching experiences: students will shadow Columbia Writing Center consultants and research librarians and then practice strategies they learn in consultation with other students. Those who successfully complete this course will be eligible to apply for a peer writing consultant job in the Columbia Writing Center. This course is co-taught by the director of the Writing Center and the undergraduate services librarian.

### Shakespeare II

ENGL UN3336

Shakespeare II examines plays from the second half of Shakespeare's dramatic career.

### Vision and Difference

ENGL 83514

Even before Laura Mulvey's classic feminist essay on the "male gaze," feminist artists and filmmakers, as well as theorists of visuality, have analyzed, critiqued and contested the association of vision with power and knowledge. Creatively reframing the gaze and subverting conventions of visual representation, they have reimagined the relationship of media technologies to embodied and social difference, and to social constructions of gender, race, class and sexuality. This course will study these theories and practices by looking at late 20th and early 21st century painting, film, television, photography, comics, performance, activism and social media in transnational perspective.

### Inheritance

ENGL UN3708

This seminar will explore the varieties of conflict articulated in narratives of inheritance—economic, cultural, and biological—across the long nineteenth century. We'll begin with a brief look at the significance of inheritance in Edmund Burke's *Reflections of the Revolution in France* and Thomas Paine's response, *The Rights of Man*, which capture the fundamental tensions between tradition and modern individualism. We'll then read a series of novels, by Austen, Emily Bronte, Dickens, and George Eliot, in which inheritance is at once a bastion of the established order and a weapon of personal ambition. Finally, we'll conclude with late-century novels and drama—by Hardy, Ibsen, and Wilde—imagining inheritance in primarily biological terms, as heredity.

### Ellison, Roth, Bellow

ENGL UN3715

Prerequisites: the instructor's permission. (Seminar). These three major post-war American novelists are each challenging and transgressive in their own way; they comprise a natural grouping given their common preoccupations that grew out of high personal regard. Bellow and Ellison were close friends and Roth was a friend of Bellow's and a great admirer of Ellison. Indeed, Roth's *The Human Stain* is a sustained meditation upon and homage to Ellison's *Invisible Man*. These shared concerns include a resistance to the pressure to be representative of one's

racial or ethnic group, skepticism of the political and ideological uses of art, and fascination with how an ethnic or racial outsider makes his way into WASP American high culture. One does so by a process of initiation that proceeds less by the sacrifice demanded by assimilation and more by playing the "game" of "appropriation" in which culture is conceived as public, open and accessible to anyone, and culture goods are available to be enjoyed and re-worked for one's own creative purposes. Application Instructions: E-mail Professor Ross Posnock (rp2045@columbia.edu) with the subject heading "Bellow, Ellison, and Roth seminar." In your message, include basic information: your name, school, major, year of study, and relevant courses taken, along with a brief statement about why you are interested in taking the course.

Auden

ENGL UN3730

Selected poems, plays, and prose

Dystopian Postwar Fiction

ENGL UN3737

Prerequisites: Instructor's permission (Seminar). In 1868, John Stuart Mill first used the word "dystopia" (in Greek, literally, "bad place") to describe society in cataclysmic moral decline. Since then, writers from H.G. Wells to Margaret Atwood have imagined a range of devastating conditions and consequences of dystopia, from the dehumanization of the individual to the rise of surveillance and state control, from widespread violence to the impact of environmental disaster. Starting with the critical moment of 1945 - after the dropping of the atomic bomb and the second "war that will end war" failed to live up to its utopian promise - and continuing forward into the 21st century, we will read a selection of significant works by George, Orwell, Anthony Burgess, Samuel Beckett, J.G. Ballard, Margaret Atwood, and more. While emphasizing the novel, we will also examine a selection of poetry, plays, film, radio music, criticism, and graphic novels. Through practices of close reading and research, we will ask what dystopian fictions can teach us about violence, technology, war, control, paranoia, and decline -- but also resilience, inventiveness, companionship, and resistance - in our contemporary world. Application Instructions: E-mail Instructor Cox (tac2167@columbia.edu) with the subject heading "Dystopian Fiction seminar." In your message, include basic information: your name, school, major, year of study, and relevant courses taken, along with a brief statement about why you are interested in taking the course. Admitted students should register for the course; they will automatically be placed on a wait list from which the instructor will in due course admit them as spaces become available.

ENGL UN3742

American Slavery in Black and White

Following the inception of *Partus sequitur ventrem*—a 1622 British legal doctrine which deemed that “all children borne in this country shall be held bond or free only according to the condition of the mother”—it is impossible to understand contemporary notions of American racial difference without the consideration of the ideological and material practices that maintained the institution of chattel slavery. In order to preclude African American sovereignty and enfranchisement well into the twentieth century, this process of encoding racial legibility primarily relied upon the binary relation between black and white as a conceptual marker for measuring human worth. But given the inherent instability that attends socially constructed

categories of value (whether they are informed by visual, moral, political, or philosophical beliefs), it is not surprising that such efforts failed, or, at the very least, resulted in the type of complex racial ambiguities that we find in much of the literature by Lydia Maria Child, William Wells Brown, Herman Melville, Frances Harper, William J. Wilson, and Sutton Griggs. This seminar examines those binaristic articulations that underwrite the concept of racial difference in nineteenth-century African American literary and political thought. Through a survey approach that considers the ways in which antebellum and post-bellum fiction both contest and reinforce the logic of racial dualism, students will develop a critical acumen for the divisive origins of our nation's literary heritage. We will especially chart the development of African American literature by focusing on those social and aesthetic practices that are particularly relevant to our current political fascination with black lives and white privilege.

### Early Indigenities

ENGL UN3747

This seminar seeks to understand how historians and literary critics can position themselves to better understand indigeneity in the early colonial era (ca. 1580–1790). Specifically, we will identify a number of primary texts through which we can begin to apprehend indigenous epistemologies and modes of signification, and build new modes of literacy in the twentyfirst century. We will draw on a range of material—historical and contemporary, “textual” and non—produced by European and Indigenous sources. As we read this material, we will inquire into their formal and thematic legacies, strategies for producing and effacing knowledge, and we will continually revisit the fundamental terms of our own analysis, including “authorship,” “memory,” “textuality,” “writing,” “reading,” “signification,” and “communication.” Finally, we will consider how these terms shape our understanding of literary history, settler colonialism, and indigeneity.

### Open Form: Poetry, Race, Ecology

ENGL UN3749

This course will examine the trajectory of American poetics from the late 18th century through the close of the 19th, specifically as that tradition intersects with issues of race and ecology in the long nineteenth-century. The nuances of poetic form will allow us to consider the shifting forms of ecological and racial relations during this period, from the rigid georgics of Caribbean plantation poetry to the open form and material specificity of Dickinson's late work to the hybrid poetics and prosody of Alice Dunbar Nelson. Each writer we will read for this course is keenly attuned to issues of race and ecology, and the shifts each writer makes in the form of their poetry is a subtle response to their political climate. Opening the form of the poem, these writers simultaneously open possibilities for new forms of social relations between persons, plants, and things. No prerequisites.

### Contemporary Theatre: World Drama

ENTA UN3785

A broad examination of theatrical performances and texts from many continents. The primary focus will be on theatrical works since the beginning of the 20th century, but scripts and productions from earlier historical periods will also be considered. The seminar examines why postcolonial theatre is often concerned with bodily languages rather than literary aesthetics. Is not the subjugated body the center of theatrical aesthetics? Some of the thematic areas will

include: phenomenology and poetics of the enstaged body; Marxist critiques of international theatrical labor, the postcolonial erosion of notions of “third world,” lived experience, race, and cross-cultural expression; globalization and bodily genealogies, including nationalized and postcolonial bodies, institutionalized bodies, corporate bodies, and the politics of theatre patronage; sexuality and its performers; world performance theory; sensation and cultural translation; physicalized languages such as theatrical games, sports, martial arts, acting techniques, yogic knowledge, Tai Chi, Qi Gong, tribal dancing, tribal acting, tribal rites; anthropology of performance; allied art forms, including music, ethnomusicology, sound art, dance, painting, sculpture, architecture, etc.; as well as gestural language, language philosophy, chanting, song, incantation, opera. How do theatrical works maintain mnemonic and authorial structures in productions within varying cultures and postcolonial applications? When is Shakespeare, performed in other languages and lands, no longer Shakespeare? How nonverbal can theatre become, yet still exhibit a sure and finely acted literary and corporeal empathy? What is the cultural and political role of the actor offstage? When feasible we will see live performances (across the spectrum of staged productions), as well as occasional trips to museums and galleries.

#### Film and Law CLEN UN3792

From its beginnings, film has been preoccupied with law: in cops and robbers silent film, courtroom drama, police procedural, judge reality show, or all the scenes that fill our media-saturated world. What do films and other audio-visual media tell us about what it’s like to come before the law, or about such substantive issues as what counts as murder, war crimes, torture, sexual abuse? How do films model the techniques that lawyers use to sway the passions of their audiences? How do they model the symbolism of their gestures, icons, images? If films and other audio-visual media rewrite legal events, what is their effect: on law? on legal audiences? How is the experience of being a film spectator both like and unlike the experience of being a legal subject? This course investigates such questions by looking at representations of law in film and other audio-visual media. We will seek to understand, first, how film represents law, and, second, how film attempts to shape law (influencing legal norms, intervening in legal regimes). The seminar’s principal texts will be the films themselves, but we will also read relevant legal cases and some theoretical texts in order to deepen our understanding of how film both represents and shapes law.

#### Indian Writing in English ENGL UN3851

As the great imperial powers of Britain, France, and Belgium, among others, ceded self-rule to the colonies they once controlled, formerly colonized subjects engaged in passionate discussion about the shape of their new nations not only in essays and pamphlets but also in fiction, poetry, and theatre. Despite the common goal of independence, the heated debates showed that the postcolonial future was still up for grabs, as the boundary lines between and within nations were once again redrawn. Even such cherished notions as nationalism were disputed, and thinkers like the Nobel laureate Rabindranath Tagore sounded the alarm about the pitfalls of narrow ethnocentric thinking. Their call for a philosophy of internationalism went against the grain of ethnic and racial particularism, which had begun to take on the character of national myth. The conflict of perspectives showed how deep were the divisions among the various groups vying to

define the goals of the postcolonial nation, even as they all sought common cause in liberation from colonial rule.

Nowhere was this truer than in India. The land that the British rulers viewed as a test case for the implementation of new social philosophies took it upon itself to probe their implications for the future citizenry of a free, democratic republic. We will read works by Indian writers responding to decolonization and, later, globalization as an invitation to rethink the shape of their societies. Beginning as a movement against imperial control, anti-colonialism also generated new discussions about gender relations, secularism and religious difference, the place of minorities in the nation, the effects of partition on national identity, among other issues. With the help of literary works and historical accounts, this course will explore the challenges of imagining a post-imperial society in a globalized era without reproducing the structures and subjectivities of the colonial state. Writers on the syllabus include Rabindranath Tagore, M.K. Gandhi, B.R. Ambedkar, Mulk Raj Anand, Raja Rao, Mahasweta Devi, Bapsi Sidwa, Rohinton Mistry, Amitav Ghosh, and Arundhati Roy.

### Diabolical Drama in the Middle Ages

ENGL UN3900

Hell bursts onto European the stage at the end of the Middle Ages. Satan and his attendant devils, although present in earlier forms of Christian drama, become a defining feature of the dramatizations of Christian history and morality in Late Medieval England. The devils of these plays are disruptive, anarchic, seductive and repulsive. They are rhetorically bewitching and morally dangerous. This course will pay close attention to these devils and their devilry. What do they do? How do they speak? What do they know and what choice do they have in being so diabolical? Rather than viewing devils simply as spiritual antagonists, instead we will investigate them as complex creatures doing serious theological work in the difficult and spiritually tumultuous towns of late medieval England. Through close critical inquiry, contextual reading and some of our own imaginative stagings, we will explore the central role of the 'diabolic' in late medieval drama and its sometimes troubling vision of Christian life.

### Poetic Modernism: Baudelaire to Stevens

CLEN UN3906

(Seminar). Modernism can find its roots anywhere from the fall of Constantinople in 1453 to the turn of the 20th century; and it finds them differently depending on whether one refers to "modernism" or "modernity." For the purposes of this class, modernism's beginning will be situated in about the middle of the nineteenth century, in Baudelaire's use of the neologism *modernité* to describe the new urban (and colonialist) sensibility that emerged in the Paris of the time, and more particularly in the seismic poetic shifts that then began to take place. And although many versions or trajectories of poetic modernism can be traced, we will attempt to follow a series of lines that tie the French version of it to the emergence of diverse American voices. Poets to be discussed will include Rimbaud, Apollinaire, Pound, Crane, Hughes, Eliot, Moore, Stevens and Williams. Application instructions: E-mail Aaron Robertson (ar3488@columbia.edu) with your name, school, major, year of study, and relevant courses taken, along with a brief statement about why you are interested in taking the course. Admitted students should register for the course; they will automatically be placed on a wait list from which the instructor will in due course admit them as spaces become available.

### Medieval English Texts

ENGL UN3920

(Seminar). Application Instructions: E-mail Professor David Yerkes (dmy1@columbia.edu) with the subject heading "Medieval English Texts." In your message, include basic information: your name, school, major, year of study, and relevant courses taken, along with a brief statement about why you are interested in taking the course. Admitted students should register for the course; they will automatically be placed on a wait list from which the instructor will in due course admit them as spaces become available.

### Shakespeare in America

ENGL 83931

The course explores the place of Shakespeare in American literary and political culture from the Revolution to the present. We will explore the ways in which American poets, novelists, presidents, essayists, polemicists, and humorists over the past two hundred years have turned to Shakespeare, time and again, in addressing such divisive issues as race, immigration, gender, and national identity. In this sense, the complex story of Shakespeare in America offers an alternative version of our nation's past. Readings include works by Washington Irving, John Adams, Emily Dickenson, Herman Melville, Mark Twain, Mary Preston, Walt Whitman, Jane Addams, Henry James, Isaac Asimov, Mary McCarthy, and Adrienne Rich. Familiarity with Shakespeare's major plays is expected. Application required. Email Professor Shapiro (js73) stating your major, related course work (i.e., American Studies and History), and reason for wanting to take course.

### Poetry and the Aesthetic of Imagination

ENGL UN3950

A study of lyric trends in British poetry of the 18th and 19th centuries, associated with discourses on the imagination in aesthetic psychology, affective criticism, moral philosophy, natural science, and revealed religion. Although we shall spend the concluding half of our study with Blake, Cowper, Wordsworth, Coleridge, Shelley, and Keats, we shall spend the first half with the earlier seminal poets, Cowley, Watts, Finch, Pope, Thomson, Akenside, and Gray, among others, who experimented with ideas later ingeniously personalized by the poets we customarily refer to as "Romantics." Our analysis shall attend closely to formal, rhetorical, and prosodic elements with a view to characteristic genres (e.g. ode, georgic, epistle) and innovative hybrids (e.g. elegy, conversational poem, autobiographical epic). Our readings in critical and speculative prose are of the period or earlier, mostly by our poets, with the addition of key texts by Longinus, Bacon, Locke, Dennis, Addison, and Burke among others.

### Bildungsroman in Europe

ENGL UN3955

Prerequisites: the instructor's permission. (Seminar). A survey of major works in the tradition of the European Bildungsroman, from what is traditionally taken as its founding example (Goethe's Wilhelm Meister's Apprenticeship) to early 20th-century revisions to the genre. The seminar will be oriented around charting the ways in which these novels imagined, or refused to imagine, a compromise between individual aspiration and social integration. Subsidiary topics will include: the negotiation of erotic energies; the role of the nation-state in promoting or hindering individual 'development'; professionalism and selfhood; the relationship between the economic,

social, and geographical mobility; the characteristic spaces of the form (family; school; 'bohemia'); alternatives to the form required by the consideration of women. Texts include works by Goethe, Balzac, Bronte, Alain-Fournier, Joyce. Application Instructions: E-mail Professor Nicholas Dames (nd122@columbia.edu) with the subject heading "Bildungsroman in Europe seminar." In your message, include basic information: your name, school, major, year of study, and relevant courses taken, along with a brief statement about why you are interested in taking the course. Admitted students should register for the course; they will automatically be placed on a wait list, from which the instructor will in due course admit them as spaces become available.

#### 20<sup>th</sup> C. Irish Prose ENGL UN3968

This seminar course looks at the idea of Language and Form in Irish writing in the Twentieth Century. It will examine writing from the Irish Literary Renaissance, including work by Yeats and Synge, and writing by Irish Modernist writers, including Joyce, Beckett and Flann O'Brien. It will also study certain awkward presences in the Irish literary canon, such as Elizabeth Bowen. The class will then read work from later in the century, including the novels of John Banville and John McGahern and the poetry of Seamus Heaney and Eavan Boland.

#### Ibsen and Pinter ENTA UN3970

Prerequisites: the instructor's permission. (Seminar). The course will trace the pattern of the evolving theatrical careers of Henrik Ibsen and Harold Pinter, exploring the nature of and relationships among key features of their emerging aesthetics. Thematic and theatrical exploration involve positioning the plays in the context of the trajectories of modernism and postmodernism and examining, in that context, the emblematic use of stage sets and tableaux; the intense scrutiny of families, friendships, and disruptive intruders; the experiments with temporality, multi-linearity, and split staging; the issues raised by performance and the implied playhouse; and the plays' potential as instruments of cultural intervention. Two papers are required, 5-7 pages and 10-12 pages, with weekly brief responses, and a class presentation. Readings include major plays of both writers and key statements on modernism and postmodernism. Application Instructions: E-mail Professor Austin Quigley (aeq1@columbia.edu) with the subject heading "Ibsen and Pinter seminar." In your message, include basic information: your name, school, major, year of study, and relevant courses taken, along with a brief statement about why you are interested in taking the course. Admitted students should register for the course; they will automatically be placed on a wait list from which the instructor will in due course admit them as spaces become available.

#### Film Noir ENGL UN3985

This course will consider Hollywood's noir films of the 1940s and 1950s as urban narratives that simultaneously resisted and enabled the U.S.'s post-WWII superpower status and its internal ethnic and gender norms; examples of French film noir and film criticism will be used as a comparative model. Readings will include original documents, histories, and urban, gender, and film theory; films will include *Double Indemnity*, *Gilda*, *The Big Heat*, *Cause of Alarm*, *The Sweet Smell of Success*, *In a Lonely Place*, *Pickup on Main Street*, *Panique*, *A Bout de Souffle* (*Breathless*), and *On the Waterfront*.

19<sup>th</sup> C. Historical Novel and Social Justice  
ENGL UN3989

George Orwell might have been right when he remarked that “history is written by the winners,” but the nineteenth-century historical novel appears more concerned with the losers. This course investigates how the historical novel wrested its central themes and rhetorical strategies from the voices of the disenfranchised in its purposeful address of pressing social problems: infanticide, poverty, industrial exploitation, class and gender inequality, radical violence, polygamy. Taking its cues from a significant historical event, each of the novels on our syllabus invites us to think about the intersection of story and history as an imaginary place where loss, longing and suffering animate constructions of the past. Readings: Austen, Scott, Brontë, Dickens, Eliot, Hardy.

Scholarly Editing  
ENGL GU4011

Introduction to scholarly editing. Please see department for full description.

Renaissance in Europe  
CLEN GU4122

Major works of the European Renaissance--featuring Petrarch, Erasmus and Montaigne and including Lorenzo Valla, Alberti, Castiglione, Thomas More and others--with an eye to a developing rhetoric of intimacy that energizes the genres of the letter, the dialogue, and the essay.

Early African American Voices  
ENGL GU4201

This survey will investigate how the voices of the early Black Atlantic constitute themselves in the literary and historical imagination of the era. Drawing primarily from Anglophone texts written by eighteenth-century authors of African and European descent, we will consider the various forms that these voices inhabit, their modes of expression, and the major tropes and figures associate with them. Our work will be driven by a number of intellectual and ethical considerations keyed to the following questions: what forms do these voices take? How do we recognize them in the archive? How do we recover them for twenty-first-century audiences, and what is at stake in that recovery? These questions will push us to think carefully about the various forms that our reading practices inhabit, and will help us to imagine the modes of literacy and illiteracy that we bring to our encounters with the archive. As we examine the nature of literary and historical representation, we will ask ourselves what we mean by voice, by speech, by silence, and by authority—particularly as these relate to a broad constellation of forms and genres. We will push the conceptual limits of these seemingly familiar narrative categories, and consider how the literatures of the early Black Atlantic reshape our understanding of the structures and methods of literary study.

English Literature of the 17<sup>th</sup> Century  
ENGL GU4263

This lecture course surveys the non-dramatic literature of seventeenth-century England, with particular attention to its prose writings. The course will focus on topics including the new

politics of the Jacobean court; the tensions leading to the civil wars; the so-called “scientific revolution” and its discontents; and the challenges of the Restoration, including plague and fire. Authors studied will include Ben Jonson, Francis Bacon, John Donne, Aemelia Lanyer, George Herbert, Thomas Browne, Robert Burton, John Milton, Andrew Marvell, Margaret Cavendish. Abraham Cowley, and Katherine Philips.

#### Literature and the Boundaries of the Human ENGL GU4405

Because understandings of the human often work by opposition--to be human means not to be something else--the boundaries of humanity shift as different versions of the nonhuman take imaginative priority. To some degree your vision of humanity depends on whether you need to define yourself against a god, for instance, or a goat. But any such boundary between human and nonhuman is as much an interface as a wall, facilitating exchange as well as marking difference. You probably share at least a little in common with your god or your goat. This seminar examines the role of literature--largely but not exclusively British, ranging from the mid-seventeenth century to the late twentieth--in setting, policing, testing, and revising such boundaries. Among the many groups against which humans have historically defined themselves, the course singles out four for investigation: angels, animals, androids (including artificial intelligence more broadly), and aliens (extraterrestrials, that is). Each unit centers on one of these nonhuman others, reading literary works that explore its fluctuating relation to the human. Around two-thirds of the assigned readings date to before 1800, but each unit brings older texts together with newer (often twentieth-century) works. Student work includes active participation, a presentation (tracing the boundary between theoretical and archival material), a short essay (joining old concepts with new writings), and a long seminar paper (pursuing an argument about redefinitions or crossed boundaries).

#### Plagiarism and Postcolonialism CLEN GU4564

This course examines practices of literary plagiarism, piracy, kidnapping, cultural appropriation, forgery and other disparaged textual activities to consider their implication in the power/knowledge complex of (neo)imperial international relations under current capitalist copyright and intellectual property regimes that constitute the so-called “World Republic of Letters.” In its attention to translinguistic and transnational examples of “copy writing,” this course goes beyond the “Empire Writes Back” version of intertextuality that has characterized so many studies of the postcolonial novel, in which “non-Western” literature is read simply as a derivative response to the European canon. We will study cases that involve “trafficking” in texts across linguistic and national boundaries to analyze historical, cultural, socioeconomic, political and theoretical notions of authorship, originality, and (trans-)textuality as they intersect with colonialism and postcolonialism and as they are being negotiated in legal and literary conventions in the contemporary era of cultural-economic globalization.

#### African American Literature II ENGL GU4622

(Lecture). This survey of African American literature focuses on language, history, and culture. What are the contours of African American literary history? How do race, gender, class, and

sexuality intersect within the politics of African American culture? What can we expect to learn from these literary works? Why does our literature matter to student of social change? This lecture course will attempt to provide answers to these questions, as we begin with Zora Neale Hurston's *Their Eyes Were Watching God* (1937) and Richard Wright's *Native Son* (1940) and end with Melvin Dixon's *Love's Instruments* (1995) with many stops along the way. We will discuss poetry, fiction, drama, and non-fictional prose. Other authors include Ralph Ellison, James Baldwin, Gwendolyn Brooks, Malcolm X, Ntozake Shange, Audre Lorde, and Toni Morrison. There are no prerequisites for this course. The formal assignments are two five-page essays and a final examination. Class participation will be graded.

### American Fiction as American History

ENGL GU4634

(Lecture). What does the history of the United States look like when novelists write it? To find out, this course will join American authors as they duel with the Founding Fathers, prosecute the Civil War, witness the Holocaust, and otherwise journey to the past. Most of our reading will be historical novels by twentieth-century writers. But we will also consult professional historians along the way, and ask several comparative questions about method. What can novelists do that historians can't, and vice-versa? How accurate is historical fiction, and should its readers care? And have the historical insights of literary artists tended to be ahead of or behind the times? Possible authors are Crane, Dreiser, Cather, Dos Passos, Faulkner, Styron, Roth, Pynchon, Vidal, Morrison, and Delillo. Assignments will include papers and a final exam.

### Canterbury Tales

ENGL GU4729

(Lecture). Beginning with an overview of late medieval literary culture in England, this course will cover the entire *Canterbury Tales* in the original Middle English. We will explore the narrative and organizational logics that underpin the project overall, while also treating each individual tale as a coherent literary offering, positioned deliberately and recognizably on the map of late medieval cultural convention. We will consider the conditions—both historical and aesthetic—that informed Chaucer's motley composition, and will compare his work with other large-scale fictive works of the period. Our ultimate project will be the assessment of the *Tales* at once as a self-consciously "medieval" production, keen to explore and exploit the boundaries of literary convention, and as a ground-breaking literary event, which set the stage for renaissance literature.

### History of the English Novel

ENGL UN4802

A survey of works by major English novelists from Austen to Hardy, stressing the great variety of style and narrative structure gathered under the notion of "realism." As these authors represent the interplay of individual consciousness and social norms (class, gender, marriage, family), they explore tensions generated by new possibilities of social mobility and self-determination within the most dynamic economic order the world had ever seen. We'll be especially interested in the novel's preoccupation with domestic life, and the striking transformations of the "marriage plot" in a world of great social and sexual anxiety. In short, stories of love and money. Austen, *Mansfield Park*; Charlotte Bronte, *Jane Eyre*; Dickens, *Great Expectations*; George Eliot, *Middlemarch*; Trollope, *Barchester Towers*; Hardy, *Jude the Obscure*.

## History of the English Language

ENGL GU4901

(Lecture). A survey of the history of the English language from before Old English to 21st Century Modern English, with no background in linguistics required. Grammar, dialectal variety, and social history will be covered to roughly equal extents. Requirements include three examinations, one of them an extended take-home exercise. Lecture format with some discussion depending on the topic.