

ENGL UN3001 Literary Texts, Critical Methods

Michael Golston

Students who register for ENGL UN3001 must also register for one of the sections of ENGL UN3011 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 UN3011) 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.

ENGL 83920 Chaucer Before Canterbury

Christopher Baswell

Chaucer's innovations with major medieval forms: lyric, the extraordinary dream visions, and the culmination of medieval romance, *Troilus and Criseyde*. Approaches through close analysis, and feminist and historicist interpretation. Background readings in medieval life and culture.

ENGL GU4793 English Translations of the Bible

David Yerkes

A survey on English translations of the Bible from Tyndale to the present.

ENGL GU4789 Writing the Nation: Ethnicity & Identity in Early Medieval England

Jay Gates

Anglo-Saxon England was a political fiction, an imagined community of a single, distinct nation unified in identity by descent and religion that proved useful justification for rulers with expansionist aspirations and conquerors alike, but also for religious communities. This course will explore how authors of early Medieval England exploited history and literature to define social identities and make claims about their present moment through a range of materials, including vernacular poetry, chronicles, law, saints' lives, and homilies.

ENGL UN3335 Shakespeare I

James Shapiro

This course will cover the histories, comedies, tragedies, and poetry of Shakespeare's early career. We will examine the cultural and historical conditions that informed Shakespeare's drama and poetry; in the case of drama, we will also consider the formal constraints and opportunities of the early modern English commercial theater. We will attend to Shakespeare's biography while considering his work in relation to that of his contemporaries. Ultimately, we

will aim to situate the production of Shakespeare's early career within the highly collaborative, competitive, and experimental theatrical and literary cultures of late sixteenth-century England.

ENGL UN3406 English Prose Fiction

Alan Stewart

The rise of the English novel is routinely dated to the early eighteenth century, but there had been a thriving market for prose fiction for at least two centuries. This seminar course tracks the experiments in English prose fiction in the sixteenth and seventeenth centuries, through such genres as utopian travel narrative, picaresque, romance, spiritual autobiography, and criminal biography. Authors to be studied include Thomas More, George Gascoigne, Thomas Nashe, Philip Sidney, Francis Bacon, Margaret Cavendish, John Bunyan, Aphra Behn, and Daniel Defoe. Each seminar will be based on one primary text that everyone should read. Secondary reading will be made available via Courseworks: designated students will take responsibility for presenting this material each week.

CLEN UN3806 Renaissance Women Writers

Bianca Calabresi

This course examines literary and artistic works by and about women from the 16th and 17th centuries alongside recent historical and theoretical criticism on gender and sexuality in the Renaissance. We will cover a range of literary genres that reflect and produce early modern notions of sex and gender in England, France, Italy and Spain, as well as medical guides, self-portraits, conduct manuals, and scurrilous tracts on females behavior. Topics include Queens (rulers) and Queans (prostitutes); cross-dressing and biological difference; the status of work and school; separatist communities and same-sex eroticism; kinship, patronage and domesticity; the gender and economics of authorship; the sexuality of racial and national identity. Readings in the original language provided and strongly encouraged. Secondary readings or films will be provided each week.

ENGL GU4702 Tudor-Stuart Drama

Lauren Robertson

This course investigates the richly varied world of early modern English drama beyond Shakespeare. Beginning with plays written soon after the opening of London's first public theater in 1576, our aim will be to investigate the development of the commercial theater into the early decades of the seventeenth century. We will consider plays from a wide array of authors (Marlowe, Kyd, Webster, Jonson, and Middleton, among others) and dramatic genres (revenge tragedy, city comedy, the history play, and tragicomedy, among others), giving particular attention the formal resources of the early modern theater and the audience responses they encouraged.

ENGL UN3823 Jane Austen and the Enlightenment Mind

Katherine Bergevin

This course explores the conceptual origins of "sense" and "sensibility" in the work of the eighteenth-century's most radical thinkers. We will discover how Jane Austen responded to and reformulated major intellectual and political debates of the Enlightenment, and so brought the novel to full fruition as a philosophical medium. We will ground our approach to Austen's novels in contemporary theories of human behavior, psychology, and right--from Jean-Jacques Rousseau, who devised a system of education which might utterly subject the female spirit to male desire; to Mary Wollstonecraft and Ottobah Cugoano, whose philosophies respectively equate marriage with slavery, and urge slaves to rise and destroy their captors. We will read in full most of Austen's completed novels and a sampling of her juvenilia, as well as extensive excerpts from major philosophical works of the Enlightenment. Interspersed throughout the course will be a handful of landmark critical texts addressing the role of gender and race in Austen's works. Students will leave the course Austen experts! They will also emerge well-versed in certain major arguments of Hume, Rousseau, and Wollstencraft, as well as a number of less-widely canonized authors whose works were nevertheless high highly influential in their time. The critical methods learned will provide students with a launching point for sophisticated, historically-based study of fascinating and challenging authors from any place and time.

ENGL UN3855 Early American Ecologies

Branka Arsic

The course is a survey of the canonical texts of the Early Americas, with emphasis on how those writers experienced the natural world of their new country. Some of them had to cope with extreme cold, others with tropical heat. Some of them encountered abundance, others sparsity and famine. They all encountered new life forms – from marine life to birds, reptiles and animals. They had to cope with frequent earthquakes and hurricanes, and classify newly discovered species of vegetal life. What they saw, however, they read not only through the lenses of natural history, but also theologically and politically. For some, the natural world was rich with signs sent by God for them to interpret, for others it was a political space that they organized according to the logic either of a theocracy or the plantation. Addressing the early natural histories of the Americas, the class will also pay special attention to their politics, and investigate how the ecological spaces that the colonist encountered shaped their politics and ethics.

ENGL UN3705 Sonnets and Elegies

Erik Gray

This course examines two of the most important genres of Western lyric poetry. We will begin our study of the elegiac tradition with classical pastoral elegies (Theocritus, Moschus, Bion, Virgil) before continuing with major English-language elegies from the seventeenth to the twentieth centuries, including works by Milton, Shelley, Whitman, Hardy, and Auden. The second half of the course will explore the tradition of the amatory sonnet sequence that begins with Petrarch; we will read works by Sidney, Spenser, Shakespeare, and Elizabeth Barrett Browning. The course concludes with Alfred Tennyson's *In Memoriam*, which offers a combination of both genres.

ENGL UN3994 Romanticism and the Experience of Freedom

Joseph Albernaz

“Freedom” was perhaps the central watchword of Romantic-era Britain, yet this concept remains exceedingly, notoriously difficult to pin down. Taking a cue from the sociologist and historian Orlando Patterson, who writes that “freedom is one those of values better experienced than defined,” this seminar will explore the variegated experiences of freedom (and its opposites) in the literature of British Romanticism. Romanticism unfolds alongside major revolutions in America, France, and Haiti, and we will begin by examining how the differing conceptions of freedom offered in the wake of these revolutions and their receptions galvanized writers and thinkers in Britain. From here, we will probe the expressions, possibilities, implications, and limits of freedom as outlined in various domains: political, individual, aesthetic, economic, philosophical, religious, and beyond. What does, say, Wordsworth’s claim to freedom to experiment in poetic form have to do with political and social freedom? In situating Romanticism alongside developments like revolution, the rise of globalization, and the Atlantic slave trade, we will be particularly interested in confronting how the explosion of claims to freedom in this period emerges together with and in response to the proliferation of enslaved, colonized, and otherwise constrained or hindered bodies.

As we read poems, novels, slave narratives, philosophical essays, political tracts, and more, a fundamental question for the course will concern the relation between seemingly oppositional terms: to what extent, and how, do notions of freedom in Romanticism depend on the necessary exclusion of the unfree? Since the Romantic age sees the birth of concepts of freedom still prevalent in our own day, this course will offer an opportunity to reflect critically on the present. To that end, we will take up some contemporary theoretical analyses and critiques of freedom, both directly in relation to Romanticism and reaching beyond.

CLEN UN3934 The Bildungsroman in the 19th C.

Daniel Williams

The Bildungsroman (the novel of education or formation) was a dominant genre of nineteenth-century literature. Tracing the lives of characters through familiar coming-of-age plots—growing up, leaving home, and making one’s way in the world—the Bildungsroman showcases the novel’s ability to express both individual hopes and social constraints, youthful ideals and mature realizations, “great expectations” and “lost illusions.” In this seminar, we will undertake an in-depth study of several classics of the genre by Goethe, Austen, Charlotte Brontë, Flaubert, Hardy, and Wharton. Along the way we will touch on many of the topics and essential tensions of the Bildungsroman: love, desire, and courtship; the family and its substitutes; class, money, and social mobility; the shaping role of gender and the limited social choices afforded to women; and the vocation of art or writing as an alternative to more mainstream careers. We will read a selection of critical materials on the Bildungsroman, and on style and genre more broadly. We will also consider accounts of social and moral development as a way to think about the relationship between literature and historical change.

ENGL GU4593 Seduction, Slavery, Sublimity: The Early American Novel

Ezra Tawil

We'll trace the developments of the novel form in the U.S, from the decade after the Revolution (when Americans first begin to write long prose fictions) to the decade before the Civil War (when the American novel claimed its ascent to literary Art). We begin in the 1780s, when the American novel is just trying to find its feet, and yet sees itself as having a profound political duty to serve the national interest. Even fictional writings about sexual conduct—the seduction novels with which we begin the course—charged themselves with this grave nationalist purpose. We then follow the form through the early nineteenth century, as it becomes obsessed with the topics of race and violence that threaten to destroy the young nation. We end in the 1850s, when American novels instead began to insist on their separateness and autonomy from politics and the world as it is, boasting of their ability to transcend everyday life to achieve "Literature" with a capital L. Readings will include works by: Hannah Webster Foster (*The Coquette*), Charles Brockden Brown (*Edgar Huntly*), James Fenimore Cooper (*The Last of the Mohicans*), Harriet Beecher Stowe (*Uncle Tom's Cabin*), Martin Delany (*Blake*), Nathaniel Hawthorne (*The Scarlet Letter*), and Herman Melville (*Moby-Dick* and "*Benito Cereno*").

ENGL GU4619 African American Literature I

Saidiya Hartman

This lecture course is intended as the first half of the basic survey in African-American literature. By conducting close readings of selected song lyrics, slave narratives, fiction, poetry, and autobiography, we will focus on major writers in the context of cultural history. In so doing, we will explore the development of the African- American literary tradition. Writers include, but are not limited to, Wheatley, Equiano, Douglass, Jacobs, Harper, Dunbar, Chestnutt, Washington, Du Bois, and Larsen. Course requirements: class attendance, an in-class midterm exam, a five-page paper, and a final exam.

ENGL GU4402 Romantic Poetry

Erik Gray

ENGL GU4406 Victorian Novel

Sharon Marcus

The nineteenth century is considered the heyday of the novel. By the end of the semester, you will understand why. Our goals in this course will be: to read closely seven major novels from this period; to discuss what these novels teach us about life; to learn about the history of the novel as a genre; and to acquire a technical understanding of how novels work. This is a great class for English majors and also for those majoring in other literatures, in history, religion, sociology, philosophy, and creative writing. A key theme of the course will be the relationship between realism and counter-realisms (gothic, melodrama, sensation, the supernatural). To understand realism, we also need to know about the historical and social realities that realist novels represented. Questions we will ask (and answer) will include: -- genre, mode, and plot: What is realism? What defined the 19th-century British novel as a genre? What was its relation

to other genres (the essay, poetry, drama)? What were its characteristic plots (courtship, bildungsroman, detection, urban adventure, imperial conquest)? -- form and structure: How do Victorian novelists deploy point of view and narrative voice? How do they construct character, delineate space, and represent time? What are the underlying symmetries that give even the baggiest monsters structure? -- history, society and politics: The nineteenth century was a period of seismic changes in technology, politics, economics, science, and everyday life. Hence Marx's observation about this era: "All that is solid melts into air." How did novelists grapple with those changes? How did it represent the ways that capitalism, imperialism, globalization, and industrialism changed people's lives? How did novels help to consolidate or contest new identities organized around age, class, gender, race, nationality, and religion?

ENGL UN3712 Henry James and Edith Wharton

Ross Posnock

James & Wharton, America's two greatest novelists in the half century after the civil war and the eve of the first world war, were friends and fellow cosmopolitans, at home in the US & Europe, chroniclers of an emerging transatlantic urban modernity traversing New York, London, Paris, Rome, Geneva. Their fiction often portrays glamorous surfaces and intricate social texts that their brilliant heroines --Isabel Archer of *The Portrait of a Lady* & Lily Bart of *The House of Mirth*, for example--negotiate with wit and subtlety, confusion and daring, amidst fear and fascination. They find themselves immersed in bruising plots--crafted by society's disciplinary imperatives and by their creators, the latter standing in uneasy complicity with the social order even as they seek its transformation. Giving female protagonists unprecedented boldness and ambition, Wharton & James chart how intense exertion of will and desire collides with "the customs of the country," to cite the title of a great Wharton novel. We will read the three novels mentioned above as well as Wharton's *Summer* & *Ethan Frome* and James's "*Daisy Miller*," *Washington Square* & *The Ambassadors*.

CLEN UN3740 The 30s: Metropole and Colony

Gauri Viswanathan

This course focuses on the tumultuous 1930s, which witnessed the growth of anticolonial movements, the coming to power of totalitarian and fascist regimes, and calls for internationalism and a new world vision, among other developments. Even as fascism laid down its roots in parts of Europe, the struggle for independence from European colonial rule accelerated in Asia and Africa, and former subjects engaged with ideas and images about the shape of their new nations, in essays, fiction, poetry, and theater. Supporters and critics of nationalism existed on both sides of the metropole-colony divide, as calls for internationalism sought to stem the rising tide of ethnocentric thinking and racial particularism in parts of Europe as well as the colonies. We'll read works from the metropole and the colonies to track the crisscrossing of ideas, beginning with writers who anticipated the convulsive events of the 1930s and beyond (E.M. Forster, H.G. Wells, Gandhi), then moving on to writers who published some of their greatest work in the 1930s (Huxley, Woolf, C.L.R. James, Mulk Raj Anand), and finally concluding with authors who reassessed the 1930s from a later perspective (George Lamming).

ENGL UN3725 Auden

Edward Mendelson

Selected poems, plays, and prose.

ENGL UN3029 HIV/AIDS and Its Representations

Marcellus Blount

This course will analyze texts that represent various aspects of this historical and ongoing social crisis. From *Angels in America* to *Beats Per Minute* these works—plays, poetry, fiction, autobiography and memoirs, film and video— attempt to think through the implications of illness, death, social and cultural trauma. What forms do artists inhabit to speak about the unspeakable? What are the artistic moments of engagement that shape how we remember, experience, and predict? On the level of cultural forms, we will be particularly interested in elegy as it yields to and reproduces some of the darkest hours of human catastrophe: How does art help to stave off cultural and social disaster?

ENGL 83000 Baldwin

Marcellus Blount

TBA

ENGL UN3662 African American Novelists and the Question of Justice

Farah Griffin

This course asks, "What conceptions of Justice emerge from a selection of works by canonical African American writers? Are there other moral/ethical/social values that emerge as more significant than Justice?" We open with an exploration of Justice in the works of the Greek dramatist, Aeschylus, the Hebrew Bible and recent scholarship on Pre-Colonial West Africa in order to consider what concepts of Justice African-American writers have inherited or that have informed them in less formal ways. We then turn to texts by Charles Chesnutt, Zora Neale Hurston, Richard Wright, Ernest Gaines, James Baldwin and Toni Morrison, to examine the way these writers engage, negotiate and critique the relationship between Justice and Race in the United States. ENGL UN3850 Fiction, Intersubjectivity, and Relationality

ENGL UN3850 Fiction, Intersubjectivity, and Relationality

Maura Spiegel

We begin in relation, helpless and dependent. "You, reader, are alive today, reading this, because someone once adequately policed your mouth exploring," writes Maggie Nelson. This course will explore the "relational turn," which proposes a shift from the model of an autonomous, discrete, self-determining individuality, to an understanding of the self as comprehensible only within a tapestry of relationships, past and present, historical and contextual. In this light, the basic "unit of study" is not the individual as a separate entity, but as an interactional field, one that craves mutual recognition. In a parallel move, Mikhail Bakhtin offers that every utterance is a "two-sided act;" it is a "territory shared," the product of "the

reciprocal relationship between the addresser and addressee." As we read, we too are read. Indeed, stories, novels and films present us with complex interactional fields in which we learn to ruminate on the subjective meanings humans attach to their behavior. Reading fiction is one of the ways we develop intersubjective capacities, what Max Weber calls interpretive understanding or *Verstehen*. Fictions have much to teach us about the under-examined relational features of our own lives. They locate readers in a shaped world where we feel the cumulative weight of things left unsaid, where we fill in the narrative gaps, where we are confronted with the dynamics of self and other, connection and rupture, perception and evaluation. This course offers a deep dive into theories of intersubjectivity and psychoanalytic writings on object relations and relational theory. We will single out works by Max Weber, Martin Buber, Mikhail Bakhtin, D.W. Winnicott, Franz Fanon, Judith Butler, Stephen A. Mitchell, Edouard Glissant and a few others toward readings of fictions by Bechdel, Coetzee, Dostoevsky, Ishiguro, Kurtz, Morrison, Sebald, Rankine, Woolf, and films by Michael Roemer, Mike Leigh, Spike Jonz, and Lance Hammer.

ENGL UN3635 Speculative Fiction and the Environment in 20th C America

Phillip Polefrone

The act of speculation is central to our thinking about the environment, be it through projections of catastrophe, visions of a more sustainable society, or conceptualizations of vast and complex planetary systems. This course will explore this form of speculation by tracing the intersection of speculative fiction and environmentalism in the American twentieth century, the setting for the maturation of the genre and the movement alike. For the purposes of this course, "speculative fiction" (SF) will be taken to include the commonly accepted genre of science-fiction and fantasy as well as any work of fiction based on a counterfactual present world, an extrapolative future, an alternative past, or a reality entirely imagined. More conceptually, we will consider SF in the expansive sense Donna Haraway proposes: "science fiction, speculative fabulation, string figures, speculative feminism, science fact, so far," asking what these distinct but related acts of mind can reveal about environmental thought. The semester will be divided into pre-1960 and post-1960 works, a boundary that on one hand divides the Golden Age and New Wave periods of science fiction, and on the other hand roughly marks the birth of the modern environmental movement. As the course moves chronologically through representative works of environmental SF, it will also trace the development of foundational concepts in ecology and environmentalism by cross-referencing works of SF with texts in ecology and environmentalist theory that either established or discuss contemporaneous theories. This exploration will touch on topics such as: ecofeminism, ecological economics, ecological succession and the climax community, the Gaia hypothesis, environmental justice, and early recognitions of climate change.

CLEN UN3xxx TBA

CLEN UN3771 The Literary History of Atrocity

Bruce Robbins

Sometime around the publication of Garcia Marquez's classic novel *One Hundred Years of Solitude* in 1967, novelists who wanted to make a claim to ethical and historical seriousness began to include a scene of extreme violence that, like the banana worker massacre in Garcia Marquez, seemed to offer a definitive guide to the moral landscape of the modern world. This course will explore both the modern literature that was inspired by Garcia Marquez's example and the literature that led up to this extraordinary moment—for example, the literature dealing with the Holocaust, with the dropping of the atomic bomb, with the Japanese invasion of China in the 1930s, and with the Allied bombing of the German cities. It will also ask how extraordinary this moment in fact was, looked at from the perspective of literature as a whole, by inspecting earlier examples of atrocities committed in classical antiquity, in the Crusades, against Native Americans and (in Tolstoy) against the indigenous inhabitants of the Caucasus. Before the concept of the non-combatant had been defined, could there be a concept of the atrocity? Could a culture accuse itself of misconduct toward the members of some other culture? In posing these and related questions, the course offers itself as a major but untold chapter both in world literature and in the moral history of humankind. 5D=22

ENGL UN3520 Intro to Asian American Lit & Culture

Denise Cruz

This course is a survey of Asian North American literature and its contexts. To focus our discussion, the course centers on examining recurring cycles of love and fear in Asian North American relations from the late nineteenth to the twenty-first centuries. We will first turn to what became known as “yellow peril,” one effect of exclusion laws that monitored the entrance of Asians into the United States and Canada during the late nineteenth and twentieth centuries, and the corresponding phenomenon of Orientalism, the fascination with a binary of Asia and the West. The second section of the course will focus on how Asian North American authors respond to later cycles of love and fear, ranging from the forgetting of Japanese internment in North America and the occupation of the Philippines; to the development of the model minority mythology during the Cold War. The final section will examine intimacies and exclusions in contemporary forms of migration, diaspora, and community communities.

ENGL GU4708 British Modernist Novel

Douglas Mao

Against the backdrop of dizzying advances in technology, an array of newly emerging social and political forces, and an unprecedented wave of invention across the arts, the first decades of the twentieth century witnessed a series of dramatic innovations in the novel form. This course examines some of the most compelling representatives of this transformation from Britain and its empire. Close examination of these texts' formal intricacies will be complemented by attention to the history and theory of prose fiction and to intellectual, artistic, and other historical developments these works address. Authors studied may include Joseph Conrad, James Joyce, Rebecca West, E. M. Forster, Virginia Woolf, Elizabeth Bowen, Raja Rao, George Lamming, and Samuel Beckett.

ENGL GU4603 Urban Modernism

Ross Posnock

The course will provide a trans-atlantic comparative perspective on the emergent world of urban modernity and mass market capitalism, including the pleasures and perils of city life-- department stores, prostitution, hotels, railway cars. In addition to some of the great American novelists after the Civil War--Henry James, Stephen Crane, Frank Norris, Theodore Dreiser, Edith Wharton--we will also read the great French novelist Emile Zola and Georg Simmel, the Berlin theorist of urban phenomenology.

ENGL UN3002 Humanities Texts, Critical Skills

Emily Bloom

This course aims to equip students with critical tools for approaching, reading, and striving with literary and philosophical texts—ancient as well as modern. To this end, we will be working closely with a set of texts that range in date from the 8th/7th c. BCE to the 20th century C, including: Homer, Sophocles, Shakespeare, Dostoevsky, Du Bois, Nabokov and Rankine. Our seminar will operate on the assumption that we cannot know “what” these texts say or “what” their authors mean unless we come to grips with how they say what they say and how they mean what they mean. In pursuit of some answers, we will master the skill of reading quickly but carefully, balancing attention to the literary craft of our texts with scrutiny of their underlying arguments and agendas. Requires Instructor’s permission— please write to Richard Roderick rr3059@columbia.edu to set up a meeting with instructors.

CLEN UN3981 Writing Across Media

Brent Edwards

This course is structured as a comparative investigation of innovative modernist and postmodernist strategies for conjoining or counterpoising literature with other media, such as photography, painting, film, music, and dance. We will focus on experimental writing practices that deliberately combine disciplines and genres — mixing political commentary with memoir, philosophy with ethnography, journalism with history — with special attention to the ways that formal innovation lends itself to political critique. The course will be especially concerned with the ways that the friction among media seems to allow new or unexpected expressive possibilities. The syllabus is structured to allow us to consider a variety of edges between literature and other media — spaces where writing is sometimes taken to be merely raw material to be set, or ancillary comment on a work already composed (e.g. libretto, screenplay, gloss, caption, song lyric, voiceover, liner note). Examples may include lecture-performances by Gertrude Stein, John Cage, Spalding Gray, and Anne Carson; talk-dances by Bill T. Jones and Jerome Bel; sound poems by Kurt Schwitters, Langston Hughes, and Amiri Baraka; graphic novels by Art Spiegelman, Joshua Dysart, and Alison Bechdel; language-centered visual art by Vito Acconci, Carl Andre, Martha Rosler, and Jean-Michel Basquiat; texts including photographs or drawings by Walker Evans and James Agee, Roland Barthes, W. G. Sebald, Aleksandar Hemon, Theresa Cha, John Yau, and John Keene; and hypertext/online compositions by Shelley Jackson, among others. Requirements will include in-class presentations and regular short structured writing assignments, as well as a 10-12 page final research paper.

ENTA UN3701 Drama, Theatre, Theory

Austin Quigley

Theatre typically exceeds the claims of theory. What does this tell us about both theatre and theory? We will consider why theatre practitioners often provide the most influential theoretical perspectives, how the drama inquires into (among other things) the possibilities of theatre, and the various ways in which the social, spiritual, performative, political, and aesthetic elements of drama and theatre interact. Two papers, weekly responses, and a class presentation are required. Readings include Aristotle, Artaud, Bharata, Boal, Brecht, Brook, Castelvetro, Craig, Genet, Grotowski, Ibsen, Littlewood, Marlowe, Parks, Schechner, Shakespeare, Sowerby, Weiss, and Zeami.

ENGL 83151 Bad Feelings: The Uses of Literature in Difficult Times

Julie Crawford and Rachel Eisendrath

TBA

ENGL UN3950 Poetics of the Warrior

Marianne Giordani

This course of distinguished poetry about warriors and warfare goes to the intersection of disciplines, where warrior and poet together compete and excel--ingeniously, formally, passionately, consequentially--as allies in dire contest against annihilation and despair. Homer's Iliad heads our list of exemplary titles selected from ancient and classical, mediaeval and early modern sources, including, among others, Sophocles' Ajax, and Philoctetes; Beowulf; Song of Roland; Sir Gawain and the Green Knight; The Tale of the Heike; Shakespeare's Henry V; and Milton's Paradise Lost. We also will read histories, memoirs, oratory, and guidebooks, from Yuzan's Budoshoshinshu to General Patton's "The Secret of Victory," from Vegetius' De Re Militari to U.S. Army Field Manual (FM) 6-22. Our reading is historically broad enough to prove the range of virtues, precepts, codes and rules of martial character and action. Yet our poetry also excels in vision and in virtuosity quite apart from how it might cultivate the norms of aristeía, chivalry, or bushido, so that certain of our questions about form and style or imaginative effects might differ in kind from other questions about the closeness or disparity of the practical warrior and the poetic warrior, and the extent to which the latter elevates and inspires the former's conception of himself in times of war and peace. We shall consider how battle narratives which excel as poetry and ring true for the warrior, appealing to his wit and outlook, might replenish the aggrieved and battle-weary mind; how a war poem's beautifully formed and lucidly rendered chaos remembers and regains for him the field of action. Toward my interest in the range of possibilities for military literature as a discipline of study, I welcome not only the novice whose interest is avid but the student knowledgeable about military topics in literature, history, political and social philosophy, and especially the student, who, having served in the Armed Forces, can bring to the seminar table a contemporary military perspective and the fruits of practical wisdom.

CLEN GU 4559 Literature and Intersectional Feminisms

Denise Cruz

The term “intersectional feminism” has seen renewed currency in the last year or so, but the methodologies and theories of intersectional feminisms have a much longer history. Kimberlé Crenshaw first theorized “intersectional feminism” as a critical framework in the 1990s. Crenshaw’s initial formation, however (as she herself has recognized), was conversant with a longer history of woman-of-color, transnational, and postcolonial feminisms. This seminar focuses on historicizing and examining contemporary literature through an intersectional approach that combines woman-of-color feminisms, transnational and global feminisms, postcolonial studies, queer studies, and disability studies. How do these texts imagine these crossings? What possible complexities, conflicts, or coalitions emerge? Since formal innovation has long been critical to foundational work in gender and sexuality studies scholars and writers, who often weave together art, practice, and politics, we will read theory as literature and literature as theory, and we will closely analyze links between intersectional feminisms and form, aesthetics, and genre.

ENGL GU 4xxxTBD

Patricia Dailey

TBA

ENTA GU 4732 American Plays and Musicals

Derek Miller

Cultural education usually occurs piecemeal: a novel from this period, a poem from that. Cultural works are not, however, truly isolated from each other, but rather appear as artifacts of cultural systems. This course uses cultural works to understand a single cultural system: Broadway since 1940. Comparative analyses of musical and non-musical plays will illuminate how Broadway has changed over the past 75 years. We will attend to economic, social, technological, and other transformations in how Broadway makes, markets, and measures its shows. Through our explorations of some of those shows, we will grasp the system’s effects on major dramaturgical strategies including approaches to plot, characterization, and staging. The course thus simultaneously surveys major works of the commercial American theater, narrates a history of Broadway since 1940, and models how to think about the relationship between that history of the Broadway system and the works it produces.

ENGL 83150 Western Theatre Traditions: Classic to Romantic

William Worthen

Dialectical approach to reading and thinking about the history of dramatic theatre in the west, interrogating the ways poetry inflects, and is inflected by, the material dynamics of performance. We will undertake careful study of the practices of performance, and of the sociocultural, economic, political, and aesthetic conditions animating representative plays of the Western tradition from the classical theatre through the early modern period to early romanticism; course will also emphasize development of important critical concepts for the analysis of drama, theatre, and performance. Specific attention will be given to classical Athens,

medieval cycle drama, the professional theatre of early modern England, the rival theatres of seventeenth century France and Spain, and eighteenth-century theatre in England and Germany; topics include the sociology of theatre, the impact of print on conceptions of performance, representing gender and race, and the dynamics of court performance. Writing: 2-3 papers; Reading: 1-2 plays, critical and historical reading per week; final examination. Fulfills one (of two) Theatre History requirements for Theatre/Drama and Theatre Arts majors.

ENGL GU4599 Bioethics and Narrative

Rachel Adams

Bioethics grapples with some of the most charged issues of our contemporary moment: where life begins and ends, the definition of personhood, the role of technology in creating, shaping, and sustaining human life, the significance of genetic information, the scientific basis of race and gender, allocation of medical resources, relations among doctors, scientists, patients, and families. Although these issues concern us all, they tend to be debated by select groups of specialists, favoring the perspectives of philosophers, doctors, scientists, and clinicians. This course offers an alternative by considering bioethical questions through the lens of consumers, patients, research subjects, family members and caregivers. Rather than privileging the “case study,” a genre that provides the clinician’s view of the bioethical scenario, we will focus on stories, asking how narrative provides new insight and bring attention to previously unrepresented points of view. Each week, narratives in film and print will be paired with critical readings that highlight the bioethical issues at stake.

CLEN UN3792 Film and Law

Julie Peters

From its beginnings, film has been preoccupied with law: in cops and robbers silent films, 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 being on trial or going to prison? What do they tell us about such substantive issues 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 represent the symbolism of their gestures, icons, and images? If films and other audio-visual media rewrite legal events, what is their effect: on law? on legal audiences? This course investigates such questions by looking at representations of law in film and at a variety of legal cases. We will seek to understand how film represents and attempts to shape law (influencing legal norms, intervening in legal regimes), and how law sometimes attempts to control film. The seminar’s principal texts will be the films themselves, and judicial opinions and legal journalism on related topics. We will stage legal debates on the central issues raised by our materials, while looking closely at how camera work, *mise en scène*, narrative structure, and other features of film make implicit legal claims. In addition to writing about the films we’ll be watching, students will collaborate in the creation of a short film, to be screened at the end of the semester (no previous filmmaking skills required!)

ENTA UN3973 War Plays

Warren Kluber

Dramatic art arose as a means of reckoning with war. The first known plays dramatized episodes from the Trojan War, for ancient Athenian festivals celebrating the city-state's territorial expansion, and promoting universal military conscription. Renaissance drama, emerging shortly after the invention of state-centered "modern war," took the "war story" as its meta-plot, and helped construe war as an intelligible, rule bound, and legitimate means of defining and defending the early modern state. More recently, the rise of "New Wars," which blur the distinction between inter-state war, organized crime, and human rights violations, has been a primary subject for the "Post-Dramatic Theatre" that decomposes the traditional logics and structures of dramatic narratives, characters, and worlds. This course proceeds from the premise that drama -- which typically involves dialogic conflict in a bracketed space, lasting a certain duration and leading to recognition, purgation, and the establishment of a new order -- has always been a privileged form, site, and medium for thinking through a culture's relationship to war. And it surveys major works from 2500 years of theatre history, to interrogate how the artform has been used to stage, aestheticize, exact, critique, and come to terms of war -- in its complex interplay of violence and imagination, affect and structure, narrative and space.