Engl. 3720.01 – Literature, Science, and Technology:
“Frankenstein’s Future: Robotics and Cloning in Science Fiction and Film”
(The relationship of science and technology to literature, film, and popular media. Focus on such topics as digital technology, genetics, and representation of science in particular periods, genres, movements, and critical theories. Repeat credit for students who have completed 3720W [3] (P))

Jay Clayton
TR – 9:35-10:50

How do the futures literature and film imagine shape public attitudes toward science and technology? What is the human in an age of artificial intelligence, autonomous weapons, and synthetic biology? How does science fiction and film influence public policy concerning scientific research? This course focuses on fictions and films about artificial life from Shelley’s Frankenstein (1818) and James Whale’s iconic 1931 film of that novel, through Aldous Huxley’s Brave New World (1932), to classic robot stories by Isaac Asimov, Arthur C. Clarke, and others, to twenty-first century dystopias such as Margaret Atwood’s Oryx and Crake (2003), David Mitchell’s Cloud Atlas (2004), Kazuo Ishiguro’s Never Let Me Go (2005), and Paolo Bacigalupi, The Windup Girl (2009). Films will include adaptations of many of these novels, as well as Blade Runner (1982), A.I. (2001), Her (2013), and Ex Machina (2015).

This course satisfies the Approach requirement.

Engl. 3730.01 – Literature and the Environment:
“Cli-Fi: Contemporary Climate Fiction”
(Environmental issues from British, American, and global perspectives. Methodological approaches such as ecocriticism, environmental and social justice, ethics, and activism. The role of literature and the imagination in responding to ecological problems and shaping environmental values. [3] (HCA))

Teresa Goddu
TR – 2:35-3:50

This course surveys twenty-first century literary fiction that focuses on climate change. What to contemporary writers have to tell us about the natural, social, political, psychological, and cultural changes that we are currently or may soon experience? We will consider a range or cultural texts (literature, film, art, new media) that imagine worlds shaped by climate change and which offer ways to approach its challenges and possibilities. Texts may include: Ben Lerner, 10:40; Cormac McCarthy, The Road; Karen Thompson Walker, The Age of Miracles, M.K. Jemisin, The Fifth Season; as well as an array of short stories, films, and non-fiction works.

This course satisfies the Approach requirement.

Study of the relationship between discourses of law and literature. Focus on such topics as legal narratives, metaphor in the courts, representations of justice on the social stage. Repeat credit for students who have completed 3734W. [3] (HCA)

Mark Schoenfield
TR – 1:10-2:25

Law and legal thought structures civil society and penetrates into the very conceptualization of personhood and privacy, of our continually developing notion of the individual. Yet the individual was also theorized by literature, as novels and poems legitimized theories of the self and of social norms. In this course, we will explore the continual interchange between law and literature, seeking to understand not only how literature presents law, and how law depends upon literary forms of representation, but how the two discourses interact and intersect. We will consider the rise of rights talk as it filters into literature. Looking at Walter Scott’s *Bride of Lammermoor*, we will explore concepts of property and contract. Using William Godwin’s *Caleb Williams*, we will consider notions of criminality and guilt, revenge and justice. Reading Albert Camus’s *The Stranger* will lead us to consider the social rituals and transformations of the trial. In conjunction with these and other literary works, we will read cases and legal theory, and the course will culminate in final projects on topics, both contemporary and historical, reflecting student interests.

This is an Honors Seminar—a cumulative 3.4 GPA is required for admittance. This course satisfies the Approach requirement.

Engl. 3740.01 – Critical Theory

Major theoretical approaches that have shaped critical discourse, the practices of reading, and the relation of literature and culture. [3] (HCA)

Hortense Spillers
MWF – 11:10-12:00

This course is devoted to an examination of literary criticism specifically and critical theory more generally speaking as significant modes of humanistic inquiry; the course will develop its curriculum around a central work (to be announced) as a test case for various theoretical models or "schools," but this gesture will be preceded by a short study of the "impression points" of literary theory, beginning with Aristotle's "Poetics." This survey will in turn highlight theoretical developments that emerge during the 1930s and proceed past the midpoint of the Twentieth Century, i.e, the New Criticism and "close reading," structuralism, post-structuralism, feminist theory, African-American critique, and various modes of cultural critique, including gender and women’s studies. The excerpts that we will read are too numerous to definitively list here, but will include work by Northrop Frye, M.H. Abrams, Fred Jameson, Edward Said, Roland Barthes, Robyn Weigman, Barbara Christian, and Gayatri Spivak, among others.

This course satisfies the Approach requirement.