Engl. 3610.01 – The Romantic Period:
“Romanticism: The Passions and the Horrors”
[Prose and poetry of the Wordsworths, the Shelleys, Byron, Keats, and others. [3] (HCA)]
Mark Schoenfield
TR – 9:35-10:50

While glory seemed betrayed, while patriot zeal
Sank in our hearts, we felt as men should feel
With such vast hordes of hidden carnage near;
And horror breathing from the silent ground.

So wrote Wordsworth, upon visiting the fields of Waterloo, with its stray discarded bullets, scraps of ripped uniforms, and occasional brittle bones, after Napoleon’s final defeat. Associated with a shift from the imaginative to the expressive mode of poetry, romantic literature reflects a time of revolution, when Britain feared enemy invasion, confronted its own dreadful engagement in the slave trade, faced famine and the massive disruptions of industrialization. Its writers sought new literary genres and theoretical formulations of the mind to understand this turbulence. In this class, we will explore poets, novelists, and journalists whose experiments in writing transformed aesthetic norms and social understandings. Writers will include William Godwin, Mary Wollstonecraft, and their daughter Mary Shelley; William and Dorothy Wordsworth; and others who explore their capacity for passion and horror.

Engl. 3622.01 – Nineteenth-Century American Women Writers
[Themes and forms of American women’s prose and poetry, with the emphasis on alternative visions of the frontier, progress, class, race, and self-definition. Authors include Child, Kirkland, Fern, Jacobs, Harper, Dickinson, and Chopin. [3] (HCA)]
Hortense Spillers
MWF – 10:10-11:00

This course is devoted to a study of select women writers at work in the cultural and political context of the United States from the middle of the Nineteenth Century to the end of it and the initial years of the Twentieth. This crucial period of national life sows the seeds of modernity and essentially redefines the democratic state as the historical horizon against which human possibility might unfold: crisis in the latter ushers the country into civil war and the emancipation of the African bonded that brought slavery in the U.S. to a halt; the long arc of history that is described from the end of the Civil War marks the political and social transition that still effects American life as an experiment in the cohabitation of disparate races and peoples. How the nation’s lettered class responds to the crisis and produces as a result a distinctive literary form will lend shape to the curriculum of this course that begins with the poetry of Emily Dickinson and proceeds through the work of Harriet Beecher Stowe, Harriet Jacobs, Ida Wells, Frances E.W. Harper, ending with the fiction of Kate Chopin, among others.
Engl. 3630.01 – The Modern British Novel
(The British novel from the beginning of the twentieth century to the present. Conrad, Joyce, Lawrence, Virginia Woolf, Forster, and other novelists at the discretion of the instructor. [3] (HCA)]
Jonathan Lamb
TR – 1:10-2:25
This course is conceived partly as a survey course of fiction written by British authors in the 20th century, and partly as a lightly themed approach to the onset of war and its aftermath. The first three novels listed below either deal with portents war or with the material and psychological effects of the losses caused by it—loss of relatives and lovers, loss of property and loss of faith in any kind of future. Evelyn Waugh’s novel takes its title from Eliot’s The Waste Land. The fourth novel is a dramatic evocation of the material and spiritual privation of the second post-war period, and the seventh returns to the traumas of the First World War. On the other hand, Martin Amis’s coming of age novel is far lighter in tone, and so is Penelope Fitzgerald’s, while the melancholy of Ishiguro’s is more diffused than any of the others.
We shall not neglect the overarching question of modernism, and how experimental writers such as Virginia Woolf experiment with the representation of space and time, or how cleverly Ford Maddox inhabits the narrator-persona of a badly deceived husband. The questions raised by Orwell about history and language in the context of totalitarian politics are done so effortlessly as to seem journalistic, but they will repay serious examination. Pat Barker’s Regeneration is the first of a trilogy dealing largely with the experience of poets facing circumstances so extreme their ability to convey what they feel becomes badly compromised. She raises a problem that one way or another is represented in all of these novels: of language that no longer seems fit to convey what is happening, requiring considerable formal adaptation therefore if it is to send any kind of message at all.
Ford Madox Ford, The Good Soldier (1915); Virginia Woolf, To the Lighthouse (1927); Evelyn Waugh, A Handful of Dust (1934); George Orwell, 1984 (1948); Martin Amis, The Rachel Papers (1973); Penelope Fitzgerald, At Freddie’s (1982); Kazuo Ishiguro, Remains of the Day (1989); Pat Barker, Regeneration (1991). Presentations will be given in groups of two or three. Essays are two short ones (1500 words) and one long one (3000 words) that will be in effect your final exam. They will constitute 70% of your final grade. Contributions in class and presentations will account for the remaining 30%.

Engl. 3650.01 – Ethnic-American Literature
(Texts and theory relevant to understanding race, culture, and ethnicity in the formation of American culture. Literature from at least three of the following groups: African Americans, Native Americans, Asian Americans, Chicano/Latino Americans, Caribbean Americans, and European Americans. [3] (P)]
Candice Amich
MWF – 11:10-12:00
This course will survey the major traditions of ethnic American literatures—including the African American, Asian American, Latino/a and Native American—from a comparative perspective that highlights the commonalities and differences among and within these groupings. In their indexing of other national traditions and forms, ethnic American literatures anticipate the challenge that globalization poses to the idea of an American literature bounded within the borders of the United States. Course texts will be organized according to three rubrics across genre and group: narratives of nativity and sacrifice; lyrics and stories of arrival and loss; and performances or precarious histories.
This is an Honors Seminar—a cumulative 3.4 GPA is required for admittance. This course satisfies the Diverse Perspectives requirement.
Engl. 3654.01 – African-American Literature

[Examination of literature produced by African Americans. May include literary movements, vernacular traditions, social discourses, material culture, and critical theories. Repeat credit for students who have completed 3654W. [3] (US)]

Gabriel Briggs
MWF – 9:10-10:00

This course is a survey of African-American Literature that begins with Slave Narratives and ends with Contemporary Thought. As much as the seminar will provide students with an overview of the prominent periods in African-American Literature, it is also a seminar in developing the students’ general critical skills. To that end, the seminar will introduce students to contemporary theoretical and critical models that have been instrumental in revising African-American literary history (e.g. critical race theory). Students will work toward developing strategies for positioning authors and texts within specific cultural, historical, and theoretical contexts, and should be willing to experiment with new ways of reading literary and cultural texts. Among the authors we will read are Harriet Wilson, Sutton Griggs, Richard Wright, and Toni Morrison.

This course satisfies the Diverse Perspectives requirement.

Engl. 3658.01 – Latino-American Literature

[Texts and theory relevant to understanding constructs of Latino identity, including race, class, gender, and basis for immigration, in the context of American culture. This course focuses on the examination of literature by Chicano, Puerto Rican, Cuban, Dominican, and Latin American writers in the United States. [3] (P)]

Lorraine Lopez
MWF – 10:10-11:00

Latino/a literature is American Literature produced by writers inculcated in the US experience, self-identifying as Latinos/as and usually writing in English. The course will examine the enduring dynamic cultural production that crosses and re-crosses borders constructed by geography, linguistics, class, race, and gender. As such, students will read, analyze, discuss, present on, and write about prose, poetry, and drama by authors of Mexican, Cuban, Dominican, Puerto Rican, and South and Central American descent who live and write in the United States. In exploring the diversity within this cultural diversity, the course accommodates a range of voices, with a focus on newer works by contemporary authors, including Julia Alvarez, Richard Blanco, Jennine Capo, Junot Diaz, Yuri Herrera, Quiara Alegría Hudes, Justin Torres, and Kristen Quade Valdez. Texts by these authors will be examined within an historical context in order for students to apprehend connections and disconnections to literary traditions from which the writing emerges and to formulate ideas about where it is headed.

This course satisfies the Diverse Perspectives requirement.
Engl. 3662.01 – Asian American Literature:
“How to Get Filthy Rich in Rising Asia”

[Diversity of Asian American literary production with a specific attention to works after 1965. Topics such as gender, sexuality, memory and desire, and diaspora and panethnicity in the context of aesthetics and politics of the Asian American experience. [3](P)]

Ben Tran
MW – 2:10-3:25

It is necessary to begin with a disclaimer: this is not a get-rich-quick workshop that offers you some secret economic key to the riches of Asia. Rather, this is a course that examines the growing literary assessment—by both Asian writers as well as diasporic authors—of the ideology and practice of Asian capitalism. The rate and scale of modernization in present-day Asia are unprecedented. This development defies the imagination of many, forcing authors to grapple with alienation, class disparity, and neoliberalism. We will pay particular attention to global cities, technology, and the history of capitalism. Our readings will also trace the different forms and genres employed to address contemporary Asian capitalism: from photography and realism to self-help books and science fiction. Readings may include: Rana Dasgupta’s Capital (excerpts); Amitav Ghosh’s Sea of Poppies; Mohsin Hamid’s How To Get Filthy Rich in Rising Asia; Eddie Huang’s Double Cup Love (author of Fresh Off the Boat); Hao Jingfang’s “Folding Beijing”; Kevin Kwan’s Crazy Rich Asians; Dinh Linh’s Love Like Hate; Dinh Linh’s photography; A Yi’s A Perfect Crime; and Tash Aw’s Five-Star Billionaire.

This course satisfies the Diverse Perspectives requirement.

Engl. 3670.01 – Colonial and Post-Colonial Literature

“Global Englishes”

[Literature exploring European colonialism and its aftermath from the 18th century to the present: language, gender, and agency in the colonial encounter; anti-colonial resistance movements; and postcolonial cultures. Topics may vary; course may be taken more than once with permission of the DUS. [3](HCA)]

Akshya Saxena
MWF – 1:10-2:00

How well do you know the English language? In this course, we will explore the diversity of what we understand as “English” through its literary, visual, digital, and sonic itineraries around the world. We are interested in the multiple languages and cultural enclaves that already exist within the globally dominant “English.” We are also interested in economies of accents and brands, and the profound materiality of English in global markets and media. To this end, we will study fiction, poetry, film, text-based art, and music in English from a variety of geopolitical contexts. We are looking at the United Kingdom, the United States, India, China, Nigeria, Singapore, Ireland, and Uganda (among others!). This course understands the premise of language as power through histories of colonialism, decolonization, migration, technological innovation, globalization, and class and race conflict, that have spurred the spread and consolidation of the English language(s) as we know it.

This course satisfies the Diverse Perspectives requirement.
Engl. 3674.01 – Caribbean Literature:
“Life, Literature, and Music in the Caribbean Diaspora”
[Caribbean literature from 1902 to the present. Emphasis on writing since 1952, which marks the beginning of West Indian nationalism and the rise of the West Indian novel. [3] (INT)]

Ifeoma Nwankwo
TR – 2:35-3:50

This course brings together literary texts, interviews, life stories, music, and new media produced by Caribbean communities in the United States, Canada, the United Kingdom, and the Republic of Panama, communities that have their roots in Jamaica, Haiti, Trinidad, Barbados, Cuba, Puerto Rico, and the Dominican Republic, among other Caribbean countries.

Our objective is to gain an understanding of: The diverse experiences, identities, and cultures of Caribbean immigrants in different regions/countries; the impact of Caribbean cultures on literature, music, and film across the world; and the ways in which Caribbean cultures, experiences, and approaches to identity compare and/or contrast with those of other groups/communities.

We will explore questions such as: How is home defined? As a place in the Caribbean? As the nation of residence? As an imagined site between the two? Is that site created through memories? Thorough language? Through return visits? What impact have these groups had on their nations of residence, particularly in the arenas of literature and culture? We will also consider the similarities and differences between the approaches to self-definition taken by individuals from disparate generations, and the impact those similarities and differences have on intergenerational relations.

The reading/viewing/listening list includes short stories, novels, oral and life history interviews, poetry, songs, and autobiographies. Scholarly readings in each unit will introduce you to the key terms, concepts, issues, and methods that will help you to interpret these Caribbean Diaspora texts and experiences. Visits by guest speakers and field trips will also supplement our readings. Assignments: Journal entries; Group Presentation; Midterm Project/Paper; Final Project/Paper.

This course satisfies the Diverse Perspectives requirement.

Engl. 3678.01 – Anglophone African Literature:
“Post-Apartheid South African Literature”
[From the Sundiata Epic to the present with emphasis on the novel. Attention to issues of identity, post coloniality, nationalism, race, and ethnicity in SubSaharan and Mahgrib literatures. Such authors as Achebe, Ngugi, Gordimer, Awoonor, and El Saadaw. [3] (INT)]

Marzia Milazzo
TR – 11:00-12:15

This course focuses on post-1994 South African literature in English, with an emphasis on novels by young Black writers that creatively capture the hustle and bustle of everyday life in the aftermath of apartheid. Though the study of works that will take us to the affluent suburbs of Johannesburg, the bustling township of Soweto, the poverty-stricken inner-city neighborhood of Hillbrow, or the lively Wits University campus, the course aims to not only provide students with key insights into the exciting post-apartheid literary landscape, but also to equip them with an understanding of actual challenges that shape ordinary life in present-day South Africa, especially challenges that affect the youth. The novels that we will read thus engage issues that are particularly relevant to young people, such as surviving the first year in college (Dog Eat Dog), realizing one’s dreams while overcoming poverty (Room 207), or battling with self-acceptance in the face of racist and sexist standards (Coconut). Alongside literary texts, we will also examine history, music, video, film, and news media.

This course satisfies the Diverse Perspectives requirement.