English

The Department of English offers separate undergraduate and graduate programs, each designed to suit the needs of its particular student body. The undergraduate program, in the context of university requirements and elective courses, provides the basis for a liberal education and prepares students for graduate work or professional schools, such as medicine and law, as well as professional teaching and literary scholarship. The graduate program prepares advanced students for professional teaching careers in English literature.

Facilities

Besides the Sheridan Libraries, Hopkins students have easy access to the 12 million volumes and innumerable historical manuscripts of the Library of Congress, as well as the library at Dumbarton Oaks, the Folger Library, the Freer Library, the library of the National Gallery, and many other specialized public collections. Students learn about advances in research and criticism and confer with leading American and European scholars and critics through participation in the activities of the Tudor and Stuart Club, the ELH Colloquium, and the department’s other programming.

Courses in the department are open to all qualified students in the university. Selected 100-level courses (e.g. AS.060.107 Introduction to Literary Study) may be used to satisfy the distribution requirement for the Humanities.

Requirements for the B.A. Degree

(See also General Requirements for Departmental Majors (http://e-catalog.jhu.edu/archive/2013-14/undergrad-students/academic-policies/requirements-for-a-bachelors-degree).)

While completing the general requirements for the B.A. degree, the student who plans to major in English should include the following courses in his/her program:

Two courses in Humanities/Social Sciences, such as:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS.150.111</td>
<td>Philosophic Classics</td>
</tr>
<tr>
<td>AS.100.102</td>
<td>The Medieval World</td>
</tr>
<tr>
<td>AS.190.101</td>
<td>Introduction to American Politics</td>
</tr>
<tr>
<td>AS.060.107</td>
<td>Introduction to Literary Study</td>
</tr>
</tbody>
</table>

One year classical language or modern spoken language at intermediate level

Ten semester departmental courses, including:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS.060.107</td>
<td>Introduction to Literary Study</td>
</tr>
<tr>
<td></td>
<td>Two to four lecture courses (200-level)</td>
</tr>
<tr>
<td></td>
<td>Advanced work (300-level seminars)</td>
</tr>
</tbody>
</table>

* Students who plan to enter graduate school should study a second foreign language.

** Three of the 10 required semester courses must be concerned with literature before 1800, and at least one of those must be a 300-level course. Only courses listed under the Department of English rubric (including courses taught in the Arts and Sciences Summer School Program that are devised and staffed by the department) may be counted toward the major. This excludes Advanced Academic Programs and literature courses in other departments that are not cross-listed with English. The department does allow credit for courses taken abroad, up to two courses for the major, subject to the approval of the director of undergraduate studies. A maximum of two courses from other departments but cross-listed with English may be counted toward the major.

*** Must be taken no later than sophomore year.

The department will not accept a grade of D or D+ in a required course, including a course taken by a first-semester freshman.

All students, whether their goals are professional or not, should choose courses in consultation with their major advisor to suit their individual needs and satisfy departmental requirements. Students who have not yet been assigned to a major advisor may discuss departmental requirements and curriculum planning with the director of undergraduate studies.

Honors in English

Departmental honors are awarded to undergraduate English majors who achieve a cumulative average of 3.6 or higher for all English courses taken to satisfy the major requirements. For more information about Honors in English, visit http://web.jhu.edu/english/undergrad.html or contact the director of undergraduate studies in English.

Senior Essay Option

Majors with a cumulative G.P.A. of 3.8 in English courses by the end of the fall semester of their junior year may apply to write a senior essay in the fall of their senior year. For further information and deadlines, visit http://english.jhu.edu/essay.html.

English Minor

Students who wish to graduate with a minor in English must take AS.060.107 Introduction to Literary Study, generally within one year of declaring the minor. Six additional English courses are required, of which at least two and no more than three must be lecture (200-level) courses. At least one of the six courses must be a pre-1800 course.

The Department of English offers advanced programs and guided research leading to the Ph.D. degree in English and American literature in the following major literary fields: the Renaissance, the 18th century, the Romantic period, the Victorian period, American literature, and 20th-century literature.

The department accepts only full-time students working toward the Ph.D.; there is no autonomous M.A. program. Because of its small size and the close association between faculty and students, the department is able to offer an intensive program leading to the Ph.D. in five years.

Requirements for the Ph.D. Degree

Students are required to enroll in three graduate courses in each of the semesters of their first year of study and two in each of the semesters of their second year. By the end of the third year, students will have...
completed 10 graduate seminars, an oral examination in two fields, and examinations in one or two foreign languages. Fourth-year students will receive dissertation fellowships.

Teaching experience is regarded as an important part of the graduate program, and graduate students are required to teach in the department's literature and expository writing courses during their second, third, and fifth years at Hopkins.

For further information about graduate study, contact the graduate coordinator at the Department of English.

For current faculty and contact information go to http://english.jhu.edu/people/

Faculty

Chair
Eric Sundquist
Andrew W. Mellon Professor of the Humanities: American literature and culture, including African American and Jewish American; literature of the Holocaust.

Professors
Sharon Cameron

Jonathan Kramnick
Eighteenth-century literature, literature and philosophy, and literature and science.

Douglas Mao
British, Irish, and U.S. poetry and fiction since 1860; interdisciplinary study of modernism.

Eric Sundquist
Andrew W. Mellon Professor of the Humanities: American literature and culture, including African American and Jewish American; literature of the Holocaust.

Associate professors
Christopher Nealon
American literature, aesthetic theory, poetry and poetics, the history of sexuality.

Mark Thompson
19th- and 20th-century African-American literature, 20th-century German Idealism, French philosophy and aesthetics, theory.

Assistant professors
Andrew Daniel
Early modern literature, critical theory, aesthetics.

Jared Hickman
American literature, intellectual and cultural history of Atlantic (anti) slavery, religion and radical politics, critical race studies.

Jesse Rosenthal
American literature, aesthetic theory, poetry and poetics, the history of sexuality.

Professors emeriti
Frances Ferguson
Literature, aesthetic theory, and moral/legal philosophy in the 18th and early 19th centuries.

Allen Grossman
Andrew W. Mellon Professor Emeritus of the Humanities: poetry and poetics.

Ronald Paulson

Research professor
Larzer Ziff
Caroline Donovan Professor Emeritus of English Literature: American literature.

Joint appointments
Neil Hertz
Professor Emeritus (Humanities): Romantic literature and critical theory.

John T. Irwin
Professor (Writing Seminars): American literature.

Lecturers
Aliza Watters
Lecturer: Expository Writing Program

Anne-Elizabeth Murdy Brodsky
Lecturer: Expository Writing Program.

Williams Evans
Senior Lecturer: Expository Writing Program.

Patricia Kain
Senior Lecturer and Director: Expository Writing Program.

Sarah Manekin
Lecturer: Expository Writing Program.

George Oppel
Lecturer: Expository Writing Program.

Marie O’Connor
Lecturer: Expository Writing Program.

For current course information and registration go to https://isis.jhu.edu/classes/
Courses

AS.060.100. Introduction to Expository Writing. 3 Credits.
Introduction to “Expos” is designed to introduce less experienced writers to the elements of academic argument. Students learn to recognize the paradigm of academic argument as they learn to read and summarize academic essays, and then they apply the paradigm in academic essays of their own. Classes are small, no more than 10 students, and are organized around three major writing assignments. Each course guides students’ practice through pre-writing, drafting, and revising, and includes discussions, workshops, and tutorials with the instructor. In addition to its central focus on the elements of academic argument, each “Intro” course teaches students to avoid plagiarism and document sources correctly. “Intro” courses do not specialize in a particular topic or theme and are available to freshmen only.
Instructor(s): A. Brodsky; W. Evans
Area: Humanities
Writing Intensive.

AS.060.105. Academic Writing. 3 Credits.
Instructor(s): C. McGill
Area: Humanities
Writing Intensive.

AS.060.107. Introduction to Literary Study. 3 Credits.
See section descriptions.
Instructor(s): A. Grener; J. Kramnick; M. Thompson
Area: Humanities
Writing Intensive.

AS.060.110. The African American Novel. 3 Credits.
This course will survey classic novels by African-American writers. From slavery to freedom, from subjection to the qualified triumph of integration, we’ll examine several examples of black writers writing about what it means to be “black” in America, and what it means to be “white” from a “black” perspective.
Instructor(s): D. Tye
Area: Humanities
Writing Intensive.

AS.060.113. Expository Writing. 3 Credits.
“Expos” is designed to introduce more confident student writers to the elements of academic argument. Students learn to apply the paradigm of academic argument in academic essays of their own. Classes are capped at 15 students and organized around four major writing assignments. Each course guides students’ practice through pre-writing, drafting, and revising, and includes discussions, workshops, and tutorials with the instructor. In addition to its central focus on the elements of academic argument, each “Expos” course teaches students to document sources correctly and provides its own topic or theme to engage students’ writing and thinking. Please note: Each course has a different topic. To check individual course descriptions, go to the EWP website. “Expos” courses are available to freshmen, sophomores, and juniors, and to seniors by special permission.
Instructor(s): Staff
Area: Humanities
Writing Intensive.

AS.060.114. Expository Writing. 3 Credits.
“Expos” is designed to introduce more confident student writers to the elements of academic argument. Students learn to apply the paradigm of academic argument in academic essays of their own. Classes are capped at 15 students and organized around four major writing assignments. Each course guides students’ practice through pre-writing, drafting, and revising, and includes discussions, workshops, and tutorials with the instructor. In addition to its central focus on the elements of academic argument, each “Expos” course teaches students to document sources correctly and provides its own topic or theme to engage students’ writing and thinking. Please see the following list of individual course descriptions to decide which sections of “Expos” will most interest you. “Expos” courses are available to freshmen, sophomores, and juniors, and to seniors by special permission.
Instructor(s): Staff
Area: Humanities
Writing Intensive.

AS.060.116. The Utopian Imagination. 3 Credits.
In this course we will consider how great thinkers and writers have imagined utopias -- visionary communities embodying their ideals -- and how others, suspecting the totalitarian motivations lurking behind such utopian projects, have created dystopias as a response. Moving from Biblical Utopias through texts from Plato (“The Republic”), Thomas More (“Utopia”), George Orwell (“1984”), and finishing with Peter Weir’s film, The Truman Show, we will explore questions concerning the forms and limits of the utopian imagination.
Area: Humanities.

AS.060.118. Asian American Literature and Film. 3 Credits.
This course offers students a survey of Asian American literature, film and cultural politics. Throughout the course we will evaluate the literary and filmic productions of Asian Americans in order to ask a series of questions: Who is American? Who is Asian American? How does “Asian American” work as a category that uncovers contestations over the meaning of ethnic, sexual, and national identity? We will look at a diverse array of Asian American groups while paying attention to the formation of Asian American subjectivities across differences and the intersections of ethnicity, sexuality, class and gender. Cross-listed with Film and Media Studies
Instructor(s): R. Neutill
Area: Humanities
Writing Intensive.

AS.060.121. The British Empire and 20th Century Fiction. 3 Credits.
This course explores the ways in which the British Empire—which at its peak commanded a quarter of the world’s population and landmass—affected the development of British literature in the 20th century. In studying works set in Africa, South Asia, and the Caribbean, we will discuss themes of imperialism, culture, international development, and modernization. Authors include Rudyard Kipling, E.M. Forster, Graham Greene, Jean Rhys, and Arundhati Roy.
Instructor(s): R. Day
Area: Humanities.
**AS.060.125. Nineteenth-Century American Experimental Writing. 3 Credits.**
Emerson famously exalted the power of the individual self: “To believe your own thought, to believe what is true for you is true for all men—that is genius.” Melville regarded such hubristic intoxication with “untraditional and independent thinking” as the condition of tragedy. Emily Dickinson’s poems neither extol the “greatness” of the individual nor decry his limitations. Rather her poems invent a language for experiences so solitary and apparently incommunicable that she called them “inner than the bone.” We shall examine the representations of self in the genre-bending writing of these three nineteenth-century giants—writing that forever redefined the essay, the novel, and the poem.
Instructor(s): S. Cameron
Area: Humanities
Writing Intensive.

**AS.060.129. Introduction to Classical Mythology in English Poetry. 3 Credits.**
This course focuses on a series of figures from classical mythology that have proven particularly fascinating to the poetic imagination: Orpheus, Venus and Adonis, and Pygmalion. We will consider how attitudes toward classical influence change over the course of English literary history, from Shakespeare to Pope to Yeats. The course will culminate with an analysis of select episodes from Homer’s Odyssey as they are transformed in the wider English tradition by Tennyson, Walcott, and Atwood.
Instructor(s): S. Hershinow
Area: Humanities.

**AS.060.131. Law and Literature. 3 Credits.**
This course queries the nature of legal authority both formally and historically. What distinguishes between law and literature? Is law more authoritative? Is it more ethical? Is it more “real”? Avenues of inquiry will include the power of language to embody, inhabit, or represent law; the relationship between law and ideas about self, liberty, and love; and conflicts and confluences between literary and legal claims to autonomy. Readings may include Sophocles’ Antigone, Andreas Capellanus’ On Love, Shakespeare’s Measure for Measure, William Godwin’s Caleb Williams, and Franz Kafka’s The Trial. This course is for non-majors.
Instructor(s): M. O’Connor
Area: Humanities
Writing Intensive.

**AS.060.133. Medicine and Literature. 3 Credits.**
This course is designed to introduce students to a range of literary representations of illness. How does literature build upon but exceed the surrounding frame of medical knowledge to explore illness as political crisis, mystical experience, divine punishment, neurotic hallucination, or opportunity? Possible texts include: “The Book of Job”; William Shakespeare, “Hamlet”; Moliere, “La Malade Imaginaire” (The Imaginary Invalid); Virginia Woolf, “On Being Ill”; Thomas Mann, “Death in Venice”; Susan Sontag, “Illness as Metaphor”; David Feldshuh, “Miss Evers’ Boys”; Audre Lord, “The Cancer Journals”; Thom Gunn, “The Man with Night Sweats”. This course does not count toward the English major or minor.
Instructor(s): A. Daniel
Area: Humanities
Writing Intensive.

**AS.060.134. Franz Kafka. 3 Credits.**
An introduction to one of the 20th century’s most eccentric and important writers. From his German-speaking Jewish background in Austrian-controlled Prague, Franz Kafka managed to overturn the conventions of modern fiction. Both bleak and zany, both logical and absurd, his writing shows the struggle of the individual against the modern institutional world. Discussion topics will include the political and religious views informing Kafka’s work, the role of bureaucracies in everyday life, and the impossibility of living within the law. Reading: short stories; his famous novella, The Metamorphosis; and two novels, The Trial and Amerika—all in English translation.
Instructor(s): R. Day
Area: Humanities.

**AS.060.136. Literature of the American South. 3 Credits.**
This course considers the development of southern identity in twentieth-century American fiction. Reading works from authors of different races, genders, and classes, students will explore the importance of region in determining ways of being and modes of expression.
Instructor(s): E. Steedley
Area: Humanities.

**AS.060.138. No "I" in "News": The New Journalism, Hunter S. Thompson to David Foster Wallace. 3 Credits.**
In 1972, Tom Wolfe noticed a trend in magazine reporting that he called “a ‘new’ journalism, a ‘higher’ journalism.” This novel breed of reporting, he claimed, was “causing panic, dethroning the novel as the number one literary genre, starting the first new direction in American literature in half a century.” It goes without saying that Wolfe considered himself on the cutting edge of the revolution. With no pretense of objectivity, the new journalists unapologetically wrote themselves into stories, stylizing their narratives with the techniques of fiction and recasting fact to suit their intended effect. This course will survey the field of new journalism, from Hunter S. Thompson’s drug-fueled, “gonzo” exposé of Southern culture, “The Kentucky Derby is Decadent and Depraved,” to mild-mannered George Plimpton’s chronicle of his tenure as a middle-aged professional football player, Paper Lion: Confessions of a Last-String Quarterback. We’ll also consider some of the movement’s precursors and heirs, from Stephen Crane’s efforts to brave the heat of battle as a war correspondent to David Foster Wallace’s attempt to understand the mild pleasures (and existential terrors) of a cruise ship vacation, “A Supposedly Fun Thing I’ll Never Do Again.”
Instructor(s): D. Tye
Area: Humanities
Writing Intensive.
AS.060.139. Expository Writing: The Narrative Essay. 3 Credits.
Telling stories is one of the first and most important ways that human beings try to make sense of the world and their experience of it. The narrative art informs fiction and nonfiction alike, is central to the writing of history, anthropology, crime reports and laboratory reports, sports stories and political documents. What happened? The answer may be imagined or factual, but it will almost certainly be narrative. This course focuses on the narrative essay, a nonfiction prose form that answers the question of “what happened” in a variety of contexts and aims to make sense not only of what happened but how and why. We will begin by summarizing narrative essays, will move to analyzing them, and in the second half of the course you will write two narrative essays of your own, the first based on a choice of topics and sources, the second of your own design. Authors may include James Baldwin, Annie Dillard, Chang Rae Lee, Danielle Ofri, George Orwell, Richard Rodriguez, Richard Selzer, and Abraham Verghese. You will learn the power of narrative to inform and persuade as you test that power in your own writing.
Instructor(s): P. Kain
Area: Humanities
Writing Intensive.

AS.060.142. Censorship and Modern Literature. 3 Credits.
Whether because of its religious or political dissent, sexual deviance, or corrupting effects on readers, literature has often been perceived as threatening the social order. In this course, we will read a variety of famous literary works, which have each been censored, banned, or subject to public outrage. Alongside each work, we will also read documents related to that work’s suppression, such as reviews, court proceedings, and statements by the authors themselves. We will consider the ways in which literature is both the result of individual artistic achievement, and shaped by its social context. Possible authors include Oscar Wilde, Djuna Barnes, D.H. Lawrence, Vladimir Nabokov, Allen Ginsberg, Salman Rushdie, and Brett Easton Ellis. (This course is for non-majors)
Instructor(s): R. Day
Area: Humanities
Writing Intensive.

AS.060.144. Joyce’s Ulysses. 3 Credits.
James Joyce’s Ulysses is often described as both the greatest novel of the twentieth century (it may be) and as nearly impossible to read (it’s not). We’ll spend most of our time on a careful exploration of the novel’s 18 episodes, with some help from secondary sources. In the process we’ll try to get a handle on Ulysses’ vivid cast of characters, extravagant stylistic innovations, occasionally low comedy, and a significant amount of student discussion of the plays. We will consider the ways in which literature is both the result of individual artistic achievement, and shaped by its social context. Possible authors include James Baldwin, Chang Rae Lee, Danielle Ofri, George Orwell, Richard Rodriguez, Richard Selzer, and Abraham Verghese. You will learn the power of narrative to inform and persuade as you test that power in your own writing.
Instructor(s): P. Kain
Area: Humanities
Writing Intensive.

AS.060.146. Detective Fiction. 3 Credits.
This course will look at the history of English-language detective fiction through the nineteenth and twentieth centuries. We will pay special attention to the way clues and suspense operate, the role of the reader in figuring out the mystery, and the complicated relationship of the detective with official authority. Authors will likely include some selection of Wilkie Collins, Edgar Allan Poe, Arthur Conan Doyle, Agatha Christie, Dashiell Hammet, and Raymond Chandler. This class is for non-majors.
Instructor(s): E. Sundquist; J. Hickman; J. Rosenthal; M. Thompson
Area: Humanities
Writing Intensive.

AS.060.150. Shakespeare and (Teen) Film. 3 Credits.
In this course, students will read four of Shakespeare’s plays (Romeo and Juliet, Othello, Taming of the Shrew and A Midsummer Night’s Dream) alongside a movie adaptation of each that belongs to a genre rarely subjected to serious study: teen film. Participants will consider the costs and benefits of viewing the Shakespearean canon through the lens of teenage experience.
Instructor(s): M. Vinter
Area: Humanities
Writing Intensive.

AS.060.151. American Literature, Race, and Civil Rights. 3 Credits.
The course will explore the role played by literature in advancing and reflecting upon the African American pursuit of freedom and civil rights over the course of the twentieth century, from the era of harsh segregation through the post-Civil Rights era. Although we will focus primarily on fiction, we will also consider essays, autobiography, and poetry. Writers to be considered, mostly black but some white, may include James Weldon Johnson, Ralph Ellison, Richard Wright, Ann Petry, James Baldwin, William Faulkner, Harper Lee, William Melvin Kelley, Malcolm X, Amiri Baraka, Toni Morrison, and Paule Marshall. This class is for non-majors.
Instructor(s): E. Sundquist
Area: Humanities
Writing Intensive.

AS.060.152. Shakespeare. 3 Credits.
This course introduces students to Shakespearean drama through a selection of comedies, tragedies, and histories. Class time will include lectures on the historical, political, and philosophical implications of Shakespearean drama, film clips from various cinematic adaptations, and a significant amount of student discussion of the plays. We will focus our discussion particularly on themes that were important to Shakespeare and that continue to concern us today, such as family relationships, intimacy, sexuality, power, religion, and war. Plays include the Taming of the Shrew, Merchant of Venice, 1 and 2 Henry IV, Hamlet, Macbeth, and the Tempest.
Instructor(s): B. Parris
Area: Humanities
Writing Intensive.

AS.060.145. Literature, Science, and Technology. 3 Credits.
This class will consider a range of reactions to scientific discoveries in literature, from electricity in the nineteenth century to bioengineering today. We’ll pay special attention to the utopian hope, doomsaying despair, and radical reconceptions of reality technological breakthroughs seemed and seem to provide. Authors will include Mary Shelley, Wells, LeGuin, Ishiguro.
Instructor(s): E. Tempesta
Area: Humanities
AS.060.154. Zombies. 3 Credits.
Why does the zombie figure so prominently in modern literary and cinematic texts? What particular anxieties does this figure of mindless violence disclose? Why does the zombie genre so often lend itself to political allegory? How do we make historical sense of this figure's original association with Afro-Atlantic religions like Haitian voodoo? This course is designed for non-majors interested in developing critical reading and writing skills by investigating this surprisingly rich topic. Texts, literary and cinematic, may include: firsthand accounts of the Atlantic slave trade, Mary Shelley's *Frankenstein*, Edgar Allan Poe's short stories, Rudolph Fisher's *The Conjure-Man Dies*, "The Invasion of the Body Snatchers" (dir. Don Siegel), "The Serpent and the Rainbow" (dir. Wes Craven), "Pontypool" (dir. Bruce McDonald), and "Zombieland" (dir. Ruben Fleischer).

Instructor(s): J. Hickman
Area: Humanities

Writing Intensive.

AS.060.156. Introduction to Poetry. 3 Credits.
This is a beginner's guide to the varieties of poetry in English from the Anglo-Saxons to today, with a few detours, here and there, into poetry from other languages in translation. We will study how patterns of sound, image, rhythm, and ideas allow us to become better tuned-in to poetry. You should leave the class with a better appreciation of poetry, some improvement in your writing skills, and a new favorite poem. This course does not count toward the English major or minor.

Instructor(s): E. Tempesta
Area: Humanities
Writing Intensive.

AS.060.158. Advertising and Literary Modernism. 3 Credits.
To say that certain modernist authors were skeptical about the growing power of advertising would be an understatement. H.G. Wells described it as a form of "legalized lying," while F. Scott Fitzgerald quipped that "its constructive contribution to humanity is exactly minus zero." Such views on marketing were hardly uncommon, as many modernist authors saw advertising as an enemy to true artistic creation. The modernist response to this form of popular culture, however, was not uniformly hostile. Avant-garde artists, who rejected mainstream commercial values, often turned to newspaper ads and posters for the material that they would repurpose for their own work. In the stream of consciousness epic Ulysses, the protagonist works in advertising and his eye is often drawn to the notices and promotions that cover the streets of Dublin. Virginia Woolf even pauses her narrative to depict a fictional crowd of Londoners contemplating an airplane writing an ad in smoke letters. This course will explore the variety of stances toward advertising in the modernist period, as well as provide historical context. Novels include: "Sister Carrie", "The Ambassadors", "Mrs. Dalloway", "Turnabout", as well as selections from Ulysses. Critical sources include: Benjamin, Adorno, Williams, Moretti, Brown, and Butler. This course is for non-majors.

Instructor(s): K. Wedekind
Area: Humanities
Writing Intensive.

AS.060.159. American Nightmares: Highsmith, Dick, Burroughs. 3 Credits.
Freshmen and sophomores only. These three authors share a common starting point: Patricia Highsmith, William S. Burroughs and Philip K. Dick all began their careers writing mass market genre fiction in pre-Stonewall, pre-civil rights, Cold War 1950s America. Absorbing the stylistic codes of their respective marketplaces of suspense writing and lesbian romance, "drug fiend" confessional, and science fiction, each writer's conformist apprenticeship in pulp resurfaces in increasingly nightmarish forms in the violent and paranoid scenarios that dominate their mature work. Reading broadly in each author's short fiction, novels, and prose, we will sequentially examine Highsmith's free indirect discourse gone wrong, Burroughs' "cut-up" techniques and "routines", and Dick's disorienting temporal experiments as inflamed allergic reactions to generic codes. We will also examine the cinematic afterlives of these authors by looking at three adaptations of their work: Alfred Hitchcock's *Strangers on a Train* (1951), David Cronenberg's *Naked Lunch* (1991), and Richard Linklater's *A Scanner Darkly* (2006).


Area: Humanities
Writing Intensive.
AS.060.168. Literature and the Civil Rights Movement. 3 Credits.
The course will examine the role of literature in the American civil rights movement. Both non-fiction and fiction played an essential role in motivating protest and shaping public views. Our focus will be on works that entered into the debates over race, rights, and freedom, and introduced a new vocabulary of cultural pride into African American discourse. Works to be studied will include Martin Luther King, Jr., selected speeches and Why We Can’t Wait (including “Letter from Birmingham Jail”); Malcolm X, selected essays and Autobiography of Malcolm X; James Baldwin, Notes of a Native Son; William Melvin Kelley, A Different Drummer; Ralph Ellison, selected short fiction and essays; William Faulkner, Intruder in the Dust; Amiri Baraka (LeRoi Jones), selected poetry and Dutchman; John Howard Griffin, Black Like Me; Paule Marshall, Praisesong for the Widow. This course does not count toward the English major or minor. Instructor(s): E. Sundquist Area: Humanities Writing Intensive.

AS.060.176. The Russian Novel. 3 Credits.
"If there is no God, how can I be a captain?" We shall examine this and other religious, philosophical, and historical questions in Tolstoy’s and Dostoevsky’s titanic novels. Readings (in translation) include "War and Peace" and "The Brothers Karamazov." Substantial reading: 6-8 page paper, 10 page paper, and exercises. Freshman/sophomore seminar. Instructor(s): S. Cameron Area: Humanities Writing Intensive.

AS.060.180. Introduction to the Gothic. 3 Credits.
Intended as a survey of American and British Gothic fiction (with some excursions into poetry, film, and television), this course will introduce students to the genre of the Gothic and some of its key terms via a selection of major works of Gothic literature from the 19th and 20th Centuries, as well as some of its more popular incarnations (True Blood, the Twilight series). By the end of the course students should have a better understanding of why the Gothic mode continues to play such an important role in our cultural imagination and be better equipped to think and write critically about any manifestation of Gothic terror, from In Cold Blood to True Blood. Students will write short (1-2 page) weekly response papers along with one longer 5-7 page paper. Instructor(s): A. Zecca; E. Steedley Area: Humanities.

AS.060.200. Introduction to Modern Fiction. 3 Credits.
This course will examine the formalistic innovations and major themes, as well as the interplay of aesthetics and politics in literary modernism, by looking in depth at the novels of four of the most influential modernist writers in the twentieth century. Novels will include Joseph Conrad’s Heart of Darkness; James Joyce’s A Portrait of the Artist as a Young Man; Virginia Woolf’s Mrs. Dalloway; and Franz Kafka’s The Castle.
Area: Humanities.

AS.060.201. The Nineteenth Century British Novel. 3 Credits.
Reading major novelists from the nineteenth century including Austen, C. Brontë, Dickens, Eliot, Hardy, and Conrad. We will pay attention to formal conventions, and relation to social and historical context. Instructor(s): J. Rosenthal Area: Humanities.

AS.060.202. What is Tragedy?. 3 Credits.
This course is an introduction to tragedy. What is a tragedy? How has the genre been defined and redefined over its long and varied existence? And why do authors and audiences keep returning to these spectacles of pity and fear? To consider these questions, we’ll examine plays including Sophocles’ Oedipus Rex, Shakespeare’s Hamlet, Racine’s Phèdre and Beckett’s Endgame, ending with the Coen Brothers’ film No Country for Old Men. Instructor(s): W. Miller Area: Humanities.

AS.060.204. British Literature II: 18th Century to the Present. 3 Credits.
A survey of major authors such as Wordsworth, Keats, Austen, Tennyson, Dickens, Wilde, Woolf, Joyce, and Rushdie. Substantial attention to formal conventions as well as stylistic innovation, to aesthetic value as well as social meaning. (Limit 60) Area: Humanities Writing Intensive.

AS.060.207. Shakespeare. 3 Credits.
Reading the major comedies, histories and tragedies alongside the narrative poem "Venus and Adonis" and the sonnets, this survey course considers Shakespeare’s hybrid career as poet and playwright. Pre 1800 course. Instructor(s): A. Daniel Area: Humanities.

AS.060.208. Radical Politics and the English Novel. 3 Credits.
This course will examine radical politics and its relationship to popular print culture and the English novel from the late eighteenth century through the early Victorian period. Students will consider widespread fears of radical rebellion, the position of the English working class, and controversies over political reform. Readings will include the novels Caleb Williams, A Tale of Two Cities and North And South and political writings by Thomas Paine, Edmund Burke and George Eliot, among others. Area: Humanities.

AS.060.209. The American Novel since World War II. 3 Credits.
This course surveys the formal and thematic developments of the American novel from 1945 to the present. Against the backdrop of American post-war triumphalism, we consider how contemporary writers, struggling with issues of identity, race and authenticity, express different and deeply troubled accounts of the American dream. We will pay particular attention to the relationship between fiction and history: the tension between individual and collective identity; the changing role of literature in American culture, and the gradual emergence of postmodernism as a significant force in American literary life. Possible authors include: Richard Wright, Flannery O’Connor, Jack Kerouac, J.D. Salinger, Thomas Pynchon, Philip Roth, Cormac McCarthy, Toni Morrison, John Barth, Saul Bellow, Maxine Hong Kingston. Instructor(s): A. Wexler Area: Humanities.
AS.060.211. British Literature I. 3 Credits.
What is British Literature? Beginning in the fourteenth century and concluding in the eighteenth century, this survey course examines the time period in which the notion of vernacular English literature, the corporate body of “Great Britain” as a national framework, and, with it, “British-ness” as an imaginary, synthetic identity, were all created. Participants will read a representative group of Geoffrey Chaucer’s “The Canterbury Tales”, Book I of Edmund Spenser’s “The Faerie Queene”, the entirety of John Milton’s “Paradise Lost”, and Alexander Pope’s “The Rape of the Lock.” The course is designed as an introductory level lecture course and is open to all students curious about the beginnings of the English literary canon. It is recommended that students follow this course with its sequel, Professor Mao’s “British Literature II,” which will be offered the following semester. Pre-1800 course Instructor(s): A. Daniel
Area: Humanities.

AS.060.212. British Literature II: 18th Century to the Present. 3 Credits.
A survey of major authors such as Wordsworth, Keats, Austen, Tennyson, Dickens, Wilde, Woolf, Joyce, and Rushdie. Substantial attention to formal conventions as well as stylistic innovation, to aesthetic value as well as social meaning.
Instructor(s): D. Mao; E. Sundquist; J. Hickman; M. Thompson
Area: Humanities.

AS.060.213. Gothic Fiction. 3 Credits.
The Castle of Otranto (1764), considered by most to be the first Gothic novel, forged a volatile synthesis of the supernatural and the ordinary. We will consider this wildly popular genre from multiple angles: How do haunted ruins and ghostly visitors speak to the way we create history? What does terror reveal about psychology? And how does a genre so open to parody expose how narrative works? Authors will include Walpole, Lewis, Radcliffe, and Austen.
Instructor(s): D. Mao; L. Carlin; L. Prince
Area: Humanities.

AS.060.214. Crime and Detective Fiction. 3 Credits.
This course will survey the nineteenth-century origins of detective and crime fiction and its development into the twentieth century. Students will examine how this self-reflexive genre uses suspense and narrative to reflect on acts of storytelling and interpretation. We will consider the role of the detective and how this genre portrays urban space, crime and class and gender relations. Course material includes readings from Poe, Collins, Conan Doyle, Chandler, Sayers and Auster, as well as the film The Maltese Falcon. Course will include two term papers and a final exam.
Instructor(s): J. Valdez
Area: Humanities.

AS.060.215. Advanced Expository Writing. 3 Credits.
Designed for juniors and seniors with experience in using analysis to make clear and persuasive arguments, but open to any students who have taken Expository Writing (060.113/114), this course focuses on the advanced skills of argument. Students learn to draw inferences from the evidence, use sources in a variety of ways to develop their thinking, and structure complex arguments.
Instructor(s): P. Kain; W. Evans
Area: Humanities
Writing Intensive.

AS.060.216. Wilde to Eminem: A Literary History of the Obscene. 3 Credits.
What is obscene? What is indecency? Where is the line between public and private? How have the answers to these questions changed over the past century? This course will examine artworks and performances from a variety of media which have been publicly accused of indecency or obscenity. Wilde, Joyce, Nabokov, Ginsberg, Bruce, Carlin, Kubrick, Serrano, Lyne, Prince, and Eminem among others will provide the materials for our inquiry.
Instructor(s): J. Chilton
Area: Humanities, Social and Behavioral Sciences.

AS.060.217. American Literature Since World War II. 3 Credits.
This is a survey lecture covering American literature since about 1945, focusing on fiction from Saul Bellow, and James Baldwin to Toni Morrison and Don DeLillo, poetry from Robert Lowell, Sylvia Plath, Adrienne Rich, John Ashbery, and an array of and political journalism from the 1960s to today.
Instructor(s): C. Nealon
Area: Humanities.

AS.060.218. What is the Great American Novel?. 3 Credits.
This course will investigate the curiously persistent idea of the “Great American Novel” (GAN) through a close engagement with three exemplary candidates for the title that span American literary history (Moby-Dick, Song of Solomon, and Freedom). Students will also read several critical essays to provide both a history of the concept as well as criteria for what might make an American novel “great.” Through analyses of the individual novels, students will be encouraged to reflect on the persistence, efficacy, and validity of the GAN.
Instructor(s): G. Shreve
Area: Humanities.

AS.060.220. Coming of Age Novels. 3 Credits.
In this course, we will consider how “coming of age” is depicted in the novels of British and American modernism. We will discuss how questions of family, sexual love, education, work, and religion contribute to an individual’s personal development in the novels of Virginia Woolf, James Joyce, F. Scott Fitzgerald, Virginia Woolf, and James Baldwin. We will also reflect on how the form of the coming of age novel in the early to mid-twentieth century engages with important social and historical developments that protected adolescence as a stage of life, such as labor and education reform. Writing requirements include two 4-5 page papers.
Instructor(s): C. Gannon
Area: Humanities.
AS.060.222. American Literature, 1865 to today. 3 Credits.
The course will provide a portrait of modern American culture through representative works of literature by leading authors arranged in pairs that focus on key issues seen from contrasting perspectives and/or from very different moments in history. Lectures and discussions will explore the popular reception of the works in their own day as well as their claim to lasting importance as imaginative literature. The following writers and works will be included. Sexual conventions: Edith Wharton, "Summer", and Philip Roth, "Portnoy’s Complaint"; ethnicity and the clash of traditions: Henry Roth, "Call It Sleep", and Leslie Marmon Silko, "Ceremony"; race and self-discovery: William Faulkner, "Light in August", and Ralph Ellison, "Invisible Man"; social satire: Nathanael West, "The Day of the Locust", and Don DeLillo, "White Noise"; narratives of war and trauma, John Hersey, "Hiroshima", and Cynthia Ozick, "The Shawl". Mid-term and final exam; two short papers. Instructor(s): E. Sundquist
Area: Humanities.

AS.060.224. The Modern Novel. 3 Credits.
This course covers the British novel from the late nineteenth century to the present, with a particular focus on the decades around World War I. We’ll balance attention to formal innovations and experiments with consideration of social and historical context, exploring issues such as gender, empire, psychology, the city, and war. Our goal will be to understand what makes these novels “modern” and set them apart from their predecessors; to this end, we’ll examine how many important authors also wrote extensively on the craft and aims of fiction. Readings will include representative selections by authors such as Henry James, James Joyce, Ford Madox Ford, E.M. Forster, Virginia Woolf, Jean Rhys, and Ian McEwan. Instructor(s): A. Greener
Area: Humanities.

AS.060.225. Shakespeare: Then and Now. 3 Credits.
Shakespeare’s plays remain vital in part because of their engagement with perennially provocative topics: sexuality, politics, social intolerance, the often vexed relations between men and women, parents and children. In this survey of some of the major comedies, histories and tragedies, we will both place Shakespeare’s plays in their historical context and consider their significance for present-day readers and audiences. Instructor(s): R. Halpern
Area: Humanities.

AS.060.226. African American Literature to 1914. 3 Credits.
This course serves as an introduction to African-American literature, from its beginnings until the outbreak of WWI. In it, we will consider various genres of African-American literary production, such as the slave narrative, novel, the poem, and the essay. Through critical readings, we will explore recurrent themes in early African-American literature in its cultural and historical contexts, as well as the question of what constitutes the African-American literary tradition as such. Instructor(s): M. Thompson
Area: Humanities.

AS.060.227. The Female Novel of Development. 3 Credits.
This course investigates the female novel of development in the later nineteenth and early twentieth centuries, reading novels by George Eliot, Henry James, May Sinclair, and Virginia Woolf, as well as short historical texts of the period, and literary criticism about the Novel. We will consider how writers use the novel to engage with contemporary questions about women’s social roles, marriage, suffrage, and the expansion of women’s education.
Area: Humanities.

AS.060.249. Hardy, Conrad, James. 3 Credits.
This course will look in depth at the novels of three of the most important writers of the late nineteenth and early twentieth centuries: Thomas Hardy, Joseph Conrad, and Henry James. We will look at their central concerns and stylistic innovations, and consider their place at the crossroads of the Victorian novel and literary modernism. We will also look at selections of Hardy’s poetry and James’s critical writings. Instructor(s): J. Rosenthal
Area: Humanities.

AS.060.250. A Survey of 18th Century and Romantic Literature. 3 Credits.
The course will include readings that identify major literary innovations of the eighteenth and early nineteenth centuries in England—from Defoe’s Robinson Crusoe to Pope’s technique of using literature to criticize his contemporaries to Sterne’s cultivation of sentiment to Wordsworth’s efforts to simplify the language of poetry and to let it speak a language less learned and more colloquial and to Austen’s depiction of courtship and marriage as a system.
Area: Humanities
Writing Intensive.

AS.060.252. Popular Fiction of the Eighteenth Century. 3 Credits.
Forms like travel writing, erotic fiction, the sentimental story, and the gothic make up the early novel; each of these crowd-pleasing subgenres was dominated by female authors. We will read examples of these experimental—and often strange—varieties of the proto-novel, by Behn, Haywood, Burney, Radcliffe, and Austen.
Area: Humanities.

AS.060.254. Modern Poetry. 3 Credits.
This course will explore modern poetry, primarily in the first half of the 20th century, with a focus on poets’ own ideas of what makes their poetry distinctively modern; Our reading will also address some of Modernism important forerunners and inheritors, along with related movements such as Imagism, war poetry, and the Harlem Renaissance. We will pay particular attention to poetry’s place in the broader history of modern art and literature, and to central themes including nature and the city; love and sexuality; violence and myth. Authors will include W.B. Yeats, Robert Frost, T.S. Eliot, Ezra Pound, Marianne Moore, Wallace Stevens, William Carlos Williams, W.H. Auden, Hart Crane, Langston Hughes, Claude McKay, Philip Larkin, and Elizabeth Bishop.
Area: Humanities.

AS.060.260. Ethnic American Literature. 3 Credits.
This class is an introductory course in ethnic American literature. We will read Native American, Chicano, Latino, Asian American, and African American literatures. The class will pose questions such as: Why ethnic American literature? Why not simply American? What are the dissonances and similarities between these literary voices? We will explore themes such as identity, otherness, and the construction of race and Americanness. Readings in post 1945-course will include works by authors such as James Baldwin, David Henry Hwang, Toni Morrison, Sherman Alexie, Junot Diaz, Sandra Cisneros, Maxine Hong Kingston, and Jhumpa Lahiri.
Instructor(s): R. Neutill
Area: Humanities.
AS.060.276. Modern Drama. 3 Credits.
An introduction to drama of the late-19th and 20th centuries, with an emphasis on its ideological and political contexts. In modern drama, we find vivid accounts of key aspects of modernity: urbanization, industrialization, migration, war, democracy, capitalism, fascism, communism, and nationalism, to name a few. We will read a selection of plays that ask timely questions about the limits of human subjectivity and integrity in a modern, often dehumanizing world. Modern drama is shaped by, and responds to, social and political changes, such as the demise of the aristocracy, the ambitions of the middle class, totalitarian conquest of Europe, apartheid in South Africa, and the AIDS epidemic in the United States. This course also charts how major debates, movements, and theories in the arts have motivated drama’s diverse forms and themes. Playwrights may include Henrik Ibsen, Oscar Wilde, Anton Chekhov, Bertolt Brecht, Eugene O’Neill, Tennessee Williams, Samuel Beckett, Athol Fugard, Edward Albee, Caryl Churchill, and Tony Kushner. Secondary readings by the playwrights themselves, in addition to Georg Lukacs, T.S. Eliot, Raymond Williams, Eric Bentley, and more recent scholars and critics.
Instructor(s): R. Day
Area: Humanities
Writing Intensive.

AS.060.278. Social Climbers and Charlatans in American Literature. 3 Credits.
“It’s good to be shifty in a new country,” declares Johnson Hooper’s swindling vagabond Simon Suggs. The ability to speak in many voices—to play many roles—is one key facet of the rags-to-riches American ideal of not only making something of one’s self, but of making one’s self. But how much social mobility or personal fluidity is too much? In this course, we’ll consider the problem of fashioning a self that is both flexible and authentic, both capacious and individual, as it is represented in a broad swath of American literature. We’ll begin with Benjamin Franklin’s Autobiography, in which Franklin reimagines his life into an intricate web of fact and fabrication. From there, we’ll explore the Transcendentalist ideal of the “Moral Sense,” in the form of Emersonian self-reliance and Thoreau’s revolutionary militancy, and its dark side in Poe’s “Imp of the Perverse.” After this, we’ll account for the great showman P.T. Barnum, who splits the difference between legitimate businessman and devious swindler. We’ll see what happens when, in order to make yourself, you first have to steal yourself in “The Narrative of the Life of Frederick Douglass, American Slave”. In Mark Twain’s “Pudd’nhead Wilson” and Nella Larsen’s “Passing”, we’ll investigate how, why, and with what consequences black Americans might try to pass for white. As the semester winds down, we’ll reconsider the rise and fall of Fitzgerald’s Jay Gatsby, the mobster made good (if only for a while), before ending with Nathanael West’s “Miss Lonelyhearts”, a dark comedy about a man who writes an advice column as a woman. The course will explore some of the fine lines—between honest art and heinous hoaxing, belief and delusion, entrepreneurship and charlatanry—relentlessly worked over in American literature since the nation’s inception. Throughout, we’ll take stock of the possibilities and pitfalls lurking in the seemingly incompatible goals of novelty and authenticity, fluidity and authority. Dean’s Teaching Fellowship course.
Instructor(s): D. Tye
Area: Humanities
Writing Intensive.

AS.060.279. Law and Literature. 3 Credits.
This course queries the nature of legal authority both formally and historically. What distinguishes between law and literature? Is law more authoritative? Is it more ethical? Is it more “real”? Arenas of inquiry will include the power of language to embody, inhabit, or represent law; the relationship between law and ideas about self, liberty, and love; and conflicts and confluences between literary and legal claims to autonomy. Readings may include Sophocles’ "Antigone", Andreas Capellanus’ “On Love”, Shakespeare’s “Measure for Measure”, William Godwin’s “Caleb Williams”, and Franz Kafka’s "The Trial". Pre-1800 Course
Instructor(s): M. O’Connor
Area: Humanities
Writing Intensive.

AS.060.280. The Modernist Novel and the Question of Culture. 3 Credits.
“The man ain’t got no culture!” declare Simon & Garfunkel, of someone who is so unhhip as to confuse Bob Dylan with Dylan Thomas. How is such a statement possible, and what does “culture” mean? In some contexts, culture is something you can get by learning about art, music, and literature. But in other contexts, culture is something that everyone already has; we all live in the “culture” of our everyday habits and customs. Out of the tangle of these two meanings, we get concepts like “cultural districts” in cities, “cultural relativism” about moral issues, and even “multiculturalism.” In this course, we’ll read a selection of novels related to modernism, a literary and artistic movement preoccupied with the difference between the two forms of life that “culture" can name—a life of intellectual refinement, and a life of organic connection to one’s community. Along the way, we’ll discuss notions of prestige, sophistication, the relation of religion to the arts, the cultural life of imperialism, and the role of education in forming and reflecting students’ cultural aspirations. Background readings from Matthew Arnold, Walter Pater, Raymond Williams, Pierre Bourdieu, and Francis Mulhern; novels by Oscar Wilde, E.M. Forster, James Joyce, Virginia Woolf, Evelyn Waugh, and V.S. Naipaul. Dean’s Teaching Fellowship course.
Instructor(s): R. Day
Area: Humanities
Writing Intensive.

AS.060.281. Criminal Characters: Law and Order in the Early Novel. 3 Credits.
Thieves, prostitutes, and murderers populate the early English novel. This course will examine the rise of the novel alongside the emergence of law enforcement and the legal profession in the eighteenth century. We will examine how the novel as a genre coalesces around characters that are placed in risky situations and the legal fictions that develop around them (forms such as testimony, confession, and the arguing of a case). This will require a focus on individual laws (such as the 1662 Poor Relief Act and the 1753 Hardwicke Marriage Act), on the psychologies of guilt and innocence, and on the formal literary challenges of representing transgression and justice. We will also examine critical interpretations of several of the major works, paying special attention to the way they address the primary text’s engagement with law and the legal system. Readings from Defoe, Fielding, Goldsmith, and Austen. Dean’s Teaching Fellowship course. Pre 1800 course
Instructor(s): S. Hershinow
Area: Humanities
Writing Intensive.
AS.060.282. Moral Philosophy and the Novel in Nineteenth-Century England. 3 Credits.
Can novels ask philosophical questions? What do literary narratives and moral arguments have to do with each other? Everyone who has read a novel recognizes that it is in part an expression of ideas: characters, narrators, authors, and so forth say and do things that express a way of thinking. In this course we’ll examine the connections between moral philosophy and literature in nineteenth-century England in a series of four units, each of which pairs a novelist and a philosopher. The novelists will be Jane Austen, Charles Dickens, George Eliot, and E.M. Forster; the major philosophers will include Edmund Burke, John Stuart Mill, Immanuel Kant, and G.E. Moore, and we’ll read excerpts from Jeremy Bentham, Ludwig Feuerbach, F.H. Bradley, and Henry Sigwick. Assignments will include reading quizzes, response papers, and a final essay with a research component. Dean’s Teaching Fellowship course. Pre 1800 course.
Instructor(s): P. Fessenbecker
Area: Humanities
Writing Intensive.

AS.060.283. Advertising and Modernism. 3 Credits.
To say that certain modernist authors were skeptical about the growing power of advertising would be an understatement. H.G. Wells described it as a form of “legalized lying,” while F. Scott Fitzgerald quipped that “its constructive contribution to humanity is exactly minus zero.” Such views on marketing were hardly uncommon, as many modernist authors saw advertising as an enemy to true artistic creation. The modernist response to this form of popular culture, however, was not uniformly hostile. Avant-garde artists, who rejected mainstream commercial values, often turned to newspaper ads and posters for the material that they would repurpose for their own work. In the stream of consciousness epic “Ulysses”, the protagonist works in advertising and his eye is often drawn to the notices and promotions that cover the streets of Dublin. Virginia Woolf even pauses her narrative to depict a fictional crowd of Londoners contemplating an airplane writing an ad in smoke letters. This course will explore the variety of stances toward advertising in the modernist period, as well as provide historical context. Novels include: “Sister Carrie”, “The Ambassadors”, “Mrs. Dalloway”, “Turnabout”, as well as selections from “Ulysses”. Critical sources include: Benjamin, Adorno, Williams, Moretti, Brown, and Butler.
Area: Humanities
Writing Intensive.

AS.060.290. Literary Theory. 3 Credits.
This course will provide a survey of many of the major theoretical positions that have been directly or indirectly influential for literary studies. We will read selections from the following: Russian Formalism (Propp, Shklovsky, Bakhtin), structuralism (Levi-Strauss, Barthes), deconstruction (Derrida, de Man), speech act theory (Austin, Butler), Marxism (Jameson), queer theory (Sedgwick, Miller), and distant reading (Moretti). Recommended Course Background: three courses in the English Department.
Instructor(s): F. Ferguson
Area: Humanities
Writing Intensive.

AS.060.301. Colonial Modernism and the Novel of Youth. 3 Credits.
Focusing on the period 1900-1940, this course examines coming-of-age novels by writers from around the British Empire, emphasizing connections between aesthetic innovation and accelerating social change.
Instructor(s): R. Higney
Area: Humanities
Writing Intensive.

AS.060.302. Literature of London. 3 Credits.
Ian Watt famously linked the rise of the novel with the rise of the city in his seminal work, The Rise of the Novel. This course will survey British literature from the late eighteenth through the early twentieth century that features the city of London. Students will consider how the city and urban life change over the course of the nineteenth century and how they transform literary depictions and understandings of selfhood and the social imagination. They will examine how nineteenth-century literature represents the space of the city and how these efforts to depict the city cause formal and stylistic innovations. How does the compressed space of the city and its intense stimuli affect characters’ sense of identity? Students will also consider the ways in which the city affects understandings of gender, class and race in these texts. The course will focus on the novel, but it will also include excerpts from newspapers, poetry and essays. Students will read Our Mutual Friend over the course of the semester in order to mimic the experience of nineteenth-century serial reading. Other readings will include Evelina, The Secret Agent, and A Study in Scarlet.
Instructor(s): J. Valdez
Area: Humanities
Writing Intensive.

AS.060.304. The Country House and the British Novel 1814-1910. 3 Credits.
In this course, students will read four of Shakespeare’s plays (Romeo and Juliet, Othello, Taming of the Shrew and A Midsummer Night’s Dream) alongside a movie adaptation of each that belongs to a genre rarely subjected to serious study: teen film. Participants will consider the costs and benefits of viewing the Shakespearean canon through the lens of teenage experience.
Instructor(s): C. Gannon
Area: Humanities
Writing Intensive.

AS.060.306. The Rise of the Novel. 3 Credits.
This course will look at the development of the novel form, from its earliest incarnations. We will pay special attention to questions of how changes in social, cultural, and economic context played a part in the growing popularity and relevance of the novel form. Authors will likely include Miguel de Cervantes, Daniel Defoe, Samuel Richardson, Henry Fielding, Jane Austen, and Henry James. [This course satisfies the pre-1800 requirement]
Instructor(s): J. Rosenthal
Area: Humanities
Writing Intensive.

AS.060.307. Training Writing Consulting. 1 Credit.
A one credit course for those undergrads who have been nominated as Writing Center tutors. Permission required.
Instructor(s): E. Steedley
Area: Humanities
Writing Intensive.
AS.060.308. The Novelty of the Novel. 3 Credits.
The English novel has been traditionally regarded as having originated in the eighteenth century, with the works of Defoe, Richardson, and Fielding. This view of the novel’s origins owes much to the influence of Ian Watt’s The Rise of the Novel (1957). Watt claims that the prose fiction written by these three authors is defined and distinguished from other varieties by its “formal realism” – a set of procedures that made the novel much more lifelike than picaresque tales, courtly novelas, or the romance. Watt’s view of the canon is now taken to be too restrictive, but his thesis concerning what was novel about the novel remains influential. In this course students will engage with two aspects of Watt’s argument that have been criticized by later critics but still retain some of their original force: the idea that the eighteenth-century prose fiction marks a break with the past and that the tradition emerging at that point has English origins. We will be testing these two theses by reading and contrasting older and newer forms of prose fiction from England, France, and Spain, comparing their formal procedures, and discussing how satisfactorily Watt accounts for them. We will also be reading critiques and defenses of Watt by critics including Michael McKeon, J. Paul Hunter, Margaret Anne Doody, and Nicholas Seager. Primary sources will include excerpts from Roger Boyle’s romance Parthenissa (1651) alongside Defoe’s Moll Flanders (1722); the picaresque tale Lazarillo de Tormes (1554) together with Fielding’s road epic Joseph Andrews (1742); and the conjugal drama of Madame de Lafayette’s La Princesse de Clèves (1678) together with Richardson’s treatment of a similar topic in Pamela (1740). As we read the primary sources we will be also reading the relevant chapters of The Rise of the Novel. By gaining a first-hand view of the actual changes in prose fiction students will be able to appreciate the force of Watt’s thesis as well as its limitations. Toward the end of the course they will also engage with the provocative final chapter of Watt’s book, which claims that the problems raised by formal realism as practiced by Richardson and Fielding are finally resolved in the work of Jane Austen. Sense and Sensibility should provide the testing ground for this thesis. Pre 1800 course. 
Instructor(s): R. Maioli dos Santos
Area: Humanities
Writing Intensive.

AS.060.309. Home and Wanderlust in Modernist Literature. 3 Credits.
This course will examine forms of wanderlust and tensions between rootedness in one’s own culture and a cosmopolitan orientation in Henry James, Joyce, Tagore, Hemingway, Isak Dinesen, and Hualing Nieh. 
Dean’s Teaching Fellowship course.
Instructor(s): N. Zhang
Area: Humanities
Writing Intensive.

AS.060.310. Work and Worth in American Literature. 3 Credits.
This course will engage contemporary discussions of economics, labor, and vocation with representations of people at work in the writings of Douglass, Melville, Hurston, Steinbeck, Frost, Yates, Springsteen, and others. Dean’s Teaching Fellowship Course
Instructor(s): E. Tempesta
Area: Humanities
Writing Intensive.

AS.060.311. On “Moral Insanity”: Self-Control in Victorian Philosophy, Psychology, and Fiction. 3 Credits.
Standard utilitarianism, the dominant philosophical account of moral agency in the Victorian period, has a surprisingly unsophisticated account of self-control: both Jeremy Bentham and John Stuart Mill thought it was relatively straightforward, insofar as agents reliably pursued whatever end appeared to promise the greatest gain in happiness with little psychic effort. But other forms of intellectual life in the period—the now-forgotten “Intuitionist” school, the pre-Freudian psychologists, and perhaps most importantly, an important series of Victorian novelists—recognized that agency was much more complex, and tried to work through the problem that J.C. Prichard called “moral insanity.” Conceiving it as a situation where agents cannot for some reason pursue their own reflectively endorsed goals, these authors developed a variety of richly complex accounts of and treatments for the loss of self-control. In this class, we are going to explore those accounts at some length. To start with the utilitarian model as a backdrop to the more complex accounts, we will read selections from Jeremy Bentham and John Stuart Mill in which they lay out their pleasure/pain account of agency, and then work through a set of theoretical materials for use throughout the course. First, we’ll examine the intuitionist views of agency from William Whewell and John Grote, who held that moral action essentially required mastering oneself in such a way as to perceive and act upon moral intuitions; then, we’ll turn to analyses from Prichard, Forbes Winslow, Henry Mausley, and other early forerunners in the developing field of psychology, and situate these arguments within the philosophical context. With this theoretical frame in place, we will spend the bulk of the course reading a series of novels that address the question of self-control. Beginning with Jane Austen and Charlotte Brontë, we’ll consider the ways in which these novels represent the relationship between desire, reflection, and gender. Turning to George Eliot’s Romola and Anthony Trollope’s Can You Forgive Her?, we’ll consider the way Eliot and Trollope analyze the nature of practical rationality. Finally, we’ll conclude with two important challenges to the belief in the moral value of self-control, in Thomas Hardy’s Tess of the d’Urbervilles and Oscar Wilde’s The Picture of Dorian Gray.
Instructor(s): P. Fessenbecker
Area: Humanities
Writing Intensive.
AS.060.312. Literature of the Gray Zone: The Holocaust and Its Shadow. 3 Credits.
Primo Levi’s well-known essay “The Gray Zone” describes complex states of complicity and moral erosion between the categories of “victims,” “perpetrators,” and “bystanders” during and after the Holocaust. Literature written at the time or in the immediate aftermath, whether memoir, commentary, or fiction, contains many illustrative examples, but even more have arisen at one or another remove from the events, as later generations have confronted an atrocity frequently taken to be historically and morally unique. How did the Holocaust become a touchstone for both extremities of human behavior and problems of representation? When did the Holocaust become available to literature or to the once unthinkable strategies of satire, post-modernism, and even pornography, and can these strategies be considered examples of “the gray zone”? The course will deal with the testimonies of perpetrators such as Rudolf Höss (commandant of Auschwitz) and historical documents setting forth plans for genocide; with memoirs of prisoners such as Filip Müller forced into participation in the Holocaust; and more particularly with literary depictions of life in “the gray zone.” The sequence of readings will be organized mainly around literary texts, but these will be paired, sometimes in two-week sequences, with historical and critical materials that take up the problem of complicity through various perspectives: the role of Jewish leaders during the Holocaust; attempts to fictionalize extremities of evil (e.g., Hitler); the aestheticizing of atrocity; the moral responsibility of bystanders; and the extension of genocidal paradigms to other dimensions such as slavery and animal rights. Texts to be studied (mostly, though not exclusively, written first in English) may include: Primo Levi, The Drowned and the Saved; Rudolph Hoess, Commandant of Auschwitz; Tadeusz Borowski, This Way to the Gas, Ladies and Gentlemen; George Steiner, The Portage to San Cristobal of A. H.; Leslie Epstein King of the Jews; Sylvia Plath, selected poems; Philip Roth, The Plot against America; D. M. Thomas, The White Hotel or Pictures At an Exhibition; Caryl Phillips, The Nature of Blood; and J. M. Coetzee Elizabeth Costello.
Instructor(s): E. Sundquist
Area: Humanities
Writing Intensive.

AS.060.313. Dialog of Forms: The Newspaper and the Novel in the Nineteenth Century. 3 Credits.
This course examines the rise and professionalization of print journalism and its formal and thematic interactions with the nineteenth-century British novel.
Instructor(s): J. Valdez
Area: Humanities
Writing Intensive.

AS.060.315. Literatures of the American West. 3 Credits.
Instructor(s): H. Leach
Area: Humanities
Writing Intensive.

AS.060.317. Time Well Wasted: Reading Fiction in the 18th Century. 3 Credits.
Is reading fiction just escapism? Or can novels speak to us about real life? We will discuss this question by reading classic works by Defoe, Swift, Fielding, and Sterne. Dean’s Teaching Fellowship Course. Pre 1800 course
Instructor(s): R. Maioli dos Santos
Area: Humanities
Writing Intensive.

AS.060.318. The Theology of Narrative. 3 Credits.
Everything happens for a reason. “I guess it wasn’t meant to be.” People often impose a narrative logic on life events by reference--however attenuated--to a transcendent order of meaning. This course asks two basic questions: How do theological concepts such as God’s omniscience, Providence, predestination, and prophecy get translated into particular narrative structures? How does narrative experimentation function as a critique of traditional theological viewpoints, particularly around the question of how divine agency is related to the existence of evil? Texts may include: 'The Book of Job' (4th century B.C.E), Voltaire’s "Candide" (1759), Olaudah Equiano’s "Slave Narrative" (1789), Herman Melville’s "Moby-Dick" (1851), Rebecca Harding Davis’s "Life in the Iron-Mills" (1861), James Agee’s "Let Us Now Praise Famous Men" (1941), and Scarlett Thomas’s "Our Tragic Universe" (2010). Recommended Course Background: AS.060.107, a lecture course (200-level) in the English department, or instructor approval.
Instructor(s): J. Hickman
Area: Humanities
Writing Intensive.

AS.060.319. Shakespeare’s Rome. 3 Credits.
This course will examine the plays and poems of Shakespeare inspired by ancient Rome. A strong emphasis will be placed on the analysis of relevant scholarly articles. Pre-1800’s course. Recommended Course Background: one English course.
Area: Humanities
Writing Intensive.

AS.060.320. Slave Narratives and Neo-Slave Narratives. 3 Credits.
This course will offer a critical and historical understanding of slave narratives. The course will also consider the ways in which neo-slave narratives adopt and transgress their literary-historical models, and to what effects. Texts under consideration may include Olaudah Equiano, ‘The Interesting Narrative in the Life of Olaudah Equiano’; Mary Prince, ‘The History of Mary Prince: A West Indian Slave’; Frederick Douglass, ‘Narrative of the Life of Frederick Douglass’; Harriet Jacobs; ‘Incidents in the Life of a Slave Girl’; Charles Johnson, ‘Oxherding Tale’; Ishmael Reed, ‘Flight to Canada’, Gayl Jones, ‘Corregidora’; Toni Morrison, ‘Beloved’, and Octavia Butler, ‘Kindred’.
Instructor(s): M. Thompson
Area: Humanities
Writing Intensive.
AS.060.321. Victorian Poetry. 3 Credits.
In this class, we're going to briefly survey the major poets of the Victorian era: Alfred, Lord Tennyson, Robert and Elizabeth Barrett Browning, Dante Gabriel Rossetti and his sister Christina, Matthew Arnold, George Meredith, and others. Moreover, we'll try to situate them in the social, political, and intellectual contexts that gave rise to their works, and investigate the questions that stimulated them and which their works address: we will, for instance, follow Arnold in thinking about the place of religion in the modern world, Meredith in thinking about the nature of moral egoism, and Elizabeth Barrett Browning in recovering the voices of oppressed classes. We'll also try to address the various formal innovations of poetry in the Victorian era, attending to—for example— Tennyson's complex re-imagimation of the verse of the Arthurian legends and Robert Browning's development of sophisticated forms of irony. Specific poems to be studied include Tennyson's "Ulysses" and "The Lady of Shalott," George Meredith's "Modern Love," and Christina Rossetti's "Goblin Market."
Instructor(s): P. Fessenbecker
Area: Humanities
Writing Intensive.

AS.060.322. Heart and Science: Forms of Knowledge in 19th Century Literature. 3 Credits.
This course focuses on science's influence on nineteenth-century British literature, exploring how literature was thought to collaborate with scientific discoveries, but also tracing their gradual separation into distinct disciplines. Dean's Teaching Fellowship Course
Instructor(s): E. Cohn
Area: Humanities
Writing Intensive.

AS.060.323. Modern British Poetry. 3 Credits.
In this course, students will consider the emergence and development of modern British poetry. Beginning with Hopkins and Hardy, two of the forebears of modernist literature, students will read and discuss the war poems of Owen and Sassoon before turning to major modernist poets like Eliot, Pound, and Auden. By reading pertinent critical pieces by and biographical information about these poets, students will acquire an understanding of modernism's concern with form, its interest in experimentation, and its navigation of both tradition and modernity. Over the course of the semester, students will be asked to write three five-to-seven-page essays on the works previously covered in class.
Instructor(s): E. Steedley
Area: Humanities
Writing Intensive.

AS.060.324. A Literary Decade: Britain between 1789 and 1799. 3 Credits.
The course will particularly focus on how various writings of the decade involved conceiving of literature as what Wordsworth called "the history or science of feeling." Readings will include Rousseau's 'Confessions', selections from Wordsworth poetry, and two Gothic novels (Radcliffe's 'Mysteries of Udolpho' and Godwin's 'Caleb Williams'). Pre- 1800 course.
Instructor(s): F. Ferguson
Area: Humanities
Writing Intensive.

AS.060.325. Renaissance Poetry. 3 Credits.
During the Renaissance, England experienced a flowering of the arts and sciences greatly inspired by the discovery of new lands and peoples, on the one hand, and the rediscovery of Classical texts in literature, history and philosophy, on the other. In this survey of Renaissance poetry, we will consider the ways in which poets of the period variously negotiate the creative challenge of reconciling the old with the new. Pre 1800 course
Instructor(s): D. Hershinow
Area: Humanities
Writing Intensive.

AS.060.326. Spectral Evidence. 3 Credits.
Rising to its greatest prominence during the 1692 Salem Witch Trials, "spectral evidence" refers to a category of evidence that involves supernatural claims--dreams, visions, etc. Even in 1692 within the largely homogeneous Euro-American Puritan community, the category raised profound questions about what should count as evidence in legal settings, and, more broadly, about the ontological status of the supernatural--to what extent are certain experiences of the supernatural mediated by private subjectivity and thus difficult to transmit or even illegible in the public sphere? These questions only intensify in cross-cultural contexts like the colonial Americas and postcolonial Australia and South Africa and often get reconfigured into debates about the limits of cultural relativism. This course will examine historical, literary, and filmic sites at which the question of "spectral evidence" comes into play. Texts may include: documents pertaining to the Salem Witch trials; Inquisition records; the novels of Charles Brockden Brown; Nathaniel Hawthorne, "The Scarlet Letter" and other fiction; Edgar Allan Poe, "The Tell-Tale Heart," "The Pit and the Pendulum," and other fiction; the spiritualist medium Fox sisters' confessions; Mark Twain, "Personal Recollections of Joan of Arc"; Arthur Miller, "The Crucible"; Peter Weir, dir., The Last Wave; Gavin Hood, dir., A Reasonable Man; Scott Derrickson, dir., The Exorcism of Emily Rose. Recommended Courses Background: AS.060.107, 200-level English course, or instructor approval.
Instructor(s): J. Hickman
Area: Humanities
Writing Intensive.
AS.060.327. Best Sellers in the Early Nineteenth Century: Sir Walter Scott, Lord Byron, and Jane Austen. 3 Credits.
Sir Walter Scott and Lord Byron were the best-selling authors of their day by a significant margin. In this course, we'll attempt to come to terms with their unprecedented success, which was felt within the business of the publishing industry as much as it was in the minds of their fellow writers. Readings include Scott's poems set in Scotland's legendary past, Byron's scandalous and heroic poems (including his masterpiece, Don Juan), as well as a novel by their less-popular contemporary, Jane Austen, whose formally elegant novels must be understood as drawing on and competing with the works of her age's most dominant literary figures. Additionally, we'll place a strong emphasis on understanding how the workings of the publishing industry affected not only the habits of reading, but also of writing, during this crucial period in literary history. Secondary readings will help to situate the authors and primary texts in their historical and literary context, and provide practical tools for literary analysis. Assignments will include reading quizzes, response papers, and three longer papers. Required Texts: Walter Scott, The Poetical Works of Walter Scott (Wildside Press) Walter Scott, Waverley (Broadview) Lord Byron, The Major Works (Oxford) Jane Austen, Persuasion (Oxford)
Instructor(s): N. Bujak
Area: Humanities
Writing Intensive.

AS.060.328. Restoration and 18th Century Literature. 3 Credits.
This course is a survey of the major authors and genres in English from 1660-1800. Topics include the rise of the novel, politics and satire, gender and women writers, landscape and ecological consciousness, philosophy, science and literature.
Prerequisites: AS.060.107
Instructor(s): J. Kramnick
Area: Humanities
Writing Intensive.

AS.060.329. Prophecy after Science. 3 Credits.
Prophets and their prophecies are everywhere: whether preached by evangelical visionaries of Rapture, opined by primetime sportswriters, or sold at hourly rates by countless fortunetellers and astrologers. Our dizzying era, predicated economically, technologically, and politically on objective methods of prediction, comfortably accommodates and even welcomes pre-scientific, prophetic modes of futurity. We look up our horoscopes on our smartphones. How did we come to balance these futures so blithely? Do we - and should we - think of these modes as continuous or separate, complementary or conflicting? This course explores the history of prophecy, from ancient Greek and Judaic sources to current intimations of technological singularity and ecological doom, with a focus on the effect of the rise of science in shaping the course of prophetic writings. The majority of texts in this course come from the literature of 1600-1800 - centuries that witnessed the emergence of our modern scientific disciplines, and the recasting of prophecy in terms of the human imagination.
Instructor(s): W. Miller
Area: Humanities
Writing Intensive.

AS.060.330. The Contemporary Novel. 3 Credits.
This course will survey a variety of novels written since 2000, from literary novels to best-sellers, both in English and in translation (into English). We'll pay attention to formal and aesthetic questions -- what counts as a good story, at this point in history? -- and we'll hone our skills in recognizing narrative patterns and motifs across different fictional styles. Authors likely to be considered include Arundhati Roy, Junot Díaz, Roberto Bolano, Muriel Barbery, Marlene van Niekerke, David Mitchell, and Amitav Ghosh.
Instructor(s): C. Nealon
Area: Humanities
Writing Intensive.

AS.060.331. Poetry and Perfect Worlds. 3 Credits.
A seminar exploring poetic representations of ideal realms. Beginning with classical pastorals, we will move on to medieval and Renaissance arcadies, Romantic geographies, modernist utopias, and the ecopoetics and necropastoral of the twenty-first century. We will consider in detail what makes a place Edenic or utopian and how the fabrication of an imaginary world relates to the construction of a poetic text. Writers studied may include Theocritus, Virgil, Chaucer, Spenser, Milton, Shelley, Tennyson, T. S. Eliot, W. H. Auden, Lisa Robertson, and Juliana Spahr.
Instructor(s): D. Mao
Area: Humanities
Writing Intensive.

AS.060.332. Jewish American Fiction. 3 Credits.
This course will take up the development of Jewish American fiction over the course of the twentieth century through an examination of major authors and trends. Topics and works likely to be assigned will include: the life of the mind: Saul Bellow, “Herzog”; and Rebecca Goldstein, “The Mind-Body Problem”; immigration: Anzia Yezierska, “Bread Givers”, and Henry Roth, “Call It Sleep”; and black-Jewish relations: Philip Roth, “The Human Stain”; Lore Segal, “Her First American”. Cross-listed with Jewish Studies.
Instructor(s): E. Sundquist
Area: Humanities
Writing Intensive.

AS.060.333. American Jewish Literature. 3 Credits.
How did eighteenth-century writers respond to the culture of enlightenment? The English novel will be our primary focus, though some poetry, drama or autobiography will be included. Authors may include Swift, Pope, Defoe, Manley, Richardson, Equiano, Inchbald, Brown, Godwin.
Instructor(s): A. Wexler
Area: Humanities
Writing Intensive.
AS.060.334. Oaths, Pledges, Promises and Pacts: Literature and Obligation. 3 Credits.

Through readings of Scripture, medieval and early modern drama and prose fiction, and modern political theory and environmental writing, this course explores the complex and overlapping status of oaths, pledges, promises, pacts, and contracts. Starting with an examination of speech act theory, this upper division seminar will consider a range of literary "scenes of obligation" in which verbal promises or written contracts bind persons together. We will look at how promises and contracts mediate relationships between humanity and inhuman forces (pledges to God, pacts with the Devil), how they consolidate bonds between human beings (business contracts, marriage contracts), and how they are fulfilled, broken, or re-negotiated. Possible texts include: J. L. Austin, "How to Do Things with Words"; John Searle, "Speech Acts"; Anon., "The Building of the Ark", "The Flood" (York Corpus Christi Plays); Anon., "Arden of Faversham"; Christopher Marlowe, "Doctor Faustus"; William Shakespeare, "The Merchant of Venice"; Margaret Cavendish, "The Contract"; and chapters from Jean Jacques Rousseau, "The Social Contract"; Carole Pateman, "The Sexual Contract"; and Michel Serres, "The Natural Contract". Pre 1800 course.

Instructor(s): A. Daniel
Area: Humanities
Writing Intensive.

AS.060.336. Scribbling Women: Female Authorship in Nineteenth-Century America. 3 Credits.

This course will introduce students to a range of texts by women in nineteenth-century America, with a particular focus on how these authors conceive of the relation between gender and the work of writing. We will consider why these authors write, how they understand the importance (or unimportance) of literary endeavor, whom they write for, how they present themselves to their audiences, and whether and how they suggest their gender authorizes or limits their authorial scope.

Instructor(s): C. Ellis
Area: Humanities
Writing Intensive.

AS.060.337. James Joyce. 3 Credits.

A seminar covering the oeuvre of James Joyce, including but not limited to Dubliners, A Portrait of the Artist as a Young Man, Ulysses, and parts of Finnegans Wake. Selected readings in other writers and in relevant historiography; some attention to Joyce criticism.

Instructor(s): D. Mao; E. Sundquist; J. Hickman; M. Thompson
Area: Humanities
Writing Intensive.

AS.060.338. Trauma, Melancholia, and Ethnic Identity in American Literature. 3 Credits.

This seminar employs the psychoanalytic concepts of trauma and melancholia to analyze a selection of American literary texts in light of ethnic identity. Writers include Freud, Momaday, Wheatley, Faulkner, and Spiegelman.

Area: Humanities
Writing Intensive.

AS.060.340. The Literature of Atlantic Slavery. 3 Credits.

This seminar will trace the historical development of the slavery debate in the Atlantic world through examination of key texts from a host of genres and locations—Quaker religious tracts, political documents like the Haitian Declaration of Independence, Cuban antislavery novels, slave narratives, and "classics" of American literature like Melville's Benito Cereno. We will consider how the institution of Atlantic slavery was variously represented, justified, and criticized, discovering in the process the deep structures of modern slavery discourse. Texts may include: Aphra Behn, "Oroonoko"; John Woolman's "Journal"; Robert Wedderburn, "The Horrors of Slavery and Other Writings"; Gertrudis Gomez de Avellaneda, "Sаб"; Frederick Douglass, "My Bondage and My Freedom"; Herman Melville, "Benito Cereno"; Harriet Beecher Stowe, "Dred"; Antonio Castro Alves, "The Slaves".

Instructor(s): J. Hickman
Area: Humanities
Writing Intensive.

AS.060.341. Freud, Nietzsche, Marx. 3 Credits.

Readings in major works of three thinkers who established the foundations for twentieth-century theory. We will consider all three as extraordinary writers whose rhetorical and narrative strategies are crucial to their intellectual projects. Recommended Courses Background: one 300-level English seminar.

Area: Humanities
Writing Intensive.

AS.060.342. Lyric Poetry from Skelton to Marvell. 3 Credits.

This course charts two hundred years in the development of the English lyric. Authors include Skelton, Wyatt, Sidney, Shakespeare, Spenser, Campion, Donne, Jonson, Herrick, Herbert, Crashaw, Wroth, Vaughn and Marvell. Pre-1800's course.

Area: Humanities
Writing Intensive.

AS.060.343. Milton and Liberty: Public and Private. 3 Credits.

This course examines John Milton's commitment to liberty in its many varieties, both public and private, as articulated in his early prose writings and as imagined in his poetic works. Dean's Teaching Fellowship Course. Pre 1800 course.

Instructor(s): R. Buckham
Area: Humanities
Writing Intensive.

AS.060.344. Crossing the Literary Color Line. 3 Credits.

Turning to the early to mid-twentieth century, this course will examine the effect of and meaning behind writers who defied literary and social expectation and wrote novels with protagonists and secondary characters whose racial identity differed from the authors'.

Area: Humanities
Writing Intensive.
AS.060.345. Mapping Victorian England. 3 Credits.
The landscape of England changed dramatically during the course of the nineteenth-century, from the unprecedented expansion of the British Empire and the rapid growth of cities and urban environments, to the increasing psychological investment in more confined spaces like the home. In this course, we’ll explore how Victorian literature “maps” these various spaces and, perhaps more importantly, the connections between them. The bulk of our reading will be novels by authors such as Charles Dickens, Elizabeth Gaskell, George Eliot, Anthony Trollope, Thomas Hardy, and Rudyard Kipling, though we’ll also turn to poems, non-fiction prose, and short theoretical readings to enrich our understanding of how Victorian writers attempted to represent the spatial, social, and economic geography of their nation. In addition to examining the “horizontal” connections drawn by these novels—between, for example, the country and the city, the colonies and the capital, the home and the nation as a whole—we’ll also explore how these novelists draw on intellectual developments like the emerging Darwinian worldview and incorporate what we might call “vertical” mapping to understand how the past shapes the present. Throughout, we’ll pay careful attention to how these writers represent the specificity of place and investigate the influence of environment on character and personal development.
Instructor(s): A. Grener
Area: Humanities
Writing Intensive.

AS.060.346. Major British Authors: George Eliot. 3 Credits.
In this course we will read the major novels of George Eliot, one of the most significant writers in the history of British fiction. Her novels addressed a number of compelling moral and social issues through powerful narratives about fallen women, disappointed love, tense family dramas, and individual struggles to find meaningful vocation. We will read the works carefully, examining their formal features in relation to philosophical, social, and historical context. To read Eliot is necessarily to enter into a rich engagement with nineteenth-century culture and thought, and in order to further our understanding of her oeuvre, we will read a number of key critical appraisals of individual novels, as well as some of Eliot’s own essays on various topics. Novels will include “Adam Bede”, “The Mill on the Floss”, “Felix Holt”, “Middlemarch”, and “Daniel Deronda”.
Instructor(s): A. Anderson
Area: Humanities
Writing Intensive.

AS.060.347. American Bibles. 3 Credits.
This course will examine texts drawn from across the Americas—from Mather’s Magnalia Christi Americana to Melville’s Moby-Dick to Euclides da Cunha’s Os Sertões (Rebellion in the Backlands) to Kushner’s Angels in America—that are fundamentally biblical in their inspirations, aspirations, proportions, and allusions. We will consider these texts’ attempts, in the face of globalizing and secularizing forces like Atlantic slavery and German higher criticism, to affirm, undermine, appropriate, and redirect the authority of the ur-canonical text. Recommended Course Background: AS.060.107 or lecture course in English department.
Prerequisites: AS.060.107 or a lecture course in the English department.
Instructor(s): J. Hickman
Area: Humanities
Writing Intensive.

AS.060.348. English Literary Culture After 1945. 3 Credits.
This course will introduce students to British writing (poetry, drama, novel) in the decades after the second World War, focusing on how social changes helped transform literature in the period.
Area: Humanities
Writing Intensive.

AS.060.349. Modern Drama. 3 Credits.
A survey of works by major modern playwrights. Ibsen, Chekhov, Pirandello, Beckett, Genet, Brecht, Pinter, Albee, Wilson, and others.
Recommended Course Background: AS.060.107
Prerequisites: AS.060.107
Instructor(s): R. Halpern
Area: Humanities
Writing Intensive.

AS.060.350. Literature by Other Means: Experimental and Conceptual Fiction and Poetry. 3 Credits.
This course will introduce students to experimental, conceptual, and constraint-generated literature. In some cases, the texts we will read were created through the application of some particular premise, constraint, or rule-governed system. In other cases, practices of appropriation, creative re-use, or sampling were involved in the generation of textual material (sometimes subjected to editing and transformation, sometimes presented “as is”). What happens to literary meaning, genre identification, and the author/reader contract under these conditions? Can an experiment be evaluated as a success or failure as literature? What’s so “conceptual” about this practice, anyway? And why are the results- often typecast as difficult or resistant to understanding- frequently so funny? In search of answers, we will read widely in experimental and conceptual literature and in the manifestos and critical analyses that surround this work, and we will look at the overlap between experimental and avant-garde literary movements and concurrent processes of “dematerialization” in play within the related domain of the visual arts. Finally, we will consider the importance of digital tools, search engines, and databases in the construction of experimental literature at the present time. Possible authors/texts include Raymond Queneau “Exercises in Style”, Raymond Roussel “How I Wrote Certain of My Books”, Georges Perec “A Void”, Harry Matthews “Oulipo Compendium”, Walter Abish “Alphabetical Africa”, Marjorie Perloff “Unoriginal Genius”, William S. Burroughs “The Cut-Up Method”, Charles Bernstein, “The L=A=N=G=U=A=G=E Book”, Vanessa Place “Notes on Conceptualisms”, Kenneth Goldsmith “The Weather”, Gary Sivan “The Flarf Files”, Aaron Kunin “The Sore Throat”, Christian Bok “Eunoia”, and David Trinidad and D. A Powell’s “By Myself, An Autobiography”.
Instructor(s): R. Halpern
Area: Humanities
Writing Intensive.
AS.060.351. The Cosmic Race: Cosmopolitanism and Theories of American Culture. 3 Credits.
How do we make sense of transnational conceptions of American nationalities, both of the U.S. and “other” American cultures? What’s at stake in familiar notions of the U.S. as a “melting-pot,” “a teeming nation of nations,” or in Latin American celebrations of mestizaje? Do they speak to noble ideals, empirical realities, or imperial ambitions? We will follow the formation of “America” as an idea, a transcendent point of reference in philosophical and theological discourses, and consider how a host of writers, from Crevecoeur and Paine to Henry James, Jean Toomer, and José Vasconcelos, have negotiated the universal and the particular in their utopian and messianic visions of American cultures.
Area: Humanities
Writing Intensive.

AS.060.352. Whitman, Frost, Stevens. 3 Credits.
This course will examine the way in which the body, nature, and the imagination are developed as central tropes in the poetry of Whitman, Frost, and Stevens. Recommended Course Background: at least two introductory literature courses.
Instructor(s): S. Cameron
Area: Humanities
Writing Intensive.

AS.060.353. Passing and Identity in American Culture. 3 Credits.
This course will take up the subject of passing from a variety of different identity perspectives – race, class, gender, and sexuality. Through both early to mid-twentieth century films and novels, we will examine how passing functioned as both an experience and symbol that worked to challenge privilege and undermine power structures.
Instructor(s): S. Mott
Area: Humanities

AS.060.354. Marlowe and Shakespeare’s History Plays. 3 Credits.
The first folio of Shakespeare’s works groups his plays into three categories: “Comedies,” “Tragedies,” and “Histories.” This course will consider what a Renaissance history play was. What are the consequences of basing literature on real historical events? How do the ways in history has been dramatized on stage relate to renaissance understandings of history and to how we understand history today? We will read all ten of the plays classed as Histories in the Folio, along with two other Shakespeare plays based on British historical chronicles (King Lear and Cymbeline) and Christopher Marlowe’s Edward II. We will also look at the chronicles and histories that served as sources for the playwrights, and theoretical discussions of the purpose and nature of history and literature from the early modern period. Pre 1800 course
Instructor(s): M. Vinter
Area: Humanities
Writing Intensive.

AS.060.355. Postmodern American Fiction. 3 Credits.
This seminar is a survey of so-called “postmodern” American fiction. Authors to be considered include Thomas Pynchon, Don DeLillo, Kathy Acker, Ursula LeGuin, William Gibson, Oscar Zeta Acosta, and Denis Johnson.
Instructor(s): C. Nealon
Area: Humanities
Writing Intensive.

AS.060.356. Empire’s Fiction and its Collapse: Colonial and Postcolonial Novels in Dialogue. 3 Credits.
Instructor(s): A. Wexler
Area: Humanities
Writing Intensive.

AS.060.357. The Novels of Jane Austen. 3 Credits.
An intensive study of Austen’s six major novels, read in their literary and historical context.
Instructor(s): J. Kramnick
Area: Humanities
Writing Intensive.

AS.060.358. Victorian Realisms. 3 Credits.
Instructor(s): J. Rosenthal
Area: Humanities
Writing Intensive.

AS.060.359. Traveling Literature in Africa and the African Diaspora. 3 Credits.
Instructor(s): O. Ibironke
Area: Humanities
Writing Intensive.

AS.060.360. Jane Austen. 3 Credits.
All of Austen’s completed novels, as well as a selection of her letters. We will examine both her influence on the novel form, and her work’s relation with her social context. We will also consider why Austen has such unprecedented cultural authority today.
Instructor(s): J. Rosenthal
Area: Humanities
Writing Intensive.

AS.060.361. Literature, War, Trauma. 3 Credits.
With a focus on the post-World War II period, a world redefined by the cataclysmic events of the Holocaust and the atomic bombing of Hiroshima and Nagasaki (as well as the more widespread strategic aerial bombing of civilian targets in Europe and Japan), the course will consider the nexus of literature, war, and trauma across a range of modern works in English, supplemented by some works in translation. What does it mean to live in the shadow of the Holocaust and the ever-present threat of nuclear war? How can annihilation on such a scale be accommodated to historical, theological, and ethical understanding? What is the role of the imagination in addressing such questions? What if the war had had a different outcome? We will investigate the consequences for literature as it attempted to address such questions in fiction, memoir, and commentary. In addition to a range of historical and theoretical readings, we will concentrate on literary works of several kinds: as a point of departure a few primary works by figures such as Primo Levi “The Drowned and the Saved” and John Hersey “Hiroshima”; fictional and non-fictional ruminations on the war’s legacy by figures such as Kurt Vonnegut “Slaughterhouse Five”, D. M. Thomas “The White Hotel”, Msuji Ibuse “Black Rain”, and W. G. Sebald “On the Natural History of Destruction”; counterfactual narratives about the world that might have been, had the Axis powers prevailed, by figures such as Philip K. Dick “The Man in the High Castle”, Ira Levin “The Boys from Brazil”, Philip Roth “The Plot against America”, and Michael Chabon “The Yiddish Policeman’s Union”; and works in which the impact of catastrophic destruction is absorbed into other cultural arenas by figures such as Toni Morrison “Beloved”, Don DeLillo “White Noise”, and J. M. Coetzee “Elizabeth Costello”. Readings are tentative and may be modified. Requirements: class participation, short writing exercises, and two longer papers.
Instructor(s): E. Sundquist
Area: Humanities
Writing Intensive.
AS.060.362. Nature’s Nation: American Nature in Literature and Film. 3 Credits.
Instructor(s): H. Leach
Area: Humanities
Writing Intensive.

AS.060.363. Henry James. 3 Credits.
A reading of the major novels. Recommended Course Background: AS.060.107 or two lower level literature courses.
Instructor(s): S. Cameron
Area: Humanities
Writing Intensive.

AS.060.364. The Un-Christian Renaissance. 3 Credits.
Instructor(s): A. Daniel
Area: Humanities
Writing Intensive.

AS.060.365. Worlds of Postwar Fiction. 3 Credits.
Instructor(s): D. Mao
Area: Humanities
Writing Intensive.

AS.060.366. Life Sciences in the American Renaissance. 3 Credits.
This course considers works by several major authors of the period known as the American Renaissance, examining the ways in which these literary texts engage with contemporary scientific ideas about life. Recommended Course Background: two English courses or permission of the instructor.
Area: Humanities
Writing Intensive.

AS.060.367. Emerson, Thoreau, Poe. 3 Credits.
We shall examine what "divinity," "nature," "Being in general" and "personal identity" differently mean in the writings of Ralph Waldo Emerson, Henry Thoreau, and Edgar Allan Poe, and consider the genres (essay, excursion, home-cosmography, tale, and treatise) in which these authors write. Finally, taking seriously Thoreau’s question –"Why do precisely these objects we behold make a world?"—we’ll ask how these nineteenth-century American authors construct worlds out of their sustained visions of the intuitive (Emerson), the natural (Thoreau), and the perilous (Poe). Junior/Senior seminar. Recommended Course Background: AS.060.107 or two lower level literature courses.
Instructor(s): S. Cameron
Area: Humanities
Writing Intensive.

AS.060.369. The Harlem Renaissance. 3 Credits.
Instructor(s): S. Mott
Area: Humanities
Writing Intensive.

AS.060.370. Black History and the Fictive Imagination. 3 Credits.
In this course, we will turn our attention to U.S. and Caribbean black writers who used fiction to address, or sometimes redress, significant historical events and moments. Alongside novels, we will read more formal histories as a way to explore how fiction writers creatively weighed in on historical debates as diverse as slavery and its legacies, the Civil Rights Movement, black power, communism, and anti-colonial struggles. Some of the writers we will consider include: Alice Walker, Edwidge Danticat, Charles Johnson, Gayl Jones, Ann Petry, Michelle Cliff, and Richard Wright.
Instructor(s): S. Mott
Area: Humanities
Writing Intensive.

AS.060.371. Major American Authors: Philip Roth. 3 Credits.
Over the course of his long career Philip Roth has struck a precarious balance between identification as a Jewish American novelist and insistence that his art escapes such ethnic enclosures. This tension lies at the heart of his work, as indeed some would argue it lies at the heart of the American Jewish experience of the twentieth century. Having emerged as a decidedly rebellious figure who shocked the Jewish community and the nation at large in the 1950s and 60s, Roth has written more than twenty-five novels exploring issues that range from conflicts over assimilation to the roles of the Holocaust and Israel in American Jewish life to the countercultural turbulence of the 1960s to the identity politics of the 1990s. Roth has reveled in forms of fictive autobiography—"counter-lives," "counter-plots," and counterfactual histories—that have enlarged the scope of fiction while still grappling with the tensions and dangers of modern life. Works to be read include: "Goodbye, Columbus"; "Portnoy’s Complaint"; "Operation Shylock"; "American Pastoral"; "The Ghost Writer"; "The Anatomy Lesson"; "The Plot Against America"; "The Human Stain"; "The Facts"; "The Counterlife"; "Sabbath’s Theater"; and "Nemesis". Requirements: two 8-10 page papers, a class presentation, and participation in discussion.
Instructor(s): E. Sundquist
Area: Humanities
Writing Intensive.

AS.060.372. Melville, Poe, Hawthorne. 3 Credits.
We will read major fiction by Poe, Melville, and Hawthorne, and consider how conceptions of identity are treated as psychological, philosophical, and historical problems in the writings of these authors. We will also be concerned with the formal inventions that accompany these mid-nineteenth century American investigations of personal identity, and with topics such as gothic horror; divinity; and the status of explanation. Prerequisites: Prereq: AS.060.107 OR one lower level English course.
Instructor(s): S. Cameron
Area: Humanities
Writing Intensive.

AS.060.373. Victorian Poetry. 3 Credits.
Instructor(s): E. Cohn
Area: Humanities
Writing Intensive.
AS.060.374. Topics in Modern Literature: The Avant-Garde. 3 Credits.
This course considers the writings of avant-garde artists of the first half of the twentieth century. Paying special attention to the manifestos of movements in art such as cubism, futurism, dada and surrealism, the course then links developments in the plastic arts to those in literature.
Area: Humanities
Writing Intensive.

AS.060.375. Literature of the Holocaust. 3 Credits.
The course will focus on reactions to, and representations of, the Holocaust in European, Israeli, and American literature. In moving from the initial response of eyewitness testimony, through the emergence of fiction as one means to test the adequacy of historical accounts and memoirs, and on to more recent reflections on the problem of adequately “remembering” the event, we will consider how the Nazi genocide has entered into world consciousness. What does it mean to have an artistic or aesthetic response to such an event? Why has the Holocaust assumed such a significant role in contemporary life that there are entire genres of literature and film devoted to it? We will also look at some more contemporary writers whose works deal indirectly with the after-effects of the Holocaust. Readings may include: Levi, Survival in Auschwitz; Borowski, This Way for the Gas, Ladies and Gentlemen; Delbo, Auschwitz and After; Kosinski, The Painted Bird; Grossman, See Under: Love; Ozick, The Shawl; Epstein, King of the Jews; Roth, The Plot against America; Appelfeld, Baddenheim 1939; Coetzee, Elizabeth Costello; Phillips, The Nature of Blood. Cross-listed with Jewish Studies.
Instructor(s): E. Sundquist
Area: Humanities
Writing Intensive.

AS.060.376. The Imprisonment of the African Writer from Mandela to Present. 3 Credits.
An international newspaper report in 1965 on writers from an African nation reads thus: “A year ago, one playwright was acquitted of holding up a radio station. A month ago, one poet was principal actor in a gun-running melodrama.” This course examines the phenomenon of writers in politics. It explores the concept of engagement or commitment in literature as developed by Jean-Paul Sartre, particularly in postcolonial African literature. We will discuss the traditional notions of art and activism, imagination and ideology. The questions that are crucial to our concerns in this course include: why is writing in Africa a very hazardous career? How do writers respond to the threat and actual experience of metaphorical, physical, and spiritual confinement and harm? What does the precarious situation of the African writer reveal about the nature of postcolonial societies? Texts include selections from theoretical essays and autobiographical narratives such as: Nelson Mandela, “No Easy Walk to Freedom”; Wole Soyinka, "The Man Died"; Ngugi wa Thiong'o, "Detained: A Writer's Prison Diary"; Jack Mapanje, "The Chattering Wagtails of Mikuyu Prison"; Dennis Brutus, "Letters to Martha and Other Poems from a South African Prison"; Ken Saro-Wiwa, "A Month and a Day: A Detention Diary"; and Michel Foucault, "Discipline and Punish".
Instructor(s): O. Ibironke
Area: Humanities
Writing Intensive.

AS.060.377. The Literature of Crisis, Restoration to French Revolution. 3 Credits.
The long eighteenth century (1660-1800) has often been regarded as the tranquil Age of Reason, marked by the “Peace of the Augustans.” In fact it was a time of fiery political debate, religious controversy, and rapid social change. A plague that wiped out a fifth of the London population, the great fire a year later, succession crises, a revolution and an exiled monarch, wars, the birth of political parties, invasion fears (and three invasions), the American Revolution, radicalism at home, cries for liberty, the French Revolution—very little was tranquil or stable in this period. Writers responded with anger, disgust, fear: political crisis inspired a massive amount of polemic and propaganda, as well as some of the great masterpieces of English Literature. Readings will include works by Dryden, Defoe, Swift, Pope, Gay, Fielding, Churchill, Johnson, Burke, Wollstonecraft, Blake, and William Godwin.
Instructor(s): A. Marshall
Area: Humanities
Writing Intensive.

AS.060.379. Edmund Spenser. 3 Credits.
A comprehensive upper division undergraduate seminar on the writing of Edmund Spenser, spanning both his shorter poetry ("The Shepheardes Calendar", "Muiopotmos", "Colin Clouts Come Home Againe", "Amoretti", "Epithalamion") and his allegorical masterpiece, "The Faerie Queene".
Instructor(s): A. Daniel
Area: Humanities
Writing Intensive.

AS.060.380. Law and Literature. 3 Credits.
Jurists and literary scholars have become increasingly interested in the relationship between law and literature, whether examining legal language and concepts in literature or bringing literary methods and the kinds of ethical concerns conventionally associated with literature to bear on law. This course queries the nature of legal authority, both formally and historically, without any starting assumptions about what constitutes “law” or “literature” or what distinguishes between them. Avenues of inquiry will include the relationship between law and genre; the power of language to embody, inhabit, or represent law; the relationship between law and ideas about interiority, liberty, citizenship, and empire; and conflicts and confluences between literary and legal claims to autonomy. Readings include Sophocles’ “Antigone”, Anne Askew’s “The Examinations of Anne Askew”, Shakespeare’s “Measure for Measure”, V. S. Naipaul’s “The Mimic Men”, and J. M. Coetzee’s “Waiting for the Barbarians”.
Instructor(s): M. O’Connor
Area: Humanities
Writing Intensive.

AS.060.381. American Poetry after World War I. 3 Credits.
A survey of American poetry written from about 1950 to today. We will look at a variety of schools and styles. Assignments will include short papers and the writing of at least one poem.
Area: Humanities
Writing Intensive.
AS.060.382. Renaissance Literature and the Sense of Time. 3 Credits.
One could do worse than to define the literary Renaissance by a newfound complexity, variety, and urgency in its attitudes to time. The Renaissance, it's been argued, saw in its own preoccupation with temporal experience the mark of its difference from other times; and it's of some importance (for both the history of literature and of time) that this event was far more decisive in literature than in formal philosophy. In this course, we will read some classic texts in Renaissance epic, lyric, drama, and prose that place specifically temporal problems and categories—eternity, immortality, memory, growth, the event, historical loss, prediction, duration, aging—at their center. Our investigations will center on three salient features of the Renaissance imagination of time: the "discovery" of a temporality of persistence and loss specific to the cultural past, often prompting a reworking of classical texts as if they were themselves "about" time; the alignment of literary creation and biological procreation as means of "defeating" (or inhabiting) time; and the tensions and negotiations between traditional eschatology-life and history lived in relation to a final end- and the notion of time as infinite, successive extension. Throughout the course, special emphasis will be placed on how the texts modify and extend philosophical questions by relating them to the temporal aspects of literary form, such as the regularity of meter or the unity of action. Pre 1800 course.
Instructor(s): A. Sisson
Area: Humanities
Writing Intensive.

AS.060.383. The Gothic Novel. 3 Credits.
This course surveys the history, major themes, aesthetics and politics of the Gothic novel, from its beginnings to the end of the nineteenth century.
Instructor(s): M. Thompson
Area: Humanities
Writing Intensive.

AS.060.384. Jane Austen and the Eighteenth-Century Novel. 3 Credits.
Although the robust presence of Jane Austen in popular culture attests to the broad historical appeal of her work, her novels are nevertheless deeply concerned with political, philosophical, and aesthetic questions of her own historical moment. In this course, we'll read Austen in the context of the late eighteenth-century novel in order to understand how she engages with her literary predecessors. We'll focus in particular on Austen's innovations in narrative form and technique, innovations that led one of her early critics to claim that she constituted a "new school of fiction." Readings by Austen will include "Northanger Abbey", "Sense and Sensibility", and "Pride and Prejudice" (all of which Austen conceived and began drafting in the 1790s), along with her "juvenilia." Other readings will include works by Ann Radcliffe, Mary Wollstonecraft, Frances Burney, Charlotte Smith, and Edmund Burke. Pre 1800 course
Instructor(s): A. Grener
Area: Humanities
Writing Intensive.

AS.060.385. Passing and American Culture. 3 Credits.
This course will focus on the subject of passing from a variety of identity perspectives. Reading culture in its broadest sense, we will look at early- to late-twentieth century films, memoirs, essays, short stories, and novels to examine how passing functioned as both an experience and a symbol, challenging privilege and undermining power structures. We will look at narratives wherein white people masquerade as African Americans, gentiles pretend to be Jewish, the poor feign wealth, and blacks play white; we will consider how the color line affected the ways people were raced, classed, and gendered. And by focusing on the trope of passing, we will come to understand how people negotiated their identities, sometimes enforcing and at other times challenging societal notions of difference.
Instructor(s): S. Mott
Area: Humanities
Writing Intensive.

AS.060.386. Narrative, the Mind, and Human Experience. 3 Credits.
This course will explore how narratives operate as vehicles for organizing and communicating human experience. We'll begin by examining the basic mechanics of narratives—What makes a story a story? How do stories organize experience into meaningful sequences?—before considering how narratives reflect patterns of human evolution and the development of consciousness. Indeed, our primary interest will be these cognitive elements of narrative; we will consider how narratives relate to the structure of the human brain, as well as their capacity to immerse us in the minds of other individuals, both fictional and real. By the end of the semester, then, you'll not only have a better understanding of how narratives create meaning (and a robust set of terms and concepts with which to approach them), but also a heightened appreciation for how narratives relate to the architecture of your mind and your daily life. Primary texts include novels by Jane Austen, Raymond Chandler, Ford Madox Ford, Kazuo Ishiguro, and Virginia Woolf.
Instructor(s): A. Grener
Area: Humanities
Writing Intensive.

AS.060.387. The Empire of Books. 3 Credits.
Instructor(s): O. Ibironke
Area: Humanities
Writing Intensive.

AS.060.389. Whitman and Dickinson. 3 Credits.
An examination of the formal, conceptual, and philosophical innovations in the work of the two major nineteenth-century American poets. The seminar will consider such topics as: the public versus the private poet; the tropes of body and mind in Whitman's and Dickinson's verse; the revision fundamental to each poet's "development"; the forms through which a reader is engaged by Whitman's poetry and ignored by Dickinson's. Finally, we shall examine the premises behind Whitman's poetry of wholes (nothing left out) and Dickinson's poetry of fragments. Junior/senior seminar. Writing Intensive. Recommended Course Background: two lower level English Department courses.
Instructor(s): S. Cameron
Area: Humanities
Writing Intensive.
AS.060.391. Early American Literature. 3 Credits.
This course will introduce students to major texts of the colonial Americas, primarily from English-speaking North America, but also from the non-Anglophone Americas (in translation). From recovered and reconstructed pre-Columbian indigenous oral stories to political declarations of independence, with spiritual autobiographies and epic poems in between, all variously authored by writers of European, African, and Native American origins, we will work to situate a vast array of fictional, nonfictional, poetic, and dramatic texts in historical context. Ever lurking in the background will be that seminal question: At what point does this literature become identifiably "American"? Or, will we ask, is this an anachronistic question to ask? This course will satisfy the pre-1800 major requirement. Recommended Course Background: 200-level course or instructor approval
Prerequisites: AS.060.107 or 200-level English Course or Instructor Approval.
Instructor(s): J. Hickman
Area: Humanities
Writing Intensive.

AS.060.392. Crossing the Literary Color Line. 3 Credits.
Turning to the early to mid-twentieth century, this course will turn to novelists who defied literary and social expectation and wrote novels with protagonists and secondary characters whose racial identity differed from the authors’. We will focus our attention on white writers who took up the subject of black life and African American writers who wrote white-life novels. Some of the questions we will consider include those around authenticity, political motivation, cross class/racial alliances, minstrelsy, psychoanalysis, and citizenship. Not only will we become more familiar with the mid-twentieth century literary terrain and how writers creatively grappled with volatile and sometimes taboo political matter, we will question and engage how America’s racial landscape always impacted the literary process.
Instructor(s): S. Mott
Area: Humanities
Writing Intensive.

AS.060.393. Shakespeare and the People. 3 Credits.
Was Shakespeare socially conservative or radical? This course approaches this question by exploring how Shakespeare represents "the people" and "popular culture," keeping in mind that the sphere below the aristocracy in the early modern period was complex. We will begin by considering early modern theatre as a form of popular culture and by investigating Shakespeare's own representation of theatre, its audience, and its participants in "A Midsummer Night’s Dream". From here, we will move on to consider topics such as how "the people" and their actions, including group action and rebellion, are figured; the role of comedy, inversion, and genre in such representations; and images of "the people" as participants and actors within the commonwealth. By the conclusion of the course, students will have gained knowledge of a range of critical, as well as imaginative, approaches to the issue of "the people" in Shakespeare and to the nature of Shakespeare’s political engagements. Readings will include "Richard II", "King Lear", "Coriolanus", and "The Tempest". Pre 1800 course.
Instructor(s): M. O’Connor
Area: Humanities
Writing Intensive.

AS.060.394. Class Fictions. 3 Credits.
This seminar investigates one of the central concerns of nineteenth-century fiction: social and economic class. Why did raising oneself from humble beginnings and falling into poverty, become such familiar stories? And why are they still so familiar today? We will look at how a number of writers approached the topic of class mobility, each with a unique blend of excitement and anxiety. Authors will likely include Jane Austen, Honoré de Balzac (in translation), Charles Dickens, and William Dean Howells. In order to understand our topic better, we will also look at a selection of theoretical work on the nature of class.
Instructor(s): J. Rosenthal
Area: Humanities
Writing Intensive.

AS.060.395. Global Tales of Transformation. 3 Credits.
A traveling salesman turns into a giant cockroach, an American adman switches bodies with his wife, a Brazilian philosopher may or may not be reincarnated as his beloved dog, and a British scientist creates half-animal humanoids on a secluded island. These are just a few examples of the fantastical, allegorical, comical, dreamlike, grotesque, and bizarre stories that were produced throughout the world during the modernist period. Modernism has often been associated with social and political change; colonial rule was waning, cosmopolitanism emerging, and new modes of production were affecting social organization. In literature, modernist authors broke from the realist style and turned instead to myths, folktales, and new forms of expression. In this class, we will consider a range of cultural and historical conditions that inform these stories of transformation. Do these stories reveal anxieties about dehumanization in an increasingly high-pressure workplace or do they reveal fantasies about idleness? Are they nostalgic for a local folkloric tradition in an age of cosmopolitanism or are they creating a kind of mythic universalism? How do these character transformations allow for reassessments of identity in terms of gender construction, sexuality, or in terms of human and animal relations? Authors include: Edgar Allan Poe, Nickolai Gogol, Franz Kafka, H. G. Wells, Virginia Woolf, Rebecca West, Machado de Assis, T. S. Eliot, Charlotte Gilman Perkins, Thorne Smith, and James Joyce. Throughout the semester, the primary texts will be supplemented with secondary reading and critical interpretations. Primary Texts: Machado de Assis, "Philosopher or Dog" T. S. Eliot, "The Wasteland" Charlotte Gilman Perkins, "Herland" Nikolai Gogol, "The Nose" Franz Kafka, "The Metamorphosis" Ovid, selections from "Metamorphoses" Edgar Allan Poe, selections Thorne Smith, "Turnabout" H. G. Wells, "Island of Dr. Moreau" Rebecca West, "The Return of the Soldier" Virginia Woolf, "Orlando"
Instructor(s): K. Wedekind
Area: Humanities
Writing Intensive.

AS.060.396. The Postcolonial Novel. 3 Credits.
This seminar introduces students to a select group of "classic" postcolonial novels written between 1960 and the present. Over the course of the semester we will explore the history of such writing, how it developed and how it departs in significant ways from the colonial novels written during the height of British Imperialism. Through an exploration of the recurrent themes and images in these postcolonial novels, and with the help of secondary sources, we will clarify and deepen our understanding of the postcolonial condition. Authors include: Edward Said, Leela Gandhi, Elleke Boehmer, Achebe, Coetzee, Naipaul, Rushdie, Roy, Rhys, Kureishi.
Instructor(s): A. Wexler
Area: Humanities
Writing Intensive.
**AS.060.397. Thomas Pynchon. 3 Credits.**
This course is a study of the fiction of Thomas Pynchon. We will likely focus on two novels, Gravity’s Rainbow (1973) and Against The Day (2009). Along the way, we will discuss Pynchon’s particular interpretation of what character should look like, what the novel’s relationship to history might be, and whether and how his writing examples something called “postmodernism.

Instructor(s): C. Nealon; E. Sundquist; J. Hickman; M. Thompson
Area: Humanities
Writing Intensive.

**AS.060.398. Obscenity and the Law in 20th-Century Literature. 3 Credits.**
In order to log on to JHU’s GuestNet you must “agree that your activities on the Guest Network shall not...[among other things] be obscene.”
But what is obscene? What does the law determine as obscene today, and how has that determination changed over the past century? These questions will lead us to considerations of publicity and privacy, morality and standards of decency. This course will examine artworks and performances in a variety of media that have been publicly accused of indecency or obscenity. We will read legal judgments of obscenity and discuss their implications for figures such as Wilde, Joyce, Miller, Ginsberg, Bruce, Carlin, Prince, 2 Live Crew, and others.

Instructor(s): J. Chilton
Area: Humanities
Writing Intensive.

**AS.060.400. Imagining Education: 1800-1915. 3 Credits.**
In a recent edition of Harper’s, Mark Slouka fears the vanishing role of the humanities in the university: “By downsizing ... the deep civic function of the arts and the humanities, we’re well on the way to producing a nation of employees, not citizens. Thus is the world made safe for commerce, but not safe.” Slouka questions the role of a liberal arts education in today’s world. How are the humanities and the sciences meant to relate to one another? What kind of individuals are we producing from a liberal arts education? How have capitalism and globalization changed the nature of education, and what role should education play in nation-building? This course traces the origins of our present-day educational debates in nineteenth- and twentieth-century texts. We will read poetry by Wordsworth, Shelley and Coleridge, novels by Dickens, Bronte, Hardy, and Lawrence, and a variety of historical and philosophical texts. As a writing-intensive course, students will develop their own opinions in weekly one-page response papers, as well as in two longer essays. Dean’s Teaching Fellowship Course

Instructor(s): C. Gannon
Area: Humanities
Writing Intensive.

**AS.060.402. The Literature of Atlantic Revolution. 3 Credits.**
This course will consider how political revolutions in the Atlantic World, from the English Civil War of the 1640s to the European revolutions of 1848, were represented and theorized in contemporary literary texts and how those revolutions in turn affected literary history. We will consider questions like: What is revolution? Can revolution be represented? How do literature and history inform each other? Texts may include: John Milton’s tracts; Thomas Paine’s writings; US and Haitian founding documents; Edmund Burke’s “Reflections on the Revolution in France”; Leonora Sansay’s novel, “Secret History, or the Horrors of Santo Domingo”; selected Hawthorne and Melville short stories; Martin Delany’s “Blake, or the Huts of America”. Pre 1800 course

Instructor(s): J. Hickman
Area: Humanities
Writing Intensive.

**AS.060.403. Theory of the Novel. 3 Credits.**
We all know a novel when we see one, but it’s surprisingly hard to say just what one is. This seminar will introduce the theory of the novel by reading a number of novels along with the works of central thinkers about the novel. We will look at the connection of the rise of the novel form with historical and cultural changes and investigate key stylistic elements. Novelists will likely include Miguel de Cervantes, Johann Wolfgang von Goethe, Jane Austen, Gustave Flaubert, and Virginia Woolf.

Instructor(s): J. Rosenthal
Area: Humanities
Writing Intensive.

**AS.060.404. Literature in History. 3 Credits.**
All texts have contexts. In this course we will explore the relationship of literature to history from a variety of perspectives. Part of the course will be devoted to literary texts which require contextual analysis if one is to arrive at anything like a sufficient interpretation—including Jane Austen’s “Pride and Prejudice”, Herman Melville’s “Billy Budd”, and the poetry of William Blake and T. S. Eliot. We will also look at literary depictions of history—perhaps Shakespeare’s “Richard II”, Daniel Defoe’s “Journal of a Plague Year”, George Bernard Shaw’s “Heartbreak House”, and Bertolt Brecht’s “Galileo”. Along the way we will ask what it means to recover “historical meaning,” consider the representation of history in literature and literature’s impact on history, and think about concepts of “literary history.” The last reading of the semester will be Tom Stoppard’s brilliant historical play “Arcadia”, a lively but forceful commentary on human attempts to reconstruct the past. Students will be free to write their papers either on historicist theory or on plays, poems, or fiction from any period, medieval to contemporary

Instructor(s): A. Marshall
Area: Humanities
Writing Intensive.

**AS.060.405. Literature 1660-1740. 3 Credits.**
This course will introduce students to poems and prose written in the fertile period that followed the Restoration in 1660. It will begin with the poet and satirist John Dryden and end with Samuel Richardson, arguably the inventor of the modern novel. Pre-1800 course

Area: Humanities
Writing Intensive.
AS.060.406. Seventeenth Century Literature. 3 Credits.
A survey of major lyric poets and prose writers from 1601-1660. Works by Bacon, Burton, Donne, Herbert, Hobbes, Jonson, Lanyer, Marvell, and others. Pre-1800 course. Recommended Course Background: AS.060.107
Instructor(s): R. Halpern
Area: Humanities
Writing Intensive.

AS.060.407. Dramatic and Fictional Narratives by Women. 3 Credits.
In this course, we will read a wide range of plays and novels written by women from as far back as Aphra Behn to the end of the seventeenth century to living writers. Works and writers likely to be featured in discussions and in suggested paper topics include: Behn’s Oroonoko, Jane Austen’s “Persuasion” (very different angle from Pride and Prejudice), Charlotte Brontë’s Jane Eyre and Jean Rhys’s “Wide Sargasso Sea” (a “prequel” to Brontë’s masterpiece), Gertrude Stein’s “Three Lives”, Virginia Woolf’s “Orlando”, Arundhati Roy’s “The God of Small Things”, Timberlake Wertenbaker’s “Our Country’s Good” (on early Australian convicts), Patricia Duncker’s “The Doctor”, and Jane Smiley’s “A Thousand Acres” (King Lear in Iowa). Women have produced a lot of wonderful and drastically different kinds of narrative work; there is no single ideological agenda in this course. Readings will be all over the map—some are ideologically and technically conservative, some radical; some are angry and strident, some funny and light; some are sober, some wild. Students should emerge from the course with a far richer sense of the issues and questions and crises with which women have concerned themselves over the last two centuries.
Instructor(s): A. Marshall
Area: Humanities
Writing Intensive.

AS.060.408. Rising and Falling in Marlowe and Jonson. 3 Credits.
This course considers the problem of negativity within two of the great “success stories” of English Renaissance literature: Christopher Marlowe and Ben Jonson. In praising “the sweet fruition of an earthly crown” or humbly recommending that one “keep thy shop, and thy shop will keep thee”, these authors both seem to extol tangible visions of worldly advancement. Yet each author’s work can also be read as a savage moral critique of those very ambitions and energies. What can the fierce competitions staged within the urban, masculine world of their plays and poems teach us about the lures and limits of success? Tracking their movements in and out of prison, in and out of royal favor, and in and out of critical fashion, we will read either one play or a substantial group of poems per week. Students will be asked to craft two short papers and an extended final essay. Possible texts include: “Tamburlaine”, “The Jew of Malta”, “Edward II”, “The Tragical History of Doctor Faustus”, “Sejanus His Fall”, “Volpone”, “The Alchemist”, “Catiline His Conspiracy”, “The Masque of Blackness”, and “Bartholomew Fair”. Pre 1800 course.
Instructor(s): A. Daniel
Area: Humanities
Writing Intensive.

AS.060.501. Independent Study. 3 Credits.
Instructor(s): Staff
Area: Humanities
Writing Intensive.

AS.060.502. Independent Study. 0 - 3 Credit.
Instructor(s): Staff.

AS.060.505. Internship - English. 1 Credit.
Instructor(s): Staff.

AS.060.506. Internship-English. 0 - 3 Credit.
Instructor(s): Staff.

AS.060.509. Senior Essay. 3 Credits.
Instructor(s): A. Daniel; Staff
Area: Humanities
Writing Intensive.

AS.060.597. Independent Study. 3 Credits.
Instructor(s): E. Sundquist; F. Ferguson; J. Rosenthal.

AS.060.598. Internship-English. 1 Credit.
Instructor(s): Staff.

AS.060.605. Early Modern Literary Ontologies.
What is the matter of literature? How does literary form represent substance? What might early modern literary representations of material (and immaterial) forms of existence contribute to current conversations about the resources ontology has to offer in longstanding relativist deadlocks around politics, religion, and interpretation? To pursue these questions, our readings are divided into three interlinked sections: an introductory account of substance and ontology in Ancient Philosophy (potentially including Empedocles, Plato, Aristotle, Lucretius), a sequence of readings in early modern literary works which revise or customize those philosophical backgrounds (Sir John Davies “Orchestra, or a Poem of Dancing”, Phineas Fletcher’s “The Purple Island”, John Milton’s “Paradise Lost”, poems by Andrew Marvell and Margaret Cavendish), and a wide array of contemporary writings in metaphysics and early modern literary criticism at the intersection of ontology and poetics (potentially including Gilles Deleuze, Graham Harman, N. K. Sugimura, Daniel Tiffany, Jonathan Goldberg, Steven Shaviro).
Instructor(s): A. Daniel
Area: Humanities.

AS.060.607. Lives and Afterlives of Anti-Humanism.
This seminar will offer a preliminary history of the 20th-century critique of “humanism” -- a critique that has continued to take new forms, long after we might imagine humanism to have been laid to rest. Beginning with Heidegger and Carl Schmitt, we will spend time with Sartre, Althusser, the phenomenologists, and key post-structuralists, before moving on to the current variety of post- and anti-humanisms in philosophy (object-oriented ontology, speculative realism), and cultural and critical theory (eco-criticism and queer theory). Why has it been important to critique “humanism”? What is the ongoing appeal of making that critique?
Instructor(s): C. Nealon
Area: Humanities.

AS.060.610. What Is Baroque?.
This course examines the Baroque as an aesthetic movement and as a topic of theoretical interest. Works by Bal, Benjamin, Bersani, Deleuze; Browne, Caravaggio, Donne, Leibniz, Tourneur, Webster and others.
Instructor(s): R. Halpern
Area: Humanities.
AS.060.617. Poetry and Social Organization.
This course will consider how poets writing in English have described, imagined, and critiqued orderings of persons and institutions since the eighteenth century: texts examined will include poems, critical essays, and manifestos as well as writings in several non-literary disciplines. One matter of continuing interest will be the relationship between poems' internal organization and the organization of societies; another will be the implications of thinking of societies as ordered or subject to ordering. Poets to be studied may include Pope, Wordsworth, Shelley, Eliot, Zukofsky, Oppen, Niedecker, Walcott, and Ronald Johnson.
Instructor(s): D. Mao
Area: Humanities.

AS.060.618. The Time is Out of Joint: Shakespearean Temporalities.
This course is designed to serve a double purpose: first, we shall read and analyze a substantial body of Shakespearean drama and poetry for its resources as a means for thinking about time, temporality, and historical change. Concurrently, we shall read and respond to debates in recent early modern literary scholarship about secularity, modernity and the problem of “presentism” as a critical orientation towards the past. If a previous critical generation enlisted Shakespeare into service as an exemplar of an incipient modernity based upon a tacit assumption of a secular bias, has that assumption been complicated by recent evidence and fresh readings? How might we rethink the relationship between religious discourse and academic periodization? In the process of answering these questions, it is hoped that a plurality of other Shakespeares—whether medieval, untimely, recusant Catholic, crypto-atheist, queer, anachronistic, or “presentist”- might emerge. In addition to Shakespeare, possible critical and secondary authors include Augustine, Henri Bergson, Johannes Fabian, Jan Kott, Madhavi Menon, Elizabeth Freeman, Kathleen Davis, Agnes Heller, Paul Kottman, Eric Mallin, Hugh Grady and Stanley Cavell.
Instructor(s): A. Daniel
Area: Humanities.

AS.060.620. A Brief History of Reading and Practical Criticism.
Instructor(s): F. Ferguson
Area: Humanities.

AS.060.621. World Literature and the Global Sublime.
In this seminar, we will consider how the idea of world literature converges with forms of anxiety or exhilaration attending confrontation with the sheer scale of the world. The first three weeks will focus on key theoretical texts pertaining to colonial and postcolonial conditions, globalization, cognitive mapping, planetarity, and the market for world literature. The remaining weeks will consider such issues as refracted through literary works. Authors to be studied may include Francis Bacon, Olaudah Equiano, Anthony Trollope, T. S. Eliot, Virginia Woolf, Jean Rhys, Raja Rao, George Lamming, Chinua Achebe, Thomas Pynchon, Derek Walcott, and Jessica Hagedorn.
Instructor(s): D. Mao
Area: Humanities.

This course examines sociological and philosophical theories of the body in space with regard to its representations in 19th-century fiction. Some of the themes the course deals with are: how space shapes the body and determines subjectivity; how the 19th-century metropolis disseminates and supports capital as a system of signification; to what extent literary production is based on the desire and practice of accruing cultural capital; how certain readings of modernity understand the distribution of space and bodies as genitive of the literary field. Authors considered may be: Bourdieu; Foucault; Benjamin; Harvey; Goffman; Giddens; Balzac; Flaubert; and Zola.
Instructor(s): M. Thompson
Area: Humanities.

AS.060.625. Modernism and Sacrifice.
This course examines the role played by ethnological and ethnographic discourses in modernist texts. Specifically, the course looks at how modernist novels imagine rituals of sacrifice, and how these scenes exploit, aesthetically and sociologically, a minoritized victim-subject. Readings may include: Friedrich Nietzsche, "On the Genealogy of Morals" (1887), Joseph Conrad, "The Nigger of the Narcissus" (1897), Marcel Mauss and Henri Hubert, "Sacifice, Its Nature and Function" (1898), André Gide, "Imagiste" (1902), Robert Musil, "The Confusions of Young Törles" (1906), Sigmund Freud, "Totem and Taboo" (1911), E.M. Forster, "A Passage to India" (1924), Thomas Mann, "The Magic Mountain" (1924), D.H. Lawrence, "The Plumed Serpent" (1926), Ernest Hemingway, "The Sun Also Rises" (1926), Albert Camus, "The Stranger" (1942), Michel Leiris, "The Autobiographer as Torero" (1946), and Georges Bataille, "Erotism" (1957)
Instructor(s): M. Thompson
Area: Humanities.

AS.060.628. Literature of the Holocaust.
The seminar will focus on reactions to, and representations of, the Holocaust in literature. In moving from eyewitness testimony and survivor memoir, through the emergence of fiction as one means to test the adequacy of such accounts or extend them into a new register, and on to more recent reflections on the problem of adequately “remembering” the event in which memory is constantly at issue, we will consider how the Nazi genocide has entered into world consciousness. Although the focus of the course will be on literature, primary readings will be studied with close attention to historical contexts as they bear on questions of authorship, representation, and reception, and to the theoretical vocabularies that have emerged from successive stages of post-Holocaust inquiry. American works will be emphasized but not the sole concern. Primary readings (all in English) will include some of the following: Elie Wiesel, "Night"; Primo Levi, "Survival in Auschwitz"; Charlotte Delbo, "Auschwitz and After"; Tadeusz Borowski, "This Way for the Gas, Ladies and Gentlemen"; John Hersey, "The Wall"; Leon Uris, "Exodus"; Jerzy Kosinski, "The Painted Bird"; Jorge Semprun, "The Long Voyage"; Imre Kertesz, "Fatality"; David Grossman, "See: Under Love"; Leslie Epstein, "King of the Jews"; Cynthia Ozick, "The Shawl"; Philip Roth, "The Plot Against America"; and William Gass, "The Tunnel", with various historical and theoretical works in accompaniment. Requirements: a circulated discussion paper; reports on critical/theoretical works; participation in discussion; a research paper.
Instructor(s): E. Sundquist
Area: Humanities.
AS.060.629. Poetry and Poetics after The ‘Linguistic Turn’.
This seminar will canvas a few of the many developments in English-language poetry, and in poetic theory, that have emerged since the heyday of post-structuralism, on the one hand, and "language"-driven poetry, on the other. The readings will include recent critical work by Joel Nickels, Ruth Jennison, Oren Izenberg, Maria Damon, and others; the poetry will be a combination of recent volumes by contemporary writers, and individual poems.
Instructor(s): C. Nealon
Area: Humanities.

This course will examine the work and career of arguably the 20th century’s most eminent anglophone man of letters. It will deal with the range of Eliot’s poetry, criticism (literary and cultural), drama, and editing as well as his role in UK publishing and the Anglican church. It will place him in context and analyse his legacy.
Area: Humanities.

AS.060.632. Sovereignty, Community, and 17th Century Literature.
Can we think sovereignty and community together? How might the vertical axis of sovereignty and the horizontal axis of community complicate or multiply each other? What conversations are possible when we attempt to reconcile these two contrary formations, and how does the early modern theory and practice of absolutism inflect contemporary theory? In this course we will read texts from across the seventeenth century (from Shakespeare and Ford to Milton, Dryden and Behn) in which the person of the monarch, sovereign, leader or judge and the larger structural institution of sovereignty slip out of alignment with each other. We will then read early modern political texts about sovereign power and the constitution of state power and monarchical authority from Jean Bodin, James I, and Thomas Hobbes. This early modern sequence will be placed in dialogue with contemporary theorists of sovereignty and/or community: potential authors include Schmitt, Nancy, Agamben, Esposito, Derrida, Blanchot, and De Landa.
Instructor(s): A. Daniel
Area: Humanities.

AS.060.636. Philosophical Literary Criticism.
Instructor(s): S. During
Area: Humanities.

This course is about the poetics of the lens and the mirror. From Wordsworth to Hardy, from Anna Barbauld to ‘Michael Field’ (the pseudonym of two women), poetry is haunted by the virtual image. Lens-made technologies, developed in the late Enlightenment, from the ‘high’ science of the telescope and microscope to the popular culture of the magic lantern and optical toys, created for a mass public for the first time a newly mobile screened image that could be thrown from one surface to another. This was a non-mimetic image made with the aid of the glass lens by light out of light. From this arose the screen practices of the phantasmagoria, diorama, panorama, kaleidoscope, and a host of optical toys exploiting visual ambiguities. The course explores the immanent presence of these in Romantic and Victorian poetry, studying poems and concurrently the documents of visual and optical theory generated by the new technologies. It includes work by male and female poets. We will consider how poets explored the philosophical implications of the poetics of the lens and a new epistemology. Technologies of the lens and mirror had repercussions across aesthetics and politics.
Instructor(s): I. Armstrong
Area: Humanities.

AS.060.642. Readings in Aesthetics.
This course offers a general survey of twentieth-century aesthetics, with particular emphasis on (but not limited to) the Interbellum (1919-1939) and its immediate aftermath. Some of the authors under consideration are: Heidegger; Levinas; Sartre; Blanchot; Bataille; Merleau-Ponty; Benjamin; Adorno; and Gadamer.
Instructor(s): M. Thompson
Area: Humanities.

Instructor(s): F. Ferguson
Area: Humanities.

AS.060.644. The Trouble with "Modernity."
This course will offer some genealogies and critiques of the various modernity-theses that provide us ready-to-hand (and perhaps too easy) periodizations in the humanities. Readings will include Hans Blumenberg, Martin Heidegger, Marshall Berman, Perry Anderson, Hans-Robert Jauss, Larry Norman, Charles Taylor, and Ellen Meiksins Wood.
Instructor(s): C. Nealon
Area: Humanities.
**AS.060.646. Transnational American Studies.**
This seminar will consider the “transnational turn” in American studies in particular and the humanities more generally. What, if anything, is at stake in this turn? What sort of a corrective does it mean to offer? What political fantasies drive it? Half of the course will be dedicated to reconstructing the genealogy of the turn and will involve reading primarily theoretical and critical texts. Texts may include: Joel Barlow, “The Vision of Columbus”; Herman Melville, “Moby-Dick”; Martin Delany, “Blake, or the Huts of America”; Leslie Marmon Silko, “Almanac of the Dead”; Karen Tei Yamashita, “Tropic of Orange”. We will ask to what extent these texts are already doing something like “transnational American studies” and how the longstanding figuration of American nationality (not just the US but other American nations) as a species of transnationality (a nation of nations) might cause us to reconsider the cultural work of recent transnational American studies.
Instructor(s): J. Hickman
Area: Humanities.

**AS.060.647. Capitalism for Humanists.**
This course will examine different ways capitalism is understood in the humanities: how it shapes our attempts to interpret texts, periodize them, historicize them, or understand their political meanings. We will read some economic history, some history of the profession of economics, some contemporary critical theories of capitalism, and some literary scholarship that tries to think through the relationship between literary study and economic inquiry, as well as between literature and money.
Instructor(s): C. Nealon
Area: Humanities.

**AS.060.648. George Eliot.**
This seminar will explore George Eliot’s major novels alongside selections from the considerable body of criticism that has grown up around her oeuvre. Topics of discussion will be determined in part by seminar participants, but we will certainly address the following: the nature of her idealism (and its relation to her realism), her long argument with religion, the tension between her larger theories of the moral life and her treatment of embedded, struggling individuals, and the larger relations among her sociological, philosophical, and existential perspectives. Eliot was a polymath, and we will need to situate her thinking and her art in relation to a wide range of continental and English sources. We will also pay special attention to the formal features of her novelistic project: the function of her narrators, the character system considered within and across the novels, the role of argument and philosophy within the works, and the particular forms of plotting and mode she employs. Novels will include “Adam Bede”, “The Mill on the Floss”, “Romola”, “Felix Holt”, “Middlemarch”, and “Daniel Deronda”.
Instructor(s): A. Anderson.

**AS.060.651. Form and Matter.**
This course takes a look at revived interest in formalism and materialism in critical theory as it bears on the literature of the long eighteenth century: topics include formalism and close reading from the new criticism to the present, object oriented ontologies and eighteenth-century materialisms, cognitive criticism and phenomenology.
Instructor(s): J. Kramnick
Area: Humanities.

**AS.060.652. Narrative and the Unconscious before Freud.**
TBD
Instructor(s): J. Rosenthal.

**AS.060.655. Ralph Ellison and His Circle.**
A study of Ellison’s peculiar career-from greatness to failure. After the success of “Invisible Man”, why could he not finish his second novel? Role as critic and lightning rod for arguments about black writing central to discussion.
Instructor(s): E. Sundquist
Area: Humanities.

**AS.060.656. Literature and Philosophy, Locke to Wordsworth.**
This is a class on epistemology, aesthetics, and literary form in eighteenth-century British writing. We will focus particularly on perception and look at how poetry, fiction, and the visual arts recruit and account for phenomenal experience or consider material and natural objects. We'll ask (for example) what happens when the empirical psychology of consciousness or the categories of the sublime, beautiful, and picturesque take narrative or poetic form. Authors include Locke, Addison, Thomson, Hume, Burke, Sterne, Smith, Gilpin, Cowper, and Wordsworth, read alongside recent criticism and theory, including new work in phenomenology and the philosophy of mind.
Instructor(s): J. Kramnick
Area: Humanities.

**AS.060.658. Victorian Lyric Poetry and the Passions.**
Instructor(s): I. Armstrong
Area: Humanities.

**AS.060.659. Reading Early Modern Affect (From Humor to Passion).**
This course asks what difference the re-introduction of “humor” and “passion” might make into the recent constellation of theoretical writings on feeling, emotion, and affect. How might these philosophical and physiological categories from the intellectual history of early modernity complicate, estrange, or re-organize recent critical accounts of embodiment and psychic life? Tracing a historical transformation from sixteenth century “humors” to seventeenth century “passions”, we will consider a range of early modern texts including Shakespeare’s Love’s Labour’s Lost, Jonson’s Every Man in His Humour, Burton’spreface to The Anatomy of Melancholy, Milton’s “L’Allegro and II Penseroso”, Descartes’ The Passions of the Soul (1649), and Spinoza’s Ethics (1677) in conjunction with a select group of critical texts on feeling, emotion and affect from Sartre, Paster, Sedgwick, Ngai, Massumi, and Terada.

**AS.060.660. Liberalism and Aesthetics.**
This seminar will examine the relation between liberalism as a political philosophy and liberalism in its aesthetic dimensions—the latter will include not only traditional understandings of the liberal temperament and the liberal imagination but also the key formal and conceptual elements characterizing a range of literary engagements with liberal thought, focusing in particular on the realist novel and the debate over realism/modernism (with some brief discussion of modern drama as well). The first half of the course will focus on philosophical and theoretical texts; the second half of the course will consider literary texts from the nineteenth and twentieth centuries. Critics and theorists will include: Lionel Trilling, John Dewey, Irving Howe, George Kateb, Georg Lukács, Theodor Adorno, Stefan Collini, Francis Mulhern, Richard Rorty, Toril Moi. Literary authors likely to include Elizabeth Gaskell, Anthony Trollope, E.M. Forster, Lionel Trilling, and Doris Lessing.
Instructor(s): A. Anderson
Area: Humanities.
AS.060.661. Naturalism and Modernism.
Instructor(s): D. Mao
Area: Humanities.

AS.060.662. Edwards, Emerson, Thoreau.
We shall examine what “divinity,” “nature,” “Being in general” and “personal identity” differently mean in the writings of Jonathan Edwards, Ralph Waldo Emerson and Henry Thoreau (the emphasis will be on the two nineteenth-century American writers); how “the intuitively beheld and immediately felt” (what Edwards called “experiential religion”) are contrastively understood in the writings of the three; and to what end these literary and philosophical writings marginalize persons— and even evacuate them—from their scrutiny. We shall also examine features of the prose (Edwards’s “rhetoric of sensation”; Emerson’s contradictions; Thoreau’s infatuation with particulars), and the genres in which the three authors write: the sermon, the treatise, the journal entry, the lecture, and the essay. Finally, we shall consider Adorno’s proposition in “The Essay as Form” that discontinuity is essential to the essay, that “the essay rebels against the doctrine, deeply rooted since Plato, that what is transient and ephemeral is unworthy of philosophy.”
Instructor(s): S. Cameron
Area: Humanities.

AS.060.666. 20th C American Poetry.
An examination of 20th century American poetry: Frost, Eliot, Crane, Stevens
Instructor(s): S. Cameron.

Instructor(s): J. Dollimore.

AS.060.668. The Slavery Debate in the Atlantic World.
This graduate seminar will trace the historical development of the slavery debate in the Atlantic world through examination of key texts from a host of genres and locations—Quaker religious tracts, political documents like the Haitian Declaration of Independence, Cuban anti-slavery novels, slave narratives, and “classics” of “American” literature like Melville’s Benito Cereno. Our historical investigations into the rhetorical field of anti- and proslavery will be framed by a theoretical interest in political theology. How might critical reflection on sovereignty, recent and not so recent—from Derrida back to Bodin (widely acknowledged as having provided one of the first philosophical defenses of antislavery)—help us recast the intellectual history of the slavery debate and Atlantic radicalism, more generally?
Instructor(s): J. Hickman
Area: Humanities.

A reading of the major novels.
Instructor(s): S. Cameron
Area: Humanities.

AS.060.671. Tragedy and the Philosophy of Action.
Taking seriously Aristotle’s definition of tragedy as the imitation of an action, this course will explore the relations between stage tragedy and philosophies of action from the ancient Greeks through the twentieth century. Plays by Aeschylus, Marlowe, Shakespeare, Milton, Beckett; readings in Aristotle, Luther, Hegel, Marx, Schmitt, Benjamin, Kantorowicz, Arendt, Bataille and others.

AS.060.672. James Joyce.
A seminar covering the oeuvre of James Joyce, including but not limited to Dubliners, A Portrait of the Artist as a Young Man, Ulysses, and parts of Finnegans Wake. Substantial readings in other writers and in relevant historiography; substantial attention to the history of Joyce criticism and Joyce’s literary legacies.

AS.060.673. Migrant Modernism.
Responding to literary scholarship’s continuing concern with the exile, the refugee, the cosmopolitan, and the networks and flows of modernity, this seminar examines the migrant origins and later migrations of English-language modernism. Readings in Ezra Pound, T. S. Eliot, Gertrude Stein, Mike Gold, Claude McKay, Jean Rhys, George Lamming and other writers will be complemented by relevant critical and theoretical texts.
Instructor(s): D. Mao
Area: Humanities.

AS.060.674. John Ashbery Now.
Instructor(s): C. Nealon
Area: Humanities.

AS.060.675. The Political Topography of the Nineteenth-Century Novel.
This course will examine forms of political life in the nineteenth-century novel in Britain. Authors will include Bronte, Eliot, Gaskell, Trollope, Oliphant, James, and Kipling.

AS.060.676. The Philosophy of African-American Literature.
Instructor(s): M. Thompson
Area: Humanities.

AS.060.677. Poetry as Genre, Poetry as Text.
This course examines twentieth-century literary theory’s understanding of poetry. We will focus on genre and textuality as key features of this understanding, and explore the histories behind those two features of thinking about what poetry is.

AS.060.678. Melville, Poe, Hawthorne.
A reading of the major fiction of Poe, Melville, and Hawthorne with an emphasis on Melville.
Instructor(s): S. Cameron.

This seminar will offer an in-depth examination of the theory and practice of the nineteenth-century realist novel in three traditions: American, British, and French. Our aim will be to understand the central theories and controversies surrounding realism, as well as to interrogate the centrality of realism to novel theory and narrative theory. Authors will likely include Jane Austen, Charles Dickens, George Eliot, Honoré de Balzac, Gustave Flaubert, Frank Norris, and William Dean Howells. Theorists and critics will likely include Erich Auerbach, M. Bakhtin, Roland Barthes, Leo Bersani, Bertolt Brecht, Richard Chase, René Girard, Howells, Roman Jakobson, Henry James, Fredric Jameson, Harry Levin, G. H. Lewes, Georg Lukács, Boris Tomashevsky, Ian Watt, and Émile Zola
Instructor(s): J. Rosenthal
Area: Humanities.
AS.060.681. Literary Theory.
This course will provide a survey of many of the major theoretical positions that have been directly or indirectly influential for literary studies. We will read selections from the following: Russian Formalism (Propp, Shklovsky, Bakhtin), structuralism (Levi-Strauss, Barthes), American New Criticism (Wimsatt & Beardsley, Brooks) deconstruction (Derrida, de Man), speech act theory (Austin, Butler), Marxism (Jameson), queer theory (Sedgwick, Miller), and distant reading (Luhmann, Moretti).
Instructor(s): F. Ferguson
Writing Intensive.

AS.060.682. Conservatism and British Literary Modernity.
This course combines political theory (Burke to Badiou) and literary texts, focusing on two moments: the onset of democracy (1900) and post WW2.

Primo Levi’s well-known essay “The Gray Zone” describes complex states of complicity and moral erosion between the categories of “victims,” “perpetrators,” and “bystanders” during and after the Holocaust. Literature written at the time or in the immediate aftermath, whether memoir, commentary, or fiction, contains many illustrative examples, but even more have arisen at one or another remove from the events, as later generations have confronted an atrocity frequently taken to be historically and morally unique. How did the Holocaust become a touchstone for both extremities of human behavior and problems of representation? When did the Holocaust become accessible to literature or to the once unthinkable strategies of satire, post-modernism, and even pornography, and can these strategies be considered examples of “the gray zone”? The course will deal with the testimonies of perpetrators such as Rudolf Höss (commandant of Auschwitz) and historical documents setting forth plans for genocide; with memoirs of prisoners such as Filip Müller forced into participation in the Holocaust; and more particularly with literary depictions of life in “the gray zone.” The sequence of readings will be organized mainly around literary texts, but these will be paired, sometimes in two-week sequences, with historical and critical materials that take up the problem of complicity through various perspectives: the role of Jewish leaders during the Holocaust; attempts to fictionalize extremities of evil (e.g., Hitler); the aestheticizing of atrocity; the moral responsibility of bystanders; and the extension of genocidal paradigms to other dimensions of life such as animal rights. Texts to be studied (mostly, though not exclusively, written in English) will likely include: Primo Levi, The Drowned and the Saved; Tadeusz Borowski, This Way to the Gas, Ladies and Gentlemen; George Steiner, The Portage to San Cristobal of A. H.; Leslie Epstein King of the Jews; Sylvia Plath, selected poems; Philip Roth, The Plot against America; D. M. Thomas, The White Hotel; and J. M. Coetzee Elizabeth Costello.

AS.060.692. Race and Enlightenment.
This course examines the philosophical interplay between Enlightenment aesthetics and the construction of the concept of race. We will read texts in aesthetics and on human difference by Rousseau, Voltaire, Condorcet, Kant, Herder, Jefferson, Burke, Hume and others, in an attempt to see the points at which reflections on art and notions of human biological hierarchy intersect. Particular attention will be paid to the idea of the sublime as it pertains to early anthropological thought.
Instructor(s): M. Thompson
Area: Humanities.

Instructor(s): Staff.

Cross Listed Courses
German Romance Languages Literatures
AS.211.201. Case Studies: Law in Literature. 3 Credits.
In law and literature, words and stories play a crucial role. Indeed, the courtroom is often inherently theatrical. What happens when legal trials and questions of law and justice are transformed into literature? What are the possibilities—and risks—of following the long tradition that combines the fields of law and literature as social and cultural forces? Why has this dynamic connection intrigued many writers of modern literature and how do they represent legal issues? This course explores the representation of law and trials in 19th and 20th century German-language literature as well as larger ethical concerns around justice and revenge. Following a theoretical overview, we will discuss drama and prose by, among others, Heinrich von Kleist, Franz Kafka Bertolt Brecht and Peter Weiss—as well as selected stage and filmic adaptations of their works—as “case studies.” (Taught in English)
Area: Humanities.

AS.211.233. Freshman Seminar - A History of Reading: from Gutenberg to Kindle. 3 Credits.
Freshmen only. This course investigates the 18th-century revolution in reading – the pedagogical and aesthetic debates about the virtues and dangers of reading, idealizations and critiques of print culture, books as material objects, and the shifting concepts of both author and reader, and to what extent this historical period anticipates our own present day revolution in reading technologies.
Area: Humanities.

AS.212.478. Guillaume de Machaut: exploring medieval authorship in the digital age. 3 Credits.
Using new websites devoted to the lyrics and music of Guillaume de Machaut, the foremost poet and composer of the 14th-century French royal court, this seminar will explore the role of music and literature during the Hundred Years War. Students will learn to use digital tools to view and analyze original illustrated musical manuscripts of Machaut’s work.
Instructor(s): T. Rose-Steel
Area: Humanities
Writing Intensive.
AS.212.601. Word and Image: An Introduction to the Languages of Literature and Cinema.
Taught in English, this course is a primer in the linguistics and the rhetoric of literary and cinematic texts. Students will familiarize themselves with the notion of the literary language’s exceptionality by studying Aristotle, Plato, Viktor Sklovskij and Roman Jakobson among others. They will then compare the power of the literary with the language of cinema by studying Andre Bazin’s take of New Realism, Christian Metz’s structuralist approach to cinema and psychoanalysis, Gilles Deleuze’s theory of the moving-image and the time-image, a feminist approach to cinema by E. Ann Kaplan and others, as well as theories of digital cinema from Peter Weibel to Lev Manovich, among others. We will place the language of literature and film within a context that includes religion music, magic, prophecy and medicine. Cross-listed with Film and Media Studies and English (This course is offered as AS.212.601, 213.601, 214.601, and 215.601. Please check other course numbers for open seats.)
Instructor(s): B. Wegenstein; P. Forni.

AS.212.603. Senses of the Imagination in Medieval Thought and Lyric.

AS.212.789. Literature & Identity in the Age of Globalization.
In this seminar we will examine a selection of literary reflections on and engagements with globalization and its mounting failures and burdens, as it has emerged in Europe and the Americas from the mid-twentieth century to the present. From the economic, constitutional, and cultural politics around the unification of Europe, to the ideological and imperial misfortunes of the U.S. after the collapse of the “End-of-History” thesis, to the resurgence of state populism in Latin America in the wake of neoliberal exhaustion, literary fiction has been deployed to posit, explore, and contest national and post-national myths of identity. The seminar will interrogate how this engagement functions both as aesthetic and theoretical discourse. Readings may include novels by Albert Camus, W. G. Sebald, Leonardo Sciascia, Orhan Pamuk, Javier Marías, Roberto Bolaño, and Jonathan Franzen, along with theoretical writings by Gianni Vattimo, Jürgen Habermas, Rodolphe Gasché, and others.
Instructor(s): E. Gonzalez; W. Egginton
Area: Humanities.

AS.213.323. Freshman Seminar - A History of Reading: from Gutenberg to Kindle. 3 Credits.
Freshmen only. This course investigates the 18th-century revolution in reading – the pedagogical and aesthetic debates about the virtues and dangers of reading, idealizations and critiques of print culture, books as material objects, and the shifting concepts of both author and reader, and to what extent this historical period anticipates our own present day revolution in reading technologies.
Area: Humanities.

AS.213.317. Berlin at the Crossroads of the 20th Century. 3 Credits.
This course will examine the location of Berlin at the heart of European and global culture over the course of the 20th century. In addition to its centrality to German national identity and political culture, Berlin between the World Wars was a weigh station and meeting ground for a variety of languages, cultures, and artistic trends—whether expatriates, refugees, nomads, touring companies, or vagabonds. In what ways did these travelers to Berlin change German popular or intellectual culture? In what ways did Berlin function as a center for avant-garde culture, and in what sense did it remain a peripheral space, in the shadow of grander culture centers such as Moscow, Paris, New York, or Hollywood? What lessons might be taken from the supposed glamour of Berlin between the World Wars and the continued attraction of that period for post-Holocaust adaptation and contemplation? These questions, among others, will be considered with reference to a variety of narratives, dramas, and films taken from German, English, Hebrew, Russian, and Yiddish sources. Authors to be considered will include Walter Benjamin, Joseph Roth, Irmgard Keun, Erich Kästner, Bertolt Brecht, Christopher Isherwood, Sh. Y. Agnon, Vladimir Nabokov, Viktor Shklovsky, and Dovid Bergelson. All readings and discussions in English.
Instructor(s): M. Caplan
Area: Humanities.

AS.213.318. The Making of Modern Gender. 3 Credits.
Taught in English. Gender as we know it is not timeless. Today, gender roles and the assumption that there are only two genders are diligently contested and debated. With the binary gender system thus perhaps nearing its end, we might wonder if it had a beginning. In fact, the idea that there are two sexes and that they not only assume different roles in society but also exhibit different character traits, has emerged historically around 1800. Early German Romanticism played a seminal role in the making of modern gender and sexuality. For the first time, woman was considered not a lesser version of man, but a different being with a value of her own. The idea of gender complementation emerged, and this idea, in turn, put more pressure than ever on heterosexuality. In this course, we will explore the role of literature and the other arts in the making and unmaking of gender.
Instructor(s): K. Pahl
Area: Humanities.

AS.213.321. Bodies and Pleasures. 3 Credits.
Taught in English. This course traces a literary history of sexuality from the Middle Ages to contemporary women’s writing. We will analyze how sexual pleasure changed over time. In particular, we will discuss what role literature plays in the reproduction and transformation of bodily pleasures. The course explores how the pleasures of bodies are imagined in and through literature, but also whether words are bodies that give pleasure and perhaps even have their own pleasures. Authors discussed will include Boccaccio, Cleland, Rousseau, Schlegel, Kleist, Hoffmann, Novalis, Arnim, Büchner, Freud, Rilke, Kafka, Rich, Foucault, Kristeva, Cixous, Giddens, and Winterson.
Instructor(s): K. Pahl
Area: Humanities.
AS.213.380. Ghost Stories, Haunted House and Other Occult Phenomena. 3 Credits.
Although the eighteenth century is often associated with the Enlightenment, the period also gave birth to the gothic novel with its lurid description of haunted houses, ghosts, phantoms, and diabolical forces in nature. This course will examine the modern obsession with occult phenomena from Chamisso to Bram Stoker and Freud, whose 1919 essay “The Uncanny” constitutes one of the most rigorouse analyses of the irrationality of psychic life. We will consider the appearance of ghosts in literature as well as explore the status of literature as a play of appearances, of light and shadow. Why have ghost stories been so prevalent in the modern era, when science and reason are said to dominate our understanding of the world? Is the occult the dark side of science? What kind of knowledge does literature yield? And what can literature tell us about random, obscure, or inexplicable events? Readings in English and German; discussion in English. Additional hour for German discussion through AS.213.381. Cross-listed with English
Instructor(s): R. Tobias
Area: Humanities.

AS.213.332. Zionism in Modern Literature: Jewish or Israeli?. 3 Credits.
This course will be an examination of the themes of nationalism, Zionism, and the problems of the nation-state in modern Jewish literature of the past hundred years. Among the topics we will consider are the unique challenges of a diasporic culture relocating its national aspirations to an unfamiliar and often hostile environment, the controversies surrounding political nationalism within modern Jewish culture, the competition between languages in the formation of Israeli society, the character of Israeli national culture, the relationship of Israel’s Jewish majority with its minority population, and the relationship of Israeli culture to the Jewish culture of the diaspora. To what extent does Israeli literature constitute a continuation of themes and techniques found in previous Jewish writing, and to what extent does it represent a new beginning? To what extent can Israeli literature be compared with other varieties of Jewish writing and to what extent is this writing a unique cultural phenomenon? Although the majority of works discussed will be translated from Hebrew—including such leading figures of Israeli literature as S. Y. Agnon, S. Yizhar, Amos Oz, and Orly Castel-Bloom—we will also be considering works translated from Yiddish (Mendele Moykher-Sforim), German (Theodor Herzl), and Arabic (Emile Habiby), as well as contemporary American writers such as Philip Roth and Michael Chabon. All readings and discussions conducted in English. Cross-listed with Jewish Studies, English, and the Humanities Center
Instructor(s): M. Caplan
Area: Humanities
Writing Intensive.

AS.213.609. Anti-Novels: Narrative Failure and the Poetics of the Periphery.
Insofar as the novel as a form can be taken as the representative narrative mode of the modern era, this graduate seminar will identify an inverted literary tradition of digression, fragmentation, stasis, and proliferation in the assemblage of narratives that either structurally or thematically violate conventions of novelistic mimesis and verisimilitude. Paramount among the themes to be considered in this survey will be whether such an inverted or counter-tradition is possible at all, given the plasticity of the novel form. To the extent that such a tradition constitutes itself, however, to what extent does its attraction for peripheral writers—defined linguistically, culturally, and politically—offer a critique of the homogenizing and hegemonic aspects of modernity? Does the persistence of pre-modern narrative conventions serve to anticipate subsequent innovations attributed specifically to the modernist novel? Do the cues such anti-novelistic narratives take from non-belletristic modes of writing as well as visual or musical arts signify a violation of literary decorum or an integration of the arts, and of art with life, that actually valorizes the modernizing processes these writers would critique? What is the difference, both figuratively and critically, between a literature of failure and a failed literature? In what sense can these modes of failure be considered productive? Authors to be considered will include Laurence Sterne, Jan Potocki, Ivan Turgenev, Sholem Aleichem, Gertrude Stein, Robert Walser, Der Nister, Yosef Haim Brenner, Moyshe Kulbak, André Breton, Thomas Bernhard, and Georges Perec. All readings and discussions conducted in English. (Undergraduates Accepted, with Permission of the Instructor.)
AS.213.660. Discourses of Dislocation.  
Dislocation—travel, migration, exile, diaspora, immigration—is a preeminent symptom of the modern condition; as Jacques Derrida has suggested, it is one way of characterizing how language itself comes into being. To what extent does the relationship of various modes of mobility serve as a prerequisite for understanding modernity and literary modernism, and to what extent can one understand commonalities among these itinerant discourses? This seminar will consider several varieties of dislocated discourse (the picaresque, the pseudo-autobiography, the travelogue, as well as narratives of immigration, displacement, war and demobilization, and exile) in search of a means to discuss or consider all of them critically. Writers to be considered will include Sigmund Freud, Robert Walser, Yosef Haim Brenner, Walter Benjamin, Theodor Adorno, Jacques Derrida, Irmgard Keun, Israel Rabon, Joseph Roth, Flannery O’Connor, Yoel Hoffmann, Anton Shammas, and Salman Rushdie. All readings and discussions available in English. Undergraduates may register with instructor approval.  
Instructor(s): M. Caplan  
Area: Humanities  
Writing Intensive.

AS.213.725. Proto-, Modern, and Post-: Locating the -ism in Modernism.  
All discussions in English. This graduate seminar will seek to disentangle the interrelationship among “proto-modernism,” “modernism,” and “post-modernism” from the straightjacket of periodization and taxonomy by focusing instead on questions of temporality and phenomenology. When is the time of modernity? What precedes modernism? How is post-modernism a continuation of modernism and a break with modernity? What follows the “post” or precedes the “proto”? How does literature establish a dialogue not just across linguistic borders but temporal ones as well? And when do these processes repeat themselves due to historical and political factors? By way of complicating all of these questions we will be considering writers from “across” the 20th century, including Walter Abish, Thomas Bernhard, André Breton, Orly Castel-Bloom, Henry Dumas, Moyal Kukel, Machado de Assis, Mendele Mokher-SfOrim, Joseph Roth, Anton Shammas, Gertrude Stein, and Robert Walser.  
Instructor(s): M. Caplan.

Taught in German. The course analyzes the performativ on the basis of the very field that John L. Austin’s speech act theory excludes: literature. What challenges Austin’s speech act theory indeed opens up the question of the performative towards iterability and theatricality and thus calls for the performative as a methodological category of literary criticism. According to Shoshana Felman’s readings of Austin, the performative act can be accentuated as an act of the “speaking body” in which the body is conceived of not as a means of linguistic expression but rather as a spillover of the act of utterance into the statement. How then is the corporeality or materiality of writing asserted in acts of narrating and reading? The course will examine theories of the performative from the perspective of literature and literary criticism as well as analyze literary speech acts (promises, pacts, etc.) in detail.  
Readings will include: Austin, Derrida, Felman, Freud, Nietzsche, de Man, Hamacher, Goethe, Büchner, Kafka, Henry James, Thomas Mann etc.  
Instructor(s): E. Strowick  
Area: Humanities.

In this seminar we will examine a selection of literary reflections on and engagements with globalization and its mounting failures and burdens, as it has emerged in Europe and the Americas from the mid-twentieth century to the present. From the economic, constitutional, and cultural politics around the unification of Europe, to the ideological and imperial misfortunes of the U.S. after the collapse of the “End-of-History” thesis, to the resurgence of state populism in Latin America in the wake of neoliberal exhaustion, literary fiction has been deployed to posit, explore, and contest national and post-national myths of identity. The seminar will interrogate how this engagement functions both as aesthetic and theoretical discourse. Readings may include novels by Albert Camus, W. G. Sebald, Leonardo Sciascia, Orhan Pamuk, Javier Marías, Roberto Bolaño, and Jonathan Franzen, along with theoretical writings by Gianni Vattimo, Jürgen Habermas, Rodolphe Gasché, and others.  
Instructor(s): E. Gonzalez; W. Egginton  
Area: Humanities.

AS.214.251. Survey of Italian Lit. 3 Credits.  
An overview of the key texts, authors, and movements in the Italian literary tradition, from the Middle Ages to the present. Recommended for all Italian majors and minors, and for Romance Languages majors who include Italian. Taught entirely in Italian. Completion of Italian 210.252 Intermediate recommended; the Survey of Italian Literature may be taken concurrently with Advanced Italian 210.352.  
Instructor(s): W. Stephens  
Area: Humanities  
Writing Intensive.

This course investigates how ecological factors inspired storytellers, influenced modes of literary publication, and determined reader responses in Europe before 1700. Students enrolling in section 2 will attend a supplementary one hour session at a time to be mutually decided and complete the work in Italian.  
Instructor(s): T. Tower  
Area: Humanities  
Writing Intensive.
AS.214.352. Writing and Wonder: Books, Libraries, and Discovery 1250-1550. 3 Credits.
The invention of printing occurred amid two centuries of intense development in the conduct and material means of European scholarship. The transition from writing by hand to movable type was accompanied by a revolution in scholarship that involved a new attitude to Classical and Biblical antiquity, the recovery of neglected and “lost” works, the formation of secular libraries, and the development of tools for the study of ancient handwriting, writing materials, and the history of language and of history itself. The revolution in attitudes to and uses of the book eventually transformed every discipline related to reading, writing, and the organization of knowledge. Topics to be covered include writing as an object of wonder, the transformation of a mythology of writing into a true history of books, writing, and libraries, the scientific study of writing and of language, and the representation of writing and books in the art and literature of the Middle Ages and Renaissance. Extensive use will be made of Johns Hopkins’ large collection of books published before 1600, and student projects will be oriented toward reliving the experiences of scholars in this period, including via computer-assisted means. Open to all undergraduates. Knowledge of a foreign language helpful but not required.
Instructor(s): C. Celenza; W. Stephens
Area: Humanities.

AS.214.479. Dante’s Journey through the Afterlife: The Divine Comedy. 3 Credits.
Dante’s Divina commedia is universally recognized as the greatest long poem of the Middle Ages; many consider it the greatest poem of all time. We will study the entire Commedia critically in terms of broad categories: (1) What it reveals about the worldview of late-medieval Christian Europe; (2) its internal thematic cohesion and formal symmetries, or how it works as poetry; (3) its critique of the intellectual cultures of pagan antiquity and medieval Christianity; (4) its presentation of political and social issues; (5) its influence on European intellectual history; (6) the interpretive problems it presents to modern readers and translators; (7) the challenges Dante faced in understanding and summarizing the whole of cosmology, world history and culture. We will read and discuss Commedia in English, in editions containing the Italian text on facing pages: students will be expected to refer to the original Italian regularly and familiarize themselves with key terms and concepts even if they do not speak Italian. Italian majors will meet once a week for discussions in Italian and will submit all written work in Italian, for major credit.
Instructor(s): W. Stephens
Area: Humanities
Writing Intensive.

AS.214.601. Word and Image: An Introduction to the Languages of Literature and Cinema.
Taught in English, this course is a primer in the linguistics and the rhetoric of literary and cinematic texts. Students will familiarize themselves with the notion of the literary language’s exceptionality by studying Aristotle, Plato, Viktor Sklovskij and Roman Jakobson among others. They will then compare the power of the literary with the language of cinema by studying Andre Bazin’s take of New Realism, Christian Metz’s structuralist approach to cinema and psychoanalysis, Gilles Deleuze’s theory of the moving-image and the time-image, a feminist approach to cinema by E.Ann Kaplan and others, as well as theories of digital cinema from Peter Weibel to Lev Manovich, among others. We will place the language of literature and film within a context that includes religion, magic, prophecy and medicine. Cross-listed with Film and Media Studies and English (This course is offered as AS.212.601, 213.601, 214.601, and 215.601. Please check other course numbers for open seats.)
Instructor(s): B. Wegenstein; P. Forni.

AS.214.633. Poetry and Divinity in Medieval and Early-Modern Italy.
The late Middle Ages saw intense debates between humanists (like Petrarch and Mussato) who considered great poetry (even from pagan antiquity) to be replete with divine wisdom, and theologians who condemned poetry as mendacious and spiritually corrupting. These debates intensified in the 15th and 16th centuries, leading to important contributions by thinkers like Marsilio Ficino and Giordano Bruno, who re-conceptualized the nature of poetic inspiration and “divine frenzy.”
In this course we will consider how these developments shaped both the theory and practice of poetic composition and interpretation. Discussions will be in English. Ability to read Italian is required.
Instructor(s): J. Coleman
Area: Humanities.

AS.214.640. Film Theory.
This class deals with film theory in its history and its current trends. We will examine structuralist, feminist, Marxist, psycho-analytic, Deleuzian, and other theoretical approaches to understanding and interpreting the cinematic medium. We will look at several different film samples from European film to Latin American Film, auteur-films to independent documentary collectives, animation films to blockbusters. We will invite at least one film theorist to class during the semester.
Instructor(s): B. Wegenstein
Area: Humanities.

This class examines the areas of aesthetics, technology, and society critically in regard to media theory and practice following the 2010 anthology Critical Terms in Media Studies. The class also thematically accompanies the international conference Technologies of Meaning, March 3-4, 2011 with such speakers as Avital Ronell, Tom Gunning, and Sam Weber. Cross-listed with English, Political Science, and Anthropology
Instructor(s): B. Wegenstein.
In this seminar we will examine a selection of literary reflections on and engagements with globalization and its mounting failures and burdens, as it has emerged in Europe and the Americas from the mid-twentieth century to the present. From the economic, constitutional, and cultural politics around the unification of Europe, to the ideological and imperial misfortunes of the U.S. after the collapse of the “End-of-History” thesis, to the resurgence of state populism in Latin America in the wake of neoliberal exhaustion, literary fiction has been deployed to posit, explore, and contest national and post-national myths of identity. The seminar will interrogate how this engagement functions both as aesthetic and theoretical discourse. Readings may include novels by Albert Camus, W. G. Sebald, Leonardo Sciascia, Orhan Pamuk, Javier Marias, Roberto Bolaño, and Jonathan Franzen, along with theoretical writings by Gianni Vattimo, Jürgen Habermas, Rodolphe Gasché, and others.
Instructor(s): E. Gonzalez; W. Egginton
Area: Humanities.

Taught in English, this course is a primer in the linguistics and the rhetoric of literary and cinematic texts. Students will familiarize themselves with the notion of the literary language’s exceptionality by studying Aristotle, Plato, Viktor Sklovskij and Roman Jakobson among others. They will then compare the power of the literary with the language of cinema by studying Andre Bazin’s take of New Realism, Christian Metz’s structuralist approach to cinema and psychoanalysis, Gilles Deleuze’s theory of the moving-image and the time-image, a feminist approach to cinema by E. Ann Kaplan and others, as well as theories of digital cinema from Peter Weibel to Lev Manovich, among others. We will place the language of literature and film within a context that includes religion music, magic, prophecy and medicine. Cross-listed with Film and Media Studies and English (This course is offered as AS.212.601, 213.601, 214.601, and 215.601. Please check other course numbers for open seats.)
Instructor(s): B. Wegenstein; P. Forni.

Rather than understand fiction as a constant in human history, this course will consider it a historically specific form of cultural expression. We will examine and compare theories of the fictional from an array of historical moments in order to better understand what fiction is, how it differs from premodern notions of history and poetry, and how it both informs and depends on modern notions of knowledge and subjective agency.
Instructor(s): W. Egginton
Area: Humanities
Writing Intensive.

AS.215.777. The Invention of Fiction.
Rather than understand fiction as a constant in human history, this course will consider it a historically specific form of cultural expression. We will examine and compare theories of the fictional from an array of historical moments in order to better understand what fiction is, how it differs from premodern notions of history and poetry, and how it both informs and depends on modern notions of knowledge and subjective agency.
Instructor(s): W. Egginton
Area: Humanities
Writing Intensive.

In this seminar we will examine a selection of literary reflections on and engagements with globalization and its mounting failures and burdens, as it has emerged in Europe and the Americas from the mid-twentieth century to the present. From the economic, constitutional, and cultural politics around the unification of Europe, to the ideological and imperial misfortunes of the U.S. after the collapse of the “End-of-History” thesis, to the resurgence of state populism in Latin America in the wake of neoliberal exhaustion, literary fiction has been deployed to posit, explore, and contest national and post-national myths of identity. The seminar will interrogate how this engagement functions both as aesthetic and theoretical discourse. Readings may include novels by Albert Camus, W. G. Sebald, Leonardo Sciascia, Orhan Pamuk, Javier Marias, Roberto Bolaño, and Jonathan Franzen, along with theoretical writings by Gianni Vattimo, Jürgen Habermas, Rodolphe Gasché, and others.
Instructor(s): E. Gonzalez; W. Egginton
Area: Humanities.

Humanities Center

AS.300.111. Shakespeare and his ‘Goddess’. 3 Credits.
Shakespeare’s description of his lover’s eyes as ‘nothing like the sun’ is both an homage and a sendup of a 300-year-old poetic convention reaching back to the days of Petrarch and the early humanist poets. In this course we will trace that tradition from the perspective of Shakespeare and his contemporaries, finishing the semester with several plays, including ‘The Taming of the Shrew,’ that further illustrate and problematize Shakespeare’s ‘goddess’ reference. Readings will include poetic dialogues between male and female poets, such as those by the early Italian Petrarchans Vittoria Colonna, Michelangelo, Veronica Gambara, and Gaspara Stampa; their French counterparts, Maurice Scève and Les Dames des Roches; and the later English reflections on the sonnet tradition by Sir Philip Sidney, Shakespeare, and Sidney’s niece, Lady Mary Wroth. All works will be read in translation. Freshmen only.
Instructor(s): E. Patton
Area: Humanities
Writing Intensive.

AS.300.211. Great Poems of the Americas. 3 Credits.
This course investigates the long poem or post-epic in 20th- and 21st-century North and Latin America. The epic has been rearticulated in sequences and series, verse novels, lyric cycles, and collage poems: from T.S. Eliot’s The Waste Land, the encyclopedic Cantos of Ezra Pound, and the sweeping Canto General of Pablo Neruda to works by Derek Walcott and Gwendolyn Brooks and fragmented series by Gertrude Stein, Hart Crane, and César Vallejo. We will examine Aimé Césaire’s Notebook of a Return to the Native Land, Vicente Huidobro’s playful Altazor, and very recent epic poems from Canadian women poets such as Anne Carson, Lisa Robertson, and M. NourbeSe Philip. As we test the term post-epic against these texts, we will consider whether it may be applied equally to the heroic tale and the open field poem. How do poets interpret the idea of “the Americas” as lands and nations in these works, and in what tangled ways do their poetics develop through dialogue across linguistic and geographical distances? To situate the long poem in history, we’ll examine developments in poetic form alongside modernization and globalization, and technological and socio-political changes. We will draw on theories of poetry and poetics as well as critical theory, taking a comparative, Hemispheric Studies approach to literature.
Instructor(s): R. Galvin
Area: Humanities.
AS.300.225. Blogs and Spies in Shakespeare’s England. 3 Credits.
This seminar celebrates the university’s recent acquisition of State Papers Online (1509-1714), which contains searchable digital images of thousands of contemporary manuscripts. While we read plays, poetry, and essays by such figures as Queen Elizabeth, William Shakespeare, members of the Sydney family, Elizabeth Cary, John Donne, Aemelia Lanyer, Robert Southwell, Andrew Marvell, William Marlowe, Jane Cavendish, Elizabeth Bradckley, and Katherine Philips, we will also be carrying out on-line searches of correspondences, wills, court documents, spy reports (including play-by-play accounts of houses dismantled in searches for hidden priests), and letters of condolence from Queen Elizabeth alongside decoded messages revealing plots to unseat her. In addition to searching virtual archives students will be introduced to early modern paleography, in part through visits to Johns Hopkins University’s brick-and-mortar libraries to consult actual manuscripts, incunabula, and illegal imprints from the 16th and 17th centuries.
Instructor(s): E. Patton
Writing Intensive.

AS.300.305. Asian American Literature. 3 Credits.
This course examines Asian American Literature with emphasis on East Asian American culture and history. Topics of discussion will include immigration, nation, conceptions of home, loyalty, navigation, and translation of various kinds. Throughout the course, we will explore how recognizable emotions, in tension with historical events, become manifest in art.
Area: Humanities
Writing Intensive.

AS.300.309. The Sense of Loss, 1900-1927. 3 Credits.
Area: Humanities.

AS.300.315. The Sense of Loss, 1880-1930. 3 Credits.
A comparative study of the aesthetics and representation of loss (personal, political, historical, etc.) in a number of modernist texts. Authors to be studied will include J.P. Jacobsen, Ibsen, Unamuno, Kafka, Rilke, Woolf and T.S. Eliot. The class will focus on the twofold sense of “sense” (both as feeling and as meaning) in order to explore the way these texts seek to come to terms with and capture the nature of loss.
Instructor(s): L. Lisi
Area: Humanities.

AS.300.330. Trauma in Theory, Film, and Fiction. 3 Credits.
An examination of the representation of trauma in literary theory, psychiatry, survivor literature, films, novels, and comics. Works by Sebald (“The Emigrants”), Lanzmann (“Shoah”), Spiegelman (“In the Shadow of No Towers*”), McCarthy (“Remainder*”), and others.
Instructor(s): R. Leys
Area: Humanities, Social and Behavioral Sciences.

AS.300.331. Modern Tragedy. 3 Credits.
Since the late 18th century, tragedy has repeatedly been declared dead on the grounds that the changed social, historical and philosophical conditions of modernity do not allow for the genre in a strict sense. This course looks at some versions of this argument in relation to modern works of drama in order to examine its validity and the extent to which the concept and experience of the tragic have changed in our time. Authors to be studied will include Schiller, Kleist, Strindberg, Maeterlinck, Lorca, Miller, Brecht and Beckett. Cross-listed with GRLL and English
Instructor(s): L. Lisi
Area: Humanities.

AS.300.353. Henry James and the Art of the Novel. 3 Credits.
Instructor(s): L. Lisi
Area: Humanities.

AS.300.371. The Modernist Novel: James, Woolf, and Joyce. 3 Credits.
The purpose of this course is to survey works by three of the greatest, most relentless innovators of the twentieth century - Henry James, Virginia Woolf, and James Joyce -- who explored and exploded narrative techniques for depicting what Woolf called the “luminous halo” of life. Selected novels include: The Portrait of a Lady, The Wings of a Dove, Jacob’s Room, Mrs. Dalloway, To the Lighthouse, A Portrait of the Artist as a Young Man, and Ulysses.
Instructor(s): Y. Ong
Area: Humanities.

AS.300.400. Philosophy of Tragedy. 3 Credits.
Since the late eighteenth century, philosophers have repeatedly been drawn to investigations of tragedy and the tragic. In this course we will study some of the most important thinkers in this tradition, and examine the different implications (philosophical, historical, political, existential, aesthetic, etc.) that these concepts carry in their works. Authors to be read will include Schiller, Hegel, Kierkegaard, Nietzsche, Unamuno, Benjamin and Cavell.
Instructor(s): L. Lisi
Area: Humanities.

AS.300.408. Lyric Modernity. 3 Credits.
A comparative literature course on modern lyric and poetics. The main issue of the course is how the lyric voice is constructed and sustained under the pressures of modernization in the United States, Europe, and Korea. We will also emphasize issues of translation and the relationship of music and poetry. Readings will include texts by Adorno, Benjamin, Grossman, von Hallberg and Waters, and poems by Dickinson, Rilke, and Kim among others. All readings available in English. Cross-listing requested with East Asian Studies, GRLL, and English
Instructor(s): S. Rhee
Area: Humanities.

AS.300.415. Law of the Cannibal: Trans-American Poetics. 3 Credits.
In this seminar on 20th-c. poetry of the Americas, we will explore the relations between land, language, and identity. Our point of departure, informed by de Andrade’s “Cannibal Manifesto,” will be the idea that all literary texts form a body upon which writers may feast when they compose new works. Devouring, plundering, and appropriating will be central concepts for our seminar. We’ll debate the politics of literary transculturation (hybridity/mestizaje/métissage), and discuss diasporic and multilingual U.S. American poetry (Louisiana Creole poetry, Nuyorican Poets Café, etc.). We will also investigate issues of authorship and originality; constraint, sampling, and parody; and poetic hoaxes and frauds. Readings may include theoretical texts from Édouard Glissant, Ángel Rama, Néstor García Canclini, and Roberto Schwarz, as well as Adrienne Miniss apply de Andrade’s “Cannibal Manifesto,” will be the idea that all literary texts form a body upon which writers may feast when they compose new works. Devouring, plundering, and appropriating will be central concepts for our seminar. We’ll debate the politics of literary transculturation (hybridity/mestizaje/métissage), and discuss diasporic and multilingual U.S. American poetry (Louisiana Creole poetry, Nuyorican Poets Café, etc.). We will also investigate issues of authorship and originality; constraint, sampling, and parody; and poetic hoaxes and frauds. Readings may include theoretical texts from Édouard Glissant, Ángel Rama, Néstor García Canclini, and Roberto Schwarz, as well as Deleuze, Foucault, Kristeva, and Barthes. Poetry may be drawn from Caribbean writers Césaire, Senghor, Walcott, Brathwaite, Martí, Palés Matos; Brazilians Haroldo and Augusto de Campos; and North Americans Langston Hughes, Claude McKay, Myung-Mi Kim, Kenneth Goldsmith, Susan Howe, and Christian Bök.
Instructor(s): R. Galvin
Area: Humanities
Writing Intensive.
AS.300.601. Philosophy of Tragedy.
Since the late eighteenth century, philosophers have repeatedly been
drawn to investigations of tragedy and the tragic. In this course we
will study some of the most important thinkers in this tradition, and
examine the different implications (philosophical, historical, political,
existential, aesthetic, etc.) that these concepts carry in their works.
Authors to be read will include Schiller, Hegel, Kierkegaard, Nietzsche,
Unamuno, Benjamin and Cavell. Cross-listed with: English, German &
Romance Languages & Literatures, Philosophy
Instructor(s): L. Lisi.

AS.300.620. Tristram and His Kin.
Area: Humanities.

Interdepartmental
AS.360.133. Great Books at Hopkins. 3 Credits.
Great Books at Hopkins is designed for first-year students and explores
some of the greatest works of the literary and philosophical tradition in
Europe and the Americas. In lectures, panel sessions, small seminars,
and multimedia presentations, professors from a variety of academic
disciplines lead students in exploring authors across history. Close
reading and intensive writing instruction are hallmarks of this course, as
is a changing reading list that includes, for this fall, Homer, Plato, Dante,
Shakespeare, Douglass, and Woolf.
Instructor(s): E. Patton; K. Boyce
Area: Humanities
Writing Intensive.

AS.360.246. Islamic Literature, Beloved of Western Thinkers. 3
Credits.
This course examines political, erotic, aesthetic, and religious aspects
of attraction between Western thinkers in a Christian milieu (e.g. Gide,
Emerson, Thoreau) and classical works of Islamic literature (Rumi, Hafiz,
Abu Nuwas, Arabian Nights).
Instructor(s): J. Bush
Area: Humanities, Social and Behavioral Sciences
Writing Intensive.

Program in Latin American Studies
AS.361.316. Caribbean Writing in Shakespeare, V. S. Naipaul,
and Alejo Carpentier. 3 Credits.
Readings and polemics concerned with Shakespeare’s play The
Tempest (1610-1611) and its postcolonial afterlives; V. S. Naipaul’s
novel A House for Mr. Biswas (1961); and Alejo Carpentier’s El siglo de
las luces (1962). The socio historical and political contexts of each work
and authorship will be considered in depth in terms of dominant notions
of writing in current critical theory. Cross-listed with GRLL, English, and
Writing Seminars.
Instructor(s): E. Gonzalez
Area: Humanities, Social and Behavioral Sciences.

Center for Africana Studies
AS.362.200. African American Poetry and Poetics. 3 Credits.
This course will explore the history and development of African
American poetry from 1750 to the present (blues, rap, and hip-hop)
examining the role of race, art, and cultural identity.
Instructor(s): H. Robbins
Area: Humanities, Social and Behavioral Sciences
Writing Intensive.