Course Descriptions:

LIT 341.001: Topics in Nineteenth-Century Literature: Technologies of the Romantic Self
British Romantic writing produced dynamic and intensified examples of "the individual" in literature. This course will examine and investigate the Romantic "I" as well as various other strategies for the production of first-personhood in texts of the British Romantic Period. We will consider William Wordsworth's epic of the self, "The Prelude," as a key text to open our exploration of literary issues such as authenticity, identity, voice, and constructions of individual agency. We will not merely celebrate an emergent Romantic "self;" we will problematize the fictions of selfhood upon which Romantic literature relies. Other texts will include: Percy Shelley's "Queen Mab" and "Ode to the West Wind," and Lord Byron's "Childe Harold's Pilgrimage."

LIT 346.001: Topics in Film: Hollywood in the Seventies
The seventies (defined broadly here as the "New Hollywood" period of 1967-80) was a transformative decade for Hollywood filmmaking. Following the end of the Hayes code and the break-up of the studio system, American cinema became darker as it began to assimilate the new social movements of the sixties. Meanwhile, new kinds of film narrative and style were being introduced by young, film-schooled directors, and American film was absorbing the new influences of international art cinema. In this course, we will look at some of the major films of the period, as well as considering the transformation of Hollywood genres and the new cultural politics of the seventies.

LIT-437/637: Advanced Studies in Restoration and 18th Century Literature: Austen and Burney
This course will explore the works of Jane Austen and Frances ‘Fanny’ Burney in the literary and cultural context of the long eighteenth century. Over the course of the semester, we will undertake close readings of works including Burney’s life-writings and novels Evelina, and Cecilia; and Austen’s Northanger Abbey, Persuasion, Mansfield Park, and the unfinished Sanditon. Considering these works alongside the writings of Edmund Burke; Mary Wollstonecraft; conduct book moralists; eighteenth-century visual culture; Austen paratexts Bridget Jones’s Diary and Pride and Prejudice and Zombies; and a variety of secondary scholarship, we will explore issues including gender and sexuality; the public and private spheres; the genre and status of the novel; empire, war, and slavery; and stability and social change.

LIT-440/640: Studies in 19th Century European Literature: Doestoevsky, Tolstoy and Others
Students will read English translations of selected texts by classic 19th century Russian writers, including Gogol, Pushkin, Dostoevsky, Tolstoy, Turgenev, and Chekhov. Please note that the reading list includes two 600+ page novels (Dostoevsky's Crime and Punishment and Tolstoy's Anna Karenina) as well as a novel in verse (Pushkin's Eugene Onegin). Slow readers and over-committed students are urged to consider an alternative course.
LIT 446/646.001: Topics in Film: AUTEUR STUDY: ALFONSO CUARÓN
After the production credits and before stars are listed, most feature films feature a single card stating that the following is “a film by…”; almost inevitably, the person that follows that credit is the director of the film. Such is the power of the “director as auteur,” where we ascribe authorship of a film (which is inherently a collective project) to a single person. This method of cinematic analysis has been popular since at least the late 1950s – and not just in academia: indeed the concept of the auteur (and even the word itself) is consistently used by marketing strategists and the common public.

But why do we do this? What do we gain – or lose – by privileging (or fetishizing) the director? How does studying a director differ from studying a writer or an actor – or are there elements of both?

This course will examine the history of auteur study and explore different manifestations of how authorship has and can be used within cinema studies. Throughout the course, we will use the work of the transnational director Alfonso Cuarón as a case study through which we as a class can examine issues of cinematic authorship. Additionally, each student will select a second director of their choice to do a full research project over the course of the semester. A mandatory screening also accompanies the course.

LIT 667.002: Topics in World Literature: Modernity and Its Others
This course will examine Western and non-Western visions of modernity through an exploration of the global novel. We will discuss what it means to be modern, what it means to be excluded from modernity, and how postcolonial authors might re-conceptualize the modern. We will cover topics such as colonialism, capitalism, empire, science, reason, magic, and environmental injustice.

LIT 467/667.001: Topics in World Literature: Pacific Crossings
This course is a critical survey of popular culture circulated among Chinese and Chinese diasporic communities across the Pacific. Emphases will be on popular fiction, political posters, cinema, music, and new media. Analyzing the Asia-Pacific as a space for cultural production, we will investigate the important roles different media play in the formation of transpacific "Chinese" worlds.

LIT 496/ 696: Special Topics: Shakespeare and Literary Theory
This course will examine how literary theory is less something to be "applied" to Shakespeare and more something that has been inspired by Shakespearean texts. We will look at several key theoretical movements of the 20th and 21st centuries in order to trace their Shakespearean lineage. The class will also read one or two Shakespeare texts to generate our own theories of literary analysis. Readings will include both theoretical texts and Shakespeare plays and poems.

LIT 733: Special Topics: The Intimacy of Innovation
This course explores the apparent paradox that obtains when literary artists seek to build various forms of egalitarian community using what has often been cast as the elitism of literary experimentalism. Whether the challenging pastiche and demanding stream-of-consciousness of high modernism, the anti-lyric techniques of “Language” poetics, or the multifaceted ironies of postmodern fiction, many artists have sought to “make it new” not just to confront their alienation or to critique systems of power, as has often been argued, but also to imagine and to
enact new forms of artistic, social, and political affiliation. Using contemporary theory on intimacy and the emotions alongside scholarship on experimentalism and the avant-garde, this course will trace a complicated idealism about social unity animating some of the most influential transformations of literary practice over the past four generations. Writers likely to include Gertrude Stein, Allen Ginsberg, Theresa Hak Jyung Cha, Junot Diaz, Percival Everett and Harryette Mullen, among others.

**LIT 735: Topics in Renaissance and Seventeenth Century Literature: Religion / Revolution / Exile in Seventeenth-Century English Literature**

This seminar investigates “formations of the secular” (to borrow Talal Asad’s phrase) in seventeenth century literature. The secular has become a renewed object of study in recent years, as the revival of religion world-wide has caused scholars to reexamine the long-standing association of secularity with a religious decline linked to modernity. Can religion and secularity co-exist? Events today suggest they can. Traditional narratives of secularization, however, often argue that the privatization of religion began with the intellectual, political, and religious tumult attendant on the Age of Discovery in seventeenth century Europe. Our aim in the seminar will be to test notions of the secular (such as toleration for diversity and freedom of speech) against a variety of literary case-studies dealing with religion, politics, and gender, especially as these literary works express hopes for and frustrations with a reimagined future. To study the interplay of secularity and religious faith, we will read, among others, John Donne (Satire 3, the Holy Sonnets), Francis Bacon (The New Atlantis), John Milton (Areopagitica and Samson Agonistes), Margaret Cavendish (The Blazing World, The Convent of Pleasure), and Andrew Marvell. To help us think about these texts, we will read, for example, from Brad Gregory’s The Unintended Reformation: How a Religious Revolution Secularized Society (Harvard, 2012) and from Feisal Mohamed’s Milton and the Post-Secular Present: Ethics, Politics, Terrorism (Stanford, 2011).

**LIT 738: Topics in Twentieth Century Literature: Modernism and Painting**

We will explore the merits of a painterly analogy as part of a critical approach to the innovations of American literary modernisms. Beginning with Impressionism, we will survey international modern art movements of the late 19th century and 20th century, including the “Post-Impressionism” of Cézanne, Cubism, Fauvism, Futurism, Dada, Precisionism and Constructivism. While many modernist writers responded to the new kinds of expressive energies and presentational force suggested by non-representational painting, their innovation took highly divergent forms. We will examine the poetics of Stein, Pound, H.D., Loy, Stevens, Moore, Williams and Eliot as well as the narrative experiments of James, Anderson, Faulkner and Woolf.