

English 525T: The Age of Johnson: Mind/Body/World
Michael Norton

This graduate seminar studies the literature of the long eighteenth century in the context of contemporary aesthetic theory and emerging theories of mind. Its point of departure is John Locke's influential distinction between the thing itself and the "idea" of it we encounter in the mind, the latter being, according to Locke, the actual object of perception. As he put it, "the mind knows not things immediately, but only by the intervention of the ideas it has of them." This way of thinking would have momentous implications for epistemology (*How then can we know our ideas accurately reflect the world?*), as well as for aesthetics (*Is beauty, too, merely in the mind of the perceiver?*). Our aim will be to explore the ways literary texts work through—and even challenge—these ideas. We will be guided by the following questions: What access do we ultimately have to the "external" world? What is the value and status of sensory experience? What is the relation between the mind and the body? To what extent does literary *form* offer unique opportunities for grappling with this distinctly modern opposition between subjective experience and objective reality? Readings will include works of philosophy by John Locke and David Hume, aesthetic theory by Joseph Addison and Edmund Burke, nature poetry by James Thomson, Anna Laetitia Barbauld and William Wordsworth, philosophical fiction by Laurence Sterne, and Gothic fiction by Ann Radcliffe.

English 525T: Irish Literature
Erin Hollis

"A way a lone a last a loved a long the": Irish Literature through the Ages

This course will explore a wide range of Irish Literature, beginning with early tales that were at one time written in Irish, such as *The Tain*, and ending with contemporary fiction, like Eimear McBride's *A Girl is a Half-Formed Thing*. We will explore how Irish identity has been interpreted and shaped through the ages by examining authors as various as Jonathan Swift, W.B. Yeats, James Joyce, Emma Donoghue, and Eilean Ni Chuilleanain. We will also explore Irish folklore and the history of how it was collected. In addition, we will analyze popular culture in Ireland to see how it is responding to Irish history and culture. Ireland is known as the isle of saints and sages and celebrates its literary heritage; we will explore the roots of this heritage as well as some of the mythology that has been built up around Irish identity and how this is reflected in literature. From the mythological hero, Cuchulain and his amazing ability to "salmon leap" to the everyday hero, Leopold Bloom, and his rare ability for compassion and love, we will explore how the Irish shaped their identity out of what Joyce called, "silence, exile, and cunning." While the major focus of this course will be modern and contemporary Irish literature, we will also explore earlier authors and work. The course assignments will include weekly journals, a creative project, and a seminar paper. For the Irish, literature and writing is a story of their own resistance and survival and is vitally important to their identity as a country.

The Lake Isle of Innisfree

I will arise and go now, and go to Innisfree,
And a small cabin build there, of clay and wattles made:
Nine bean-rows will I have there, a hive for the honey-bee
And live alone in the bee-loud glade.

And I shall have some peace there, for peace comes dropping slow,
Dropping from veils of the morning to where the cricket sings;
There midnight's all a glimmer, and noon a purple glow,
And evening full of the linnet's wings

I will arise and go now, for always night and day
I have lake water lapping with low sounds by the shore;
While I stand on the roadway, or on the pavements grey,
I hear it in the deep heart's core.

--W.B. Yeats

Come to Innisfree with me!

English 571: Shakespeare's Comedies and Romances
Linda Kay Stanton

Incorporating a variety of contemporary critical approaches, this seminar will analyze Shakespeare's achievements in those of his plays classified as comedies and romances, with focus on their development of and experimentation within these dramatic genres. Each student will submit one written report, two to four pages long, on a published critical article or book on a comedy or romance play and will also present an oral version of the report, five to eight minutes long, to the class. Every student will also submit two short papers, each four to six pages long, on a play or plays studied by the respective due dates. Each short paper must include citations from at least three critical sources. In addition, each student will submit a fifteen-page research paper on one or more of the plays studied; the research paper must cite a minimum of fifteen critical sources. Students will also do a twenty-minute oral presentation of the research paper to the class; an additional ten minutes will be allotted for class questions and discussion of each paper.

English 579T: Critical Approaches to Popular Literature
David Sandner

Working at the intersection of digital humanities, popular fantastic literature, and critical theory, we will study the influence of Mary Shelley's *Frankenstein* on stories, novels, movies, plays, and more over the past two hundred years, culminating in the class creation of an online archive called The Frankenstein Meme. Further, we will consider the way Shelley's text has been a central, thematically-rich locus for critical work, including in textual scholarship and cultural studies, in feminism, queer, and gender studies, and in psychoanalytic criticism, Marxism, and postcolonial work, and more. We continue to retell the Frankenstein story, directly and indirectly, because it speaks to a cultural need. We will map the development of central themes and concerns from the novel over time in the larger literary scene as best we can. Besides *Frankenstein*, central readings will include H.G. Wells, *The Island of Dr. Moreau*, Ursula Le Guin, *The Lathe of Heaven*, Tim Powers, *The Stress of Her Regard*, and Shelley's *The Last Man*, and numerous shorter works by Philip K. Dick, Lord Byron, James Tiptree, Jr., and many more from nineteenth-century plays and penny dreadfuls, to early pulp sf magazines archived in our

special collections and works of Steampunk obsessed with Victoriana, to contemporary literature and movies of all sorts. No special computer literacy required.