Course Change Proposal
Form A

Academic Group (College): Arts & Letters
Academic Organization (Department): English
Date: 9/7/07

Type of Course Proposal:
New ___ Change ___ Deletion ___

Department Chair: Sheree Meyer
Submitted by: Sheree Meyer

Does this course fulfill a requirement for single-subject or multiple subject credential students? Yes ___ No x___

For Catalog Copy: Yes x___ No ___
CCE (Extension): Yes ___ No x___

Semester Effective: Fall x___ Spring ___, 20_08___

This course replaces experimental course Subject Area (prefix) and Catalog Nbr (course number):

Change from:
Subject Area (prefix) & Catalog Nbr (course no.): 
Title: 
Units: 

Change to:
Subject Area (prefix) & Catalog Nbr (course no.): Engl 240Z
Title: Special Topics in British Literature
Units: 3

JUSTIFICATION:

This course, “Special Topics in British Literature,” is designed to fill a need among faculty and students. The course will always deal with some aspect of British literature at the graduate level; however, the exact topic of the course may change from semester to semester or among faculty members. The course is designed to conform to the practice at most graduate-level programs throughout the country, where a course is open to different emphases each term. UC Davis, for instance, features such courses at both the undergraduate and graduate levels and allows students and faculty the opportunity to study subjects that either fall outside of the traditional curriculum or which may only be taught infrequently. Thus English 232, “Problems in English Literature” at Davis is described in that catalog as “Selected issues in the current study and critical assessment of a limited period or topic in English literature. May be repeated for credit when different period or topic is studied.” The course will parallel Engl 250Z “Special Topics in American Literature.”

The advantage of such a course at CSUS is at least threefold: it would provide an opportunity for young faculty to teach a course specific to their dissertation or interest without duplicating a more established course taught by other faculty; such a course would also allow faculty engaged in research an opportunity to present that research as it is developing; and such a course would avoid the proliferation of numerous single-subject offerings which clog the catalog and which often confuse students.

Regardless of the individual topic, learning outcomes will be consistent. For the purposes of illustration, please see the sample syllabi for each of these three possibilities.

NEW COURSE DESCRIPTION: (Not to exceed 80 words, and language should conform to catalog copy. See http://www.csus.edu/acaf/univmanual/crspsl.htm - Guidelines for Catalog Course Description)

The course will be open to the investigation of either a limited period (e.g. World War I Poets or Victorian Children’s literature), a single author (e.g. Hanif Kureishi or Aphra Behn), an authorial dialogue (e.g. Chaucer & Spenser, Stoppard and Shakespeare, Sidney & Wroth), or a unique literary feature, theme, or structure (e.g. Pastoral & Georgic or Empire & Race).

Note:

Prerequisite:
Enforced at Registration: Yes ___ No x ___
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<tr>
<th>Corequisite:</th>
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<tr>
<td>Enforced at Registration: Yes __ No X</td>
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<th>CAN (California Articulation Number):</th>
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<tr>
<td>Graded: Letter <strong>X</strong> Credit/No Credit__</td>
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<tr>
<td>Instructor Approval Required? Yes ___ No X</td>
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| Course Classification (e.g., lecture, lab, seminar, discussion): |
| Special Topics in British Literature |

| C5 seminar |

<table>
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<th>Cross Listed?</th>
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<td>Yes ___ No X</td>
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| If yes, do they meet together and fulfill the same requirement, and what is the other course. |

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<tr>
<th>How Many Times Can This Course be Taken for Credit?</th>
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<tr>
<td><strong>no limit as long as topic is not duplicated</strong></td>
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<th>Can the course be taken for Credit more than once during the same term?</th>
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<td>Yes ___ No X</td>
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FOR NEW COURSE PROPOSALS OR SUBSTANTIVE CHANGES ONLY:

Description of the Expected Learning Outcomes: Describe outcomes using the following format: “Students will be able to: 1), 2), etc.” See the example at http://www.csus.edu/acaf/example.htm

Students will be able to:
1. Demonstrate an advanced understanding of a particular topic or feature of British literary expression.
2. Demonstrate an ability to read with insights and sophistication a specialized body of material.
3. Discuss in detail and with sophistication the intricacies of a highly specific research area.
4. Analyze and evaluate the quality of research of other scholars in this area.
5. Produce a research paper that extends the current research in this area.

**Attach a list of the required/recommended course readings and activities [Note: it is understood that these are updated and modified as needed by the instructor(s).] This attachment should be forwarded only to your Dean's office, not Academic Affairs.

Assessment Strategies: A description of the assessment strategies (e.g., portfolios, examinations, performances, pre-and post-tests, conferences with students, student papers) which will be used by the instructor to determine the extent to which students have achieved the learning outcomes noted above:

1. Evaluations of general class participation
2. Evaluate individual formal class presentations
3. Evaluate formal papers submitted for the course

For whom is this course being developed?
Majors in the Dept  x  Majors of other Depts  _  Minors in the Dept  _  General Education  _  Other  
Is this course required in a degree program (major, minor, graduate degree, certificate)? Yes  _  No  x  but can be used to fulfill area requirement (240 series)  
If yes, identify program(s):

Does the proposed change or addition cause a significant increase in the use of College or University resources (lab room, computer facilities, faculty, etc.)? Yes  _  No  x  
If yes, attach a description of resources needed and verify that resources are available.

Indicate which department or programs will be affected by the proposed course (if any).  _  none  ______

The Department Chair's signature below indicates that affected programs have been sent a copy of this proposal form.

Approvals: If proposed change, new course or deletion is approved, sign and date below. If not approved, forward without signing to the next reviewing authority, and attach an explanatory memorandum to the original copy.

Signatures:  Date
Department Chair:  
College Dean or Associate Dean:  
CPSP (for school personnel courses ONLY)  
Associate Vice President  
and Dean for Academic Programs  

Date:  9/11/07  
Date:  9/24/07
Distribution: Academic Affairs (original), Department Chair and College Dean. Dean's office to send original after approval to Academic Affairs, at mail zip 6016. An electronic copy must also be sent.
College of Arts and Letters Curriculum Committee
CHECK-OFF LIST FOR COURSE APPROVAL

Name of Department English    Effective Date 09/01/08
Proposed Course Number Engl240Z  Course Name Special Topics in British Literature
Contact Person (Instructor) S. Meyer, J. Gieger, B. Buchanan        Email meyers@csus.edu  Phone 86576
Projected Enrollment 15   Units of Credit 3
Has the course been offered before? no   If yes, under what number?
Suggested Course Classification seminarUnit distribution: lecture ☐ lab ☐ activity ☐

List the prerequisite(s) for the proposed course.
none

For which students or programs is the course designated?
☒ Majors in the department
☐ Minors in the department
☐ Majors of other departments (e.g., An A&L course designed for Business Administration majors)
☐ General Service
☐ Other (specify)

If approved by the A & L Curriculum Committee, will this course be submitted for consideration in the General Education Program?  ☐ Yes  ☒ No

Method of Presentation:
☐ Lecture ☐ Lecture/Activity ☐ Lecture/Discussion ☐ Lecture/Laboratory
☐ Activity ☐ Laboratory ☒ Seminar ☐ Films and/or other visuals
☐ Performance ☐ other (specify)

If different amounts of credit will be available for the proposed course, indicate differences in course requirements for earning the units.

If the course can be taken more than one time for credit, what is the justification for the repetition? How will the two (or more) experiences differ?
The course may be taken more than once for credit as long as the special topic differs. The Graduate Coordinator will track topics and approve repetition

C:\Documents and Settings\emaeda\Local Settings\Temporary Internet Files\Content.Outlook\NKEIKL40\Course Checkoff Sheet240z.DOC  9/10/2007
What courses currently offered in Arts and Letters or other colleges/departments most closely resemble the proposed course? Please list these other courses and justify why the proposed course will not duplicate them. Not all approved courses are shown in the current catalog so please consult faculty/chair in other schools/departments where duplication might occur. Please list persons you consulted.

1. none
2. 
3. 
4. 

Can the course be implemented within the existing departmental allocation? yes

If the proposed course will require an expenditure of $100 or more, append a breakdown of expenditure and source of funding.

If this is a new course, how will it be integrated into your present allocation?

1. Will you be giving up another course to make room for the proposed course?
   This course will fit into the allotted number of graduate seminars offered per semester.
2. What course(s) could you alternate in the schedule with the proposed course?
   This course will alternate with others in the 240 series.
3. How often would you schedule the proposed course?
   Different special topics within this course will be offered as needed in the curriculum. The Graduate Program and Schedules committees will schedule appropriately. Depending on faculty interest, and other 240's in the curriculum, it may be offered as often as every semester.
4. What full-time faculty can teach the course? What other course would they give up in order to teach it?
   All full-time faculty qualified to teach graduate seminars in British Literature will be eligible to propose appropriate special topics and teach the course in rotation. Topics will be approved and placed in rotation by GPC.
5. Realistically, what fiscal impact might the proposed course have? (e.g., operating expense, faculty cost, staff cost, student assistants, equipment, etc.)
   none

List the objectives/goals/expected learning outcomes.

1. Demonstrate an advanced understanding of a particular topic or feature of British literary expression.
2. Demonstrate an ability to read with insights and sophistication a specialized body of material.
3. Discuss in detail and with sophistication the intricacies of a highly specific research area.
4. Analyze and evaluate the quality of research of other scholars in this area.
5. Produce a research paper that extends the current research in this area.

What student assessment tools will be used? (e.g., exams, papers, portfolios.)
1. Evaluations of general class participation
2. Evaluate individual formal class presentations
3. Evaluate formal papers submitted for the course

In addition to filling out the Check-Off List form, please submit a course syllabus containing the following information:

I. Course Content and Objectives
   (Brief discursive overview of major topics and goals)

II. Required Texts
   (e.g., textbooks, class handouts, journals, newspapers, web pages, videos, etc.)

III. Course Format
   (e.g., lecture, lecture-discussion, seminar, composition, activities, studio, etc.)

IV. Course Requirements
   A. Class Participation
   B. Examinations
   C. Research Paper or Term Project or Short Papers, etc.
   D. Attendance
   E. Other Policies

V. Student Evaluation: How are the requirements in IV weighted in determining the course grade?
   (e.g., attendance 10%, midterm 23%, etc.)

VI. Semester Outline
   (Course topics ordered weekly)
English 240Z. Special Topics in British Literature
Hanif Kureishi

Instructor: Brad Buchanan
Office: Calaveras 117
Office Phone: x86492
Cell Phone: (415) 377 5028 (please do not call before 8:00 am or after 10:00 pm)
Email: buchanan@csus.edu

General Course Description:
The course will be open to the investigation of either a limited period (e.g. World War I Poets or Victorian Children’s literature), a single author (e.g. Hanif Kureishi or Aphra Behn), an authorial dialogue (e.g. Chaucer & Spenser, Stoppard and Shakespeare, Sidney & Wroth), or a unique literary feature, theme, or structure (e.g. Pastoral & Georgic or Empire & Race).

Specific Course Description
Hanif Kureishi is one of the most versatile and controversial authors writing in Britain today. His extremely varied work—which includes plays, short stories, novels, and screenplays—has been championed as typical of the postcolonial sensibility by some, and attacked as racist, sexist, and opportunistic by others. This class will examine all aspects of Kureishi’s career, as well as the myriad reactions to his writing, and will require students to write a full-length, research-based, theoretically sophisticated paper on Kureishi’s writing.

General Course Outcomes:
Students will be able to:
1. Demonstrate an advanced understanding of a particular topic or feature of British literary expression.
2. Demonstrate an ability to read with insights and sophistication a specialized body of material.
3. Discuss in detail and with sophistication the intricacies of a highly specific research area.
4. Analyze and evaluate the quality of research of other scholars in this area.
5. Produce a research paper that extends the current research in this area.

Grade Breakdown
In-Class presentations (1 each): 10%
Response Papers (2 each): 20%
Final Paper: 50%
Participation: 20% (includes attendance and journal).

Response Papers
Response papers should be no more than 2 pages long (double-spaced). They should use a quote from the text being studied to make a point or ask a question (the point can be as broad or as focused as you care to make it, and the same goes for questions). They are due 24 hours before the class during which we will be discussing a given text. Please email them to me, in the body
of a regular email message, at the following address: buchanan@csus.edu. Theoretical takes on the texts in response papers are welcome, indeed encouraged, as long as the writing is clear.

In-class Presentations
In-class presentations are brief kick-offs to our discussions that should comment on the readings and raise important questions for further consideration. They should last no more than 10 minutes. They should also draw our attention to a particular point about or passage in the readings for that class. You may use handouts or external sources, but please make sure to bring plenty of copies for everyone, or else give them to me one class in advance to have them photocopied.

Final Papers
The central aim in this class is for you to produce an original essay that you can be proud of as a piece of intellectual labor. Your final paper should deal in depth with one or more of the texts we have read, and should involve a distinct, theoretically sophisticated mode of interpretation (Deconstructionist, Psychoanalytic, Feminist, New Historical, Marxist, etc). It should be 12-15 pages long, and should engage seriously with at least two secondary sources, at least one of which should be a work of criticism primarily concerned with the text you are discussing.

Attendance Policy
I will be taking attendance every class. Each student will be permitted 2 absences; after that number, each extra absence will cause your course grade to drop one notch (from a B- to a C+, for example). Why you miss class is your business, and only becomes my business if your absences start to mount up. Of course, if something extremely emotionally taxing or catastrophic happens to you this semester, I will be glad to discuss it with you and make allowances.

Plagiarism and Academic Dishonesty
Any instances of plagiarism on any assignment in this class will be punished with an automatic F in the course and will be reported to Student Affairs. Please also note that handing in the same paper for two classes without notifying your instructors and getting their permission is academic dishonesty, and will earn you the same penalty as plagiarism.

Required Texts

- *The Body and Seven Stories* (London: Faber and Faber, 2002).
- *Sleep With Me* (London: Faber and Faber, 1999).

Recommended Texts
Buchanan, Bradley. *Hanif Kureishi (New British Fiction Series)*
Reading Schedule

Week 1  Introduction
Screening and discussion of *My Beautiful Laundrette*

Week 2  Screening and discussion of *Sammy and Rosie Get Laid*
Discussion of Aldama, from *Postethnic Narrative Criticism*

Week 3  Discussion of *The Buddha of Suburbia*

Week 4  Screening and discussion of *The Buddha of Suburbia*
Discussion of Schoene, “Hanif Kureishi, Herald of Hybridity”

Week 5  Discussion of *The Black Album*

Week 6  Discussion of *The Black Album*
Discussion of Appliah, “Identity Crisis”

Week 7  Discussion of selections from *Love in a Blue Time*
Discussion of Miller, “Sammy and Rosie Get Old”

Week 8  Discussion of “My Son the Fanatic”
Screening and discussion of *My Son the Fanatic*

Week 9  Discussion of selections from *Midnight All Day*
Discussion of Baker, “Umbrella rage”

Week 10 Discussion of selections from *Intimacy*
Discussion of Mendelsohn, “Review of *Intimacy*”

Week 11 Screening and discussion of *Intimacy*

Week 12 Discussion of *Sleep With Me*
Screening and discussion of *The Mother*

Week 13 Discussion of *Gabriel’s Gift*
Discussion of Budzynski, “Review of *Gabriel’s Gift*”

Week 14 Discussion of *The Body and Seven Stories*
Discussion of Updike, “Mind/Body Problems”

Week 15 Discussion of Kureishi essays from *Words and Bombs*
*Final Paper due in class*
Professor Jason Gieger
Office: Douglass 204
Hours: MW 3-4pm & 5:50-6:20pm & By Appointment

MW 4:30-5:45pm
Phone: (916) 278-7284
E-mail: gieger@csus.edu

English 240Z: Special Topics in
British Literature
Pastoral and Georgic
Fall 200—

General Course Description:
The course will be open to the investigation of either a limited period (e.g. World War I Poets or Victorian Children’s literature), a single author (e.g. Hanif Kureishi or Aphra Behn), an authorial dialogue (e.g. Chaucer & Spenser, Stoppard and Shakespeare, Sidney & Wroth), or a unique literary feature, theme, or structure (e.g. Pastoral & Georgic or Empire & Race).

Specific Course Description:

This semester we will read English works in terms of their relationships to the pastoral and georgic traditions. We will examine what our texts have to say about love, nature, work, sexuality, urbanity, retreat, mourning, etc. in a variety of historical and cultural epochs that range from the classical world to our own moment, concentrating most of our time, however, on the 16th - 18th centuries. We will work with Raymond Williams’s classic Marxist study of pastoralism, history, and labor, The Country and the City, throughout the semester, but we will also read other scholars of the pastoral and the georgic alongside Williams to help us theorize the critical and social issues that shape a genre that on the surface seems so obviously about simplicity, ease, and plentitude.

General Course Outcomes:
Students will be able to:
1. Demonstrate an advanced understanding of a particular topic or feature of British literary expression.
2. Demonstrate an ability to read with insights and sophistication a specialized body of material.
3. Discuss in detail and with sophistication the intricacies of a highly specific research area.
4. Analyze and evaluate the quality of research of other scholars in this area.
5. Produce a research paper that extends the current research in this area.
Texts:

Virgil: *Eclogues and Georgics* (Dover)
Raymond Williams: *The Country and the City* (Oxford)
Longus: *Daphnis and Chloe* (Oxford)
Black et al.: *The Broadview Anthology of British Literature, Volume 1C* (Broadview)
Shakespeare: *The Winter's Tale* (Penguin)
George Eliot: *Silas Marner* (Oxford)
A. E. Housman: *A Shropshire Lad* (Dover)
Kenneth Grahame: *The Wind in the Willows* (Dover)
AND A PHOTOCOPY PACKET OF OTHER READINGS

Requirements:

Attendance & Participation
10%  (After more than 3 absences, you risk failing the course)

Reading Responses
15%  (Semi-informal responses [1 to 2 pages] to the content, themes, or issues present in each Monday’s readings)

Oral Presentation
15%  (Two 5-minute, researched session-starters on a chosen day; include bibliographic listing of at least two sources you consulted—1 presentation before 10/30 and 1 presentation 10/30 and after)

Paper Proposal and Review of Criticism/Annotated Bibliography
10%  (6 researched sources, MLA format)

Seminat Paper
50%  (12-15 page final essay [incorporating library research] that analyzes at least one of our pastoral/georgic texts and its relationships to genre conventions, literary/historical/cultural moments, and/or theories about pastoral/georgic we have discussed throughout the semester)
W 9/6  Introduction
    Theocritus:  from Idylls
    Horace:  from Epodes and Satires

M 9/11  Virgil:
    Criticism:  from Eclogues
    Raymond Williams:  from The Country and the City (p 1-12, 46-54, and 307)

W 9/13  Virgil:
    Criticism:  from Eclogues
    from Georgics

M 9/18  Longus:
    Ovid:  Daphnis and Chloe
    from Metamorphoses
    Criticism:  from Love in a Green Shade

W 9/20  Johannes Spagnola ("Mantuan"):  from Eclogues
    Torquato Tasso:
    Giambattista Guarini:  from Aminta
    from Il Pastor Fido
    Criticism:  from Pastoral Poetry and Pastoral Drama

M 9/25  Edmund Spenser:
    Criticism:  from The Shephearde's Calendar
    Andrew V. Ettin:  from Literature and the Pastoral

W 9/27  Edmund Spenser:  from The Shephearde's Calendar
    Criticism:  from Colin Clout's Come Home Again
    from Spenser's Pastorals

M 10/2  Sir Philip Sidney:
    "Disprayse of Courtly Life"
    Criticism:  from The Countess of Pembroke's Arcadia
    from Pastoral and the Poetics of Self Contradiction
W 10/4  Christopher Marlowe:  “The Passionate Shepherd to his Love”  from Idea the Shepheard's Garland
Sir Walter Raleigh:  “The Nymph’s Reply to the Shepherd”
John Donne:  “The Bait”
Richard Barnfield:  “The Shepheards Content”
Michael Drayton:  from The World of Christopher Marlowe
Criticism:
David Riggs:

M 10/9  William Shakespeare:  The Winter's Tale
Criticism:
Northrop Frye:  “The Argument of Comedy”

W 10/11  John Milton:  Lycidas
Criticism:
Isabel G. MacCaffrey:  “Lycidas: Poet in a Landscape”

M 10/16  Aemilia Lanyer:  “The Description of Cooke-ham”
Ben Jonson:  “To Penshurst”
Thomas Carew:  “To Saxham”
Robert Herrick:  “The Hock-Cart, or Harvest Home”
Criticism:
Raymond Williams:  from The Country and the City (p 13-34)

W 10/18  Robert Herrick:  “The Argument of His Book”
“The Vine”
“Corrina’s Going A-Maying”
“To the Virgins, to Make Much of Time”
“Upon the Nipples of Julia’s Breast”
“The Bad Season Makes the Poet Sad”
“His Return to London”
Criticism:
Claude J. Summers:  “Herrick’s Political Counterplots”

M 10/23  Andrew Marvell:  “Upon Appleton House”
Criticism:
Raymond Williams:  from The Country and the City (p 55-59)
Paul Alpers:  from What is Pastoral?
W 10/25 Andrew Marvell: “Damon the Mower”
“The Mower Against Gardens”
“The Mower to the Glowworms”
“The Mower’s Song”
“The Garden”
“The Nymph Complaining for the Death of Her Faun”

Criticism:
William Empson: from Some Versions of Pastoral

M 10/30 John Wilmot, Earl of Rochester: “The Imperfect Enjoyment”
“A Letter from Artemisia in the Town to Chloe in the Country”

Aphra Behn:

Criticism:
Elizabeth V. Young: “Aphra Behn, Gender, and Pastoral”
Melissa Sanchez: “Libertinism and Romance in Rochester’s Poetry”

W 11/1 Alexander Pope: from The Pastorals
Ambrose Philips: from The Pastorals
John Gay: from The Shepherd’s Week

Criticism:
James Sambrook: from English Pastoral Poetry

M 11/6 Alexander Pope: “Windsor Forest”
James Thomson: “Winter”

Criticism:
Kevia Goodman: from Georgic Modernity and British Romanticism

W 11/8 Anne Finch, Countess of Winchelsea: “A Nocturnal Reverie”
“The Petition for an Absolute Retreat”
“To a Nightingale”

Thomas Gray: Elegy Written in a Country Churchyard

Criticism:
Terry Gifford: from The Pastoral
M 11/13  Oliver Goldsmith:  “The Deserted Village”  
George Crabbe:  from *The Village*  
Criticism:  Raymond Williams:  from *The Country and the City* (p 60-86)  

Mary Collier:  “The Woman’s Labour”  
Criticism:  Raymond Williams:  from *The Country and the City* (p 87-90)  
Donna Landry:  from *The Muses of Resistance: Laboring Class Women’s Poetry in Britain, 1739-1796*

John Clare:  from *The Village Minstrel*  
Percy Bysshe Shelley:  from “Adonais”  
Criticism:  Raymond Williams:  from *The Country and the City* (p 120-141)  

W 11/22  Class Cancelled  (Start Enjoying Thanksgiving Early!!!!)

M 11/27  George Eliot:  *Silas Marner*  
Criticism:  Raymond Williams:  from *The Country and the City* (p 165-196)  

W 11/29  George Eliot:  *Silas Marner*

***  Paper Proposal and Review of Criticism/Annotated Bibliography Due ***  
(6 researched sources, MLA format)

M 12/4  A. E. Houseman [1859-1936]:  from *A Shropshire Lad* [1896]  
Poems XII, XIII, XIV, XV, XVIII, XIX, XXII, XXIII, XXIV, XXVI, XXXI, XXXIII, XXXVII, XXXVIII, XLII, XLIV, XLV, XLIX, LIV, LVII, LXII, LXIII  
Kenneth Grahame:  from *The Wind in the Willows*  
E. M. Forster:  “The Curate’s Friend”  
Criticism:  Raymond Williams:  from *The Country and the City* (p 249-263)
John Stevenson: "The Pastoral Setting in the Poetry of A. E. Housman"

W 12/6 James Ivory (director): *Maurice [1987]* (film)

M 12/11 James Ivory (director): *Maurice [1987]* (film)

W 12/13 Discuss *Maurice* and semester wrap up

W 12/20 Seminar Paper Due by 6pm to my mailbox in Calaveras 105
Sample Syllabus: Special Topics in British Literature
Empire & Race

General Course Description:
The course will be open to the investigation of either a limited period (e.g. World War I Poets or Victorian Children’s literature), a single author (e.g. Hanif Kureishi or Aphra Behn), an authorial dialogue (e.g. Chaucer & Spenser, Stoppard and Shakespeare, Sidney & Wroth), or a unique literary feature, theme, or structure (e.g. Pastoral & Georgic or Empire & Race).

Specific Course Description: From the earliest periods on, literature has celebrated, critiqued, and otherwise participated in the construction of nation and empire. One key component in the ideologies of empire is the articulation and iteration of the Other upon whom one imposes ones “civilizing” force. This course will examine in depth the simultaneous construction of empire and race in its various configurations such as “Exoticism,” “Sentimentalism,” “Romanticism,” and master narratives such as the “missionary” or “quest” plots as well as their parodic and critical counterparts. We will examine the aesthetic and ideological power of these visual and verbal texts and the “work” they do.

General Course Outcomes:
Students will be able to:
1. Demonstrate an advanced understanding of a particular topic or feature of British literary expression.
2. Demonstrate an ability to read with insights and sophistication a specialized body of material.
3. Discuss in detail and with sophistication the intricacies of a highly specific research area.
4. Analyze and evaluate the quality of research of other scholars in this area.
5. Produce a research paper that extends the current research in this area.

Tentative Book List
Theory
Edward Said, from Orientalism and Culture and Imperialism.
Homi Bhabha, from Black Skin, White Masks, The Location of Culture, and “The Other Question: Difference, Discrimination and the Discourse of Colonialism.”
Paul Gilroy, from “There Ain’t No Black in the Union Jack”: The Cultural Politics of Race and Nation and The Black Atlantic: Modernity and Double Consciousness.
Primary Literature:
Edmund Spenser, “View on the Present State of Ireland” and from The Faerie Queene
William Shakespeare, Othello
Aphra Behn, Oroonoko
Jonathan Swift, from Gulliver’s Travels and “A Modest Proposal”
Charlotte Bronte, Jane Eyre
Jean Rhys, Wide Sargasso Sea
Rudyard Kipling, assorted poems and children’s stories
Joseph Conrad, Heart of Darkness
E. M. Forster, Passage to India
V.S. Naipaul, The Mystic Masseur
Doris Lessing, The Grass is Singing

Requirements:

1. Attendance & Participation: 10% of the final grade
2. Two Oral Presentations/Discussion Leader: a. On a work of criticism assigned to the class; b. On student’s research: 20% of the final grade
3. Bi-Weekly Informal Reading Responses: 30% of the final grade
4. Semester Research Project/Seminar Paper: 40% of the final grade

Schedule of Assignments

Week 1
T Introductions: Visual Representations of Race, Nation, and Empire.
R Theoretical Underpinnings: Edward Said, from Orientalism and Culture and Imperialism.

Week 2
T Theoretical Underpinnings: Homi Bhabha, from Black Skin, White Masks, The Location of Culture, and “The Other Question: Difference, Discrimination and the Discourse of Colonialism.”
Week 3
T Spenser’s “View of the Present State of Ireland” and from *The Faerie Queene.*


R Othello: Texts and Contexts, ed. Kim Hall.

Week 4
T Othello: Texts and Contexts, ed. Kim Hall


R Aphra Behn, *Oroonoko*

Week 5
T Aphra Behn, *Oroonoko*

**Secondary Readings:** Margaret Ferguson, “Juggling the Categories of Race, Class, and Gender: Aphra Behn’s *Oroonoko”*; Homi Bhabha, from *Black Skin, White Masks,* and “The Other Question: Difference, Discrimination and the Discourse of Colonialism.”

R Jonathan Swift, from *Gulliver’s Travels*

Week 6
T Jonathan Swift, from *Gulliver’s Travels* and “A Modest Proposal”


Week 7
T Charlotte Bronte, *Jane Eyre*

R Charlotte Bronte, *Jane Eyre*

Week 8
  T  Jean Rhys, Wide Sargasso Sea
  R  Jean Rhys, Wide Sargasso Sea

Week 9
  R  Rudyard Kipling, assorted poems and children’s stories

Week 10
  T  Joseph Conrad, Heart of Darkness
  R  Joseph Conrad, Heart of Darkness

Week 11
  T  Doris Lessing, The Grass is Singing
  R  Doris Lessing, The Grass is Singing

Week 12
  T  E.M. Forster, Passage to India
  R  E.M. Forster, Passage to India

Week 13
  T  V. S. Naipaul, The Mystic Masseur
  R  V. S. Naipaul, The Mystic Masseur

Week 14
  T  Back Where We Began in Ireland: The Commitments (film)
  R  Research Presentations

Week 15
  T  Research Presentations
  R  Research Presentations