Pre-Registration Broadside for English & FTS
Upper-Divisions English Courses by Concentration (New Major) and Distribution Categories A-D (Old Major)

<table>
<thead>
<tr>
<th>American Literary Traditions</th>
<th>British and Anglophone Literature</th>
<th>Cultural Studies</th>
<th>Writing</th>
</tr>
</thead>
<tbody>
<tr>
<td>177, Harlem Renaissance &amp; Negritude D</td>
<td>134, Piers Plowman B</td>
<td>177, Harlem Renaissance &amp; Negritude A &amp; D</td>
<td>107, Writing for the Digital Age</td>
</tr>
<tr>
<td>143, The Lyric Poem C &amp; D</td>
<td>136, Shakespeare &amp; Tragedy B</td>
<td>282, Dissent in America C &amp; D</td>
<td>114, The Documentary Essay</td>
</tr>
<tr>
<td>282, Dissent in America C &amp; D</td>
<td>143, The Lyric Poem C &amp; D</td>
<td>All 100/200 level FTS courses A</td>
<td>118 B, Advanced Fiction</td>
</tr>
</tbody>
</table>

ENGLISH, 100 & 200-LEVEL

102—History of the English Language, Victoria. Examine the flux of English over time and across various geo-cultural lands. We will begin with Caedmon’s hymn and early translations of the Bible and work our way through Lincoln’s Gettysburg Address and Twain’s Huckleberry Finn to arrive at an idea of what language will look like in the future.

107—Writing for the Digital Age, Besette. In the dynamic medium of the web, writers orchestrate language, sound, image, video, and code to produce immersive and binge-worthy artifacts. In this project-based course, you will learn to compose creatively and effectively in multiple modes, making website portfolios, online magazine features, investigative podcasts, and video remixes. No experience needed!

114—The Documentary Essay, Bottoms. This is an advanced workshop in the reading and writing of literary essays that blend personal experience and social and cultural reporting. We will study new work from magazines and 20th-century classics from writers such as James Baldwin, Joan Didion, and Ryszard Kapuscinski.

118—Advanced Writing: Fiction, Writing the Break-out First Book, Hummel. Students will study two breakout first novels and a debut story collection, plus another book of their choice, for voice, organization, structure, and genre. The rest of the class will be devoted to workshopping student work, and investigating strategies that helped other emerging writers turn their ideas into books.

119—Advanced Writing: Poetry, M. Jackson. This course is for students who possess an introductory knowledge of the forms/techniques of writing poetry and wish to further develop their skills. Students will critique and discuss each others’ poems, but also read and analyze works by emergent and canonical poets with hopes of absorbing models of literary excellence.

120—Writer’s Workshop, M. Jackson. This instruction-based, multi-genre writing course is designed for students who wish to write fiction, memoir, poetry, and short plays that address social, political, or environmental issues that impact society today.


136—Shakespeare and Tragedy, Barnaby. Shakespeare and Tragedy will explore Shakespeare’s Hamlet, Macbeth, and King Lear in the context of tragedy as both a literary and a philosophical concept. Other primary texts will include: Sophocles’ Oedipus Rex, Christopher Nolan’s Memento, Roman Polanski’s Chinatown, the Book of Job, Aristotle’s Poetics and Nietzsche’s The Birth of Tragedy.

145—Victorian Science Fiction, Alexander. Although the term “science fiction” wasn’t coined until the 1920s, many of the hallmarks of the genre appeared in the nineteenth century. This course will explore 19th-century SF to think about the contours of the genre and the ways it participated in discussions about science, technology, gender, class, and empire.

168—Postmodern American Literature and Culture, Baruth. In one way, this is a course about the 1960s: we’ll read the authors that expanded the minds of their generations. Kesey, Didion, Vonnegut, Malcolm X, Thompson, and more. But this is also a course about 2018, our own hyperreal America, and the traumatic cultural events that changed us forever.

177 (D1)—Harlem Renaissance and Negritude, Losambe. We will explore the interactions between the Harlem Renaissance Movement of the 1920s, the West Indian Negritude Movement in Paris of the 1930s, and Pan-African literary production through readings of such authors as McKay, Hughes, Cullen, Locke, Toomer, Brown, Hurston, Bennett, Johnson, Bontemps, Cesaire, Senghor, Dumas, and DuBois. We will also study novels (e.g., The Earth in the Jungle, “The Jolly Corner”), short stories, and a glimpse into James’ literary, art, and cultural criticism and his notebooks.

360—Henry James, Fogel. Readings of a curated selection of short stories to give students a deeper understanding of James within his cultural context and broader historiography of late 19th- and early 20th-century social thought. Readings will be selected from the complete works of James, with readings from The Turn of the Screw (e.g., “The Beast in the Jungle,” “The Jolly Corner”), and A Little Princess, as well as short stories by others who wrote within the broader context of late 19th-century social thought and historical context. The course will also include two major novels, works that have been considered to be both the best work of the period and James’ most significant contributions to the Canterbury Tales. The course will also include two major novels, works that have been considered to be both the best work of the period and James’ most significant contributions to the Canterbury Tales. The course will also include two major novels, works that have been considered to be both the best work of the period and James’ most significant contributions to the Canterbury Tales.

282—Dissent in America: Colin Kaepernick, Kete. Colin Kaepernick “taking a knee” has brought the crisis over American identity into the lives of ordinary Americans in a way that may seem like an unprecedented way. This seminar examines the role of dissent in creating and perpetuating the American experiment. Readings works by Emerson, Walker, Stowe, Melville and more.

242—Romantic Poetry and Poetics, Lindstrom. This seminar is an exposition of the most advanced English majors, there is a whole other methodological approach to literary study beyond the search for interpretative meaning — namely, Poetics. This seminar offers an intensive and varied introduction to British Romantic poetry through immersion in the theory and repertoire of poetic making.
ENGLISH MAJOR
REQUIRED COURSES

022—British Literature II, McGlaughlin. We'll explore the countryside with the Romantic poets and observe society with Jane Austen; witness upheaval during the Victorian Age that led to political and social changes, and, while studying late 18th to 20th-century British literature and culture, examine the stoicism of the British people when faced with two World Wars.

024—American Literature II, Goodson. American literature post-Civil War explores divisive issues our nation faced, often revealing how far actual social practice was from stated ideals. We read these works to understand the experiences/ideas of their time, but also to develop an ongoing—conversation about what it means to be American.

024—American Literature II, Kent. This course is about the American Matter, one percenters vs. the 99%, the appearing and disappearing middle class, cultural fragmentation brought on by war and technology, radio, TV, and the Internet. This emerges from new styles of communications, all will be explored in this survey of American literature since the Civil War.

085—Introduction to Literary Studies, Cates. This introductory course prepares you for later courses by developing your fundamental skills of reading and analysis. We look carefully at several of the major literary media—poetry, fiction, drama, the essay, and the graphic novel—and practice asking the questions that will develop into interesting writing.

100—Literary Theory, S. Turner. Literary texts are not inert but open,1 allowing us to enter into conversations with authors, literary critics, and other readers. This course introduces some of the major approaches and shifts in literary theory and allows students to apply a variety of critical approaches to any given text.

SELECTED OTHER
ENGLISH COURSES

014—Introduction to Poetry, D. Jarman. Poetry is the spontaneous overflow of powerful feelings. Much of our music and stories emerge from the ancient art of poetry. Students will explore Wordsworth's statement by looking at a variety of poetic forms, and social context of crime while exploring the narrative form in an intriguing prompt and thoughtful small group feedback will support your efforts creating a manuscript for an upper level course in creative writing.

022—British Literature II, McGlaughlin. We'll explore the countryside with the Romantic poets and observe society with Jane Austen; witness upheaval during the Victorian Age that led to political and social changes, and, while studying late 18th to 20th-century British literature and culture, examine the stoicism of the British people when faced with two World Wars.

024—American Literature II, Goodson. American literature post-Civil War explores divisive issues our nation faced, often revealing how far actual social practice was from stated ideals. We read these works to understand the experiences/ideas of their time, but also to develop an ongoing—conversation about what it means to be American.

024—American Literature II, Kent. This course is about the American Matter, one percenters vs. the 99%, the appearing and disappearing middle class, cultural fragmentation brought on by war and technology, radio, TV, and the Internet. This emerges from new styles of communications, all will be explored in this survey of American literature since the Civil War.

085—Introduction to Literary Studies, Cates. This introductory course prepares you for later courses by developing your fundamental skills of reading and analysis. We look carefully at several of the major literary media—poetry, fiction, drama, the essay, and the graphic novel—and practice asking the questions that will develop into interesting writing.

100—Literary Theory, S. Turner. Literary texts are not inert but open, allowing us to enter into conversations with authors, literary critics, and other readers. This course introduces some of the major approaches and shifts in literary theory and allows students to apply a variety of critical approaches to any given text.

SELECTED OTHER
ENGLISH COURSES

014—Introduction to Poetry, D. Jarman. Poetry is the spontaneous overflow of powerful feelings. Much of our music and stories emerge from the ancient art of poetry. Students will explore Wordsworth's statement by looking at a variety of poetic forms, and social context of crime while exploring the narrative form in an intriguing prompt and thoughtful small group feedback will support your efforts creating a manuscript for an upper level course in creative writing.

022—British Literature II, McGlaughlin. We'll explore the countryside with the Romantic poets and observe society with Jane Austen; witness upheaval during the Victorian Age that led to political and social changes, and, while studying late 18th to 20th-century British literature and culture, examine the stoicism of the British people when faced with two World Wars.

024—American Literature II, Goodson. American literature post-Civil War explores divisive issues our nation faced, often revealing how far actual social practice was from stated ideals. We read these works to understand the experiences/ideas of their time, but also to develop an ongoing—conversation about what it means to be American.

024—American Literature II, Kent. This course is about the American Matter, one percenters vs. the 99%, the appearing and disappearing middle class, cultural fragmentation brought on by war and technology, radio, TV, and the Internet. This emerges from new styles of communications, all will be explored in this survey of American literature since the Civil War.

085—Introduction to Literary Studies, Cates. This introductory course prepares you for later courses by developing your fundamental skills of reading and analysis. We look carefully at several of the major literary media—poetry, fiction, drama, the essay, and the graphic novel—and practice asking the questions that will develop into interesting writing.

100—Literary Theory, S. Turner. Literary texts are not inert but open, allowing us to enter into conversations with authors, literary critics, and other readers. This course introduces some of the major approaches and shifts in literary theory and allows students to apply a variety of critical approaches to any given text.

SELECTED OTHER
ENGLISH COURSES

014—Introduction to Poetry, D. Jarman. Poetry is the spontaneous overflow of powerful feelings. Much of our music and stories emerge from the ancient art of poetry. Students will explore Wordsworth's statement by looking at a variety of poetic forms, and social context of crime while exploring the narrative form in an intriguing prompt and thoughtful small group feedback will support your efforts creating a manuscript for an upper level course in creative writing.

022—British Literature II, McGlaughlin. We'll explore the countryside with the Romantic poets and observe society with Jane Austen; witness upheaval during the Victorian Age that led to political and social changes, and, while studying late 18th to 20th-century British literature and culture, examine the stoicism of the British people when faced with two World Wars.

024—American Literature II, Goodson. American literature post-Civil War explores divisive issues our nation faced, often revealing how far actual social practice was from stated ideals. We read these works to understand the experiences/ideas of their time, but also to develop an ongoing—conversation about what it means to be American.

024—American Literature II, Kent. This course is about the American Matter, one percenters vs. the 99%, the appearing and disappearing middle class, cultural fragmentation brought on by war and technology, radio, TV, and the Internet. This emerges from new styles of communications, all will be explored in this survey of American literature since the Civil War.

085—Introduction to Literary Studies, Cates. This introductory course prepares you for later courses by developing your fundamental skills of reading and analysis. We look carefully at several of the major literary media—poetry, fiction, drama, the essay, and the graphic novel—and practice asking the questions that will develop into interesting writing.

100—Literary Theory, S. Turner. Literary texts are not inert but open, allowing us to enter into conversations with authors, literary critics, and other readers. This course introduces some of the major approaches and shifts in literary theory and allows students to apply a variety of critical approaches to any given text.

SELECTED OTHER
ENGLISH COURSES

014—Introduction to Poetry, D. Jarman. Poetry is the spontaneous overflow of powerful feelings. Much of our music and stories emerge from the ancient art of poetry. Students will explore Wordsworth's statement by looking at a variety of poetic forms, and social context of crime while exploring the narrative form in an intriguing prompt and thoughtful small group feedback will support your efforts creating a manuscript for an upper level course in creative writing.

022—British Literature II, McGlaughlin. We'll explore the countryside with the Romantic poets and observe society with Jane Austen; witness upheaval during the Victorian Age that led to political and social changes, and, while studying late 18th to 20th-century British literature and culture, examine the stoicism of the British people when faced with two World Wars.

024—American Literature II, Goodson. American literature post-Civil War explores divisive issues our nation faced, often revealing how far actual social practice was from stated ideals. We read these works to understand the experiences/ideas of their time, but also to develop an ongoing—conversation about what it means to be American.

024—American Literature II, Kent. This course is about the American Matter, one percenters vs. the 99%, the appearing and disappearing middle class, cultural fragmentation brought on by war and technology, radio, TV, and the Internet. This emerges from new styles of communications, all will be explored in this survey of American literature since the Civil War.

085—Introduction to Literary Studies, Cates. This introductory course prepares you for later courses by developing your fundamental skills of reading and analysis. We look carefully at several of the major literary media—poetry, fiction, drama, the essay, and the graphic novel—and practice asking the questions that will develop into interesting writing.

100—Literary Theory, S. Turner. Literary texts are not inert but open, allowing us to enter into conversations with authors, literary critics, and other readers. This course introduces some of the major approaches and shifts in literary theory and allows students to apply a variety of critical approaches to any given text.

SELECTED OTHER
ENGLISH COURSES

014—Introduction to Poetry, D. Jarman. Poetry is the spontaneous overflow of powerful feelings. Much of our music and stories emerge from the ancient art of poetry. Students will explore Wordsworth's statement by looking at a variety of poetic forms, and social context of crime while exploring the narrative form in an intriguing prompt and thoughtful small group feedback will support your efforts creating a manuscript for an upper level course in creative writing.

022—British Literature II, McGlaughlin. We'll explore the countryside with the Romantic poets and observe society with Jane Austen; witness upheaval during the Victorian Age that led to political and social changes, and, while studying late 18th to 20th-century British literature and culture, examine the stoicism of the British people when faced with two World Wars.

024—American Literature II, Goodson. American literature post-Civil War explores divisive issues our nation faced, often revealing how far actual social practice was from stated ideals. We read these works to understand the experiences/ideas of their time, but also to develop an ongoing—conversation about what it means to be American.

024—American Literature II, Kent. This course is about the American Matter, one percenters vs. the 99%, the appearing and disappearing middle class, cultural fragmentation brought on by war and technology, radio, TV, and the Internet. This emerges from new styles of communications, all will be explored in this survey of American literature since the Civil War.

085—Introduction to Literary Studies, Cates. This introductory course prepares you for later courses by developing your fundamental skills of reading and analysis. We look carefully at several of the major literary media—poetry, fiction, drama, the essay, and the graphic novel—and practice asking the questions that will develop into interesting writing.

100—Literary Theory, S. Turner. Literary texts are not inert but open, allowing us to enter into conversations with authors, literary critics, and other readers. This course introduces some of the major approaches and shifts in literary theory and allows students to apply a variety of critical approaches to any given text.
the expanding European powers, and how the remnants of these projections still continue in the present.

057 (D1)—Race and Ethnicity in American Literature and Culture, Witters. This course examines representations of race in modern literature and culture. Reading a broad set of materials, including poems, stories, novels, films, and music, we trace the ironic tensions between categorization and lived experience in the creative and critical work of Alhurt, Baldwin, Diaz, Ellison, McCarthy, Rankine, Silko, and more.

057 (D1)—Race and Ethnicity in Literary Studies Intro, Boland Chira. Autobiography long gave voice to those whose narratives challenged deep-rooted assumptions about race. Today, autobiography prompts nuanced conversations about race in a society prone to polarization. We will study the history of American autobiography, and we will practice reflecting on the complexity of race in our own lived experience.

057 (D1)—Race and Ethnicity in American Literature, S. Turner. Hillary Clinton acknowledged that “race still determines too much.” What does this mean? What relevance does it have, today, as this country is witness to overt acts of racist rhetoric and violence? This course examines polemic topics including undocumented workers, immigration, white supremacy, and intra-racial racism through contemporary American texts.

061 (D2)—Introduction to African Literature, Losambe. Through a study of African literature and films, this course will introduce students to various aspects of pre-colonial and post-colonial African societies. Authors include Achebe, Fugard, Soyinka, Ngugi, Adichie, Ba and Selass.

096—Careers in English: What’s Next, Harrington. Wondering how to make the leap from English major to employed graduate? This course is for you! Learn the art of naming your knowledge and skills. Learn to write a great resume, and how to approach potential employers. This course makes preparing for life after UVM a little less scary.

096—The Films of Stephen King, Magistrale. Since the release of Brian DePalma’s film Carrie, Hollywood’s involvement with adapting King’s fictional universe has been obsessive. This course will engage some of the best of these films, including: Carrie, Stand by Me, The Shining, Dolores Claiborne, The Shawshank Redemption, The Green Mile, IT, Gerald’s Game, and The Mist.

100—Literary Theory, S. Turner. Literary texts are not inert but organic. Reading means entering into conversations with authors, literary critics, and other readers. This course introduces some of the major theoretical approaches and shifts in literary theory and allows students to apply a variety of critical approaches to any given text.

---

Film and Television Studies Courses, Spring, 2018

008—Development of Motion Picture II: 1930-1960 (Classical Cinema), Nilsen. This course considers major cultural, social and political forces necessary for the development of film into the prominent form of popular entertainment in the twentieth century. We examine the aesthetic and technological influences leading to the formation of classical Hollywood cinema, a cinematic style that has shaped film production internationally.

010—Development of Motion Picture III: 1960-2000 (Contemporary Cinema), Swanson. What is Hollywood’s recipe for securing widespread appeal and global dominance? How have national cinemas elsewhere—such as in Germany, Italy, and Iran—established their own trends, countering Hollywood film culture and enriching film culture globally? In this course, we explore important milestones of world cinema from 1960 to today.

122—Film/TV Genre and Auteur: Violence and Cinema, Nilsen. How is violence represented in American media and ideology? This course will investigate the role of violence in the form/content of films (such as The Godfather and Summer of Sam) and television (such as Game of Thrones and Jessica Jones) and in American genres within which they are situated.

123—Global Studies in Cinema: Nation, Cinema and Capitalism, Nilsen. Cinema plays an important role in national and global imagination and ideologies. This course explores the complex relationship between Jean-Luc Godard and Samir Kassir, Algerian cinema, nation and capitalism and looks at how issues of gender, race, class, and ethnicity that emerge in national cinemas in the current era of global capitalism.

133—Studies in Documentary/Avant-Garde Cinema, Ellis. Documentary film is perceived as teaching us about the “real” world. But, theorists and practitioners acknowledge that what documentary draws on and refers to the historical world and actual people, it represents from distinct perspectives. We’ll explore this phenomena through screenings, readings and discussion.

134 Gender, Sexuality, and Film, Nilsen. This class looks at how film describes and influences the social subjects we embody. Through textual analyses of films and critical theory informed by psychoanalysis, we pay close attention to aesthetic, theoretical, social, and cultural contexts in which we perceive, study, and embody the subject of gender and sexuality.

144—Screenwriting I, Nilsen. Screenwriting is an art developed to tell stories cinematographically. This class introduces screenwriting through the study of successful films and writing workshops. The goal is to move you toward being a critical reader of film writing and get you started in telling your own stories.

272—Noir Marx (Senior Seminar), McGowan. We’ll read Marx’s two most important works—Capital Vol 1 and the Grundrisse—to understand how Marx’s ideas shed light on our contemporary existence as manifested in film noir. We will watch three films noirs each from these auteurs: Akira Kurosawa, Jean-Pierre Melville, Henri-Georges Clouzot, Robert Siodmak, and Nicholas Ray.