### American Literary Traditions

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<tr>
<td>168</td>
<td>Post-Mod Am Lit &amp; Cult. D</td>
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<td>177</td>
<td>Harlem Renaissance &amp; Negritude D</td>
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<td>143</td>
<td>The Lyric Poem C &amp; D</td>
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### British and Anglophone Literature

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<td>242</td>
<td>Romantic Poetry/Poetics C</td>
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### Cultural Studies

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### Writing (all cat. A, old major)

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<td>Exploring Writing Centers</td>
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<td>Multi-Genre Workshop</td>
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#### ENGLISH, 100 & 200-LEVEL

**102—History of the English Language**

V. Caedmon. Examine the flux of English over time and across various geo-cultural landscapes. 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**

B. Bontemps, L. Cullen, P. Toomer, A. Brown. Read and analyze works by emergent and canonical poets with a wish to further develop their skills. Students will critique and discuss each other’s poems, but also read and analyze works by emergent and canonical poets with hopes of absorbing models of literary excellence.

**114—the Documentary Essay**

B. 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**

C. Bessette. 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!

**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.

**134—Medieval Visions: Piers Plowman**


**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**

A. 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**

B. 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**

L. Losame. 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 today through readings of such authors as McKay, Hughes, Cullen, Locke, Toomer, Brown, Hurston, Bennett, Johnson, Bontemps, Cesaire, Senghor, Dunn, and Diop.

**182 (D2)—Global Literatures**

S. Scott. In recent decades English literature has been transformed by an explosion of writers from Africa, Asia, and the Caribbean who have captured the experiences and fired the imaginations of people across the world. Authors to include: Junot Diaz, Jhumpa Lahiri, Zakès Mda, Arundhati Roy, Zadie Smith, Derek Walcott.

**188—Great Lyric Poems**

G. Gunton. Poems speak things we are too often silent on. Relating to our relation to the world, each other, and ourselves: death, love, suffering, joy and politics. We will read two poets a week each echoing Whitman: “I tell things in confidence. / I might not tell everybody, but I will tell you.”

**212—Capstone Seminar in Writing**

B. Bottoms. With attention to advanced craft and technique on issues such as description, plot, character, the representation of time, and experimentation and adventure across the genres of poetry, fiction, and essay, we’ll write new work, short and long; revisit older work, rethinking and revising; and read and perform our best stuff.

**242—Romantic Poetry and Prose**

L. Kaepernich. We will explore the Romantic production by authors to include the most senior English majors, there is a whole other methodological approach to literary study beyond the search for interpretative meaning — namely, Poetics. This senior seminar offers an intensive and varied introduction to British Romantic poetry and prose through immersion in the theory and repertoire of poetic making.

**282—Dissent in America: Colin Kaepernick**

K. Kaepernich. Taking a knee to underscore the American identity into the lives of ordinary Americans in what may seem an unprecedented way. This seminar examines the role of dissent in creating and perpetuating the American experiment. Reading works by Emerson, Walker, Stowe, Melville and more.

**360—Henry James, Fogel**

Readings of a curated selection of stories from the novel “The Beast in the Jungle,” “The Jolly Corner,” novellas (e.g., “Daisy Miller,” “The Turn of the Screw,” “The Portrait of a Lady,” What Maisie Knew), and glimpses into James’s literary, art, and cultural criticism and his notebooks.
ENGLISH MAJOR
REQUIRED COURSES

020 — British Literature II, McGilvra. Before the countryside with the Romantic poet, 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 engage with ongoing conversations about what it means to be American.

025 — American Literature II, Kent. Through the centuries Matter, one percenters vs. the 99%, the appearing and disappearing middle class, cultural fragmentation brought on by war and technology, racial and gender issues — emerging 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 seminar prepares you for literature courses by developing your fundamental skills of reading and analysis. We look carefully at several of the major literary media — from the dramatic essay, 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 ongoing. Reading means entering into conversations with authors, literary critics, and other readers. This course introduces some of the major approaches and shifts in literary theories and allows students to apply a variety of critical approaches to any given text.

SELECTED OTHER ENGLISH COURSES

014 — Introduction to Poetry, D. Javaherian. Artistry 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, styles, and subjects, becoming readers of poetry for analysis, for pleasure, and for life.

030 — The Beat Generation, Kent. This course explores the journey from classical antiquity to the Beat movement, which transformed the American literary and cultural landscape of the fifties and sixties.

030 — Reading the American Wilderness, Goodson. Literary perception of American nature two centuries ago has undergone an amazing transformation over the past 400 years. In this class we will explore how historically shifting literary interpretations of wilderness have challenged and reshaped American attitudes toward nature and identity.

030 — Kafka and his Children, Writers. This course explores Franz Kafka’s influence on modern and postmodern writers through a diachronic reading of his influence on Jewish American writers and beyond. Readings will include Kafka, Bellow, Roth, Oszik, Murakami, Alexie, and Krauss.

031 (D1) — African American Fiction & Sci-fi, Noël. Speculative Fiction challenges us through shocks to the imagination. The works we’ll read for this class question our most basic assumptions about race, gender, sex and class, asking us to imagine ourselves and our societies redefined. We’ll read short stories and novels and we’ll use narrative theory to consider their craft.

032 — Knights, Pilgrims, Lovers, Vaccaro. This course explores the features of England’s medieval literary period, its languages, authors, and genres. We will read Beowulf, Apologies to Tyre, Geoffrey Chaucer’s Troilus and Criseyde, The Book of the Duchess, Parliament of Fools, and selections of his Canterbury Tales.

032 — Jane Austen, Lindstrom. Do you know there are debates on slavery, and fear of riots, in the novels of Jane Austen? Not just about well-to-do marriages. Austen’s novels run the gamut from satire of fake gothic castles to the narrative creation of modern subjectivity, social intelligence, and happiness.

040 — Tolkien’s Middle Earth, Vaccaro. Attention will be paid to major themes, images, and motifs found in The Lord of the Rings. Students will leave the class with a greater respect for Tolkien’s sub-creative and philological process as well as a sense of his place within the larger context of post-WW I British literature.

040 — Climate Change in Science Fiction and Fantasy, Faint. Climate change is neither science fiction nor fantasy, but it’s a recurring theme of the 20th/21st century sci-fi & fantasy writing. In this course, we’ll examine how fiction from Jules Verne to Margaret Atwood to Lesley Nneka Azimah depicts climate change and investigate why “serious” literary fiction has largely ignored it.

040 — The Nature and Origin of Fairy Tales, Williamson. What is a fairy tale? Why do Fairy tales usually not have “fairies” in them? Where do fairy tales originate? In work stretching from classical antiquity to the modern period, we will explore this narrative form in many settings. Whether comic, sometimes socially earnest, sometimes metaphysical—sometimes all three.

041 — British Crime Fiction, McLaughlin. Learn about the formation of the police force; meet famous criminals and detectives; discover the criminals’ tools and tactics; and explore the economic and social conflicts of crime while reading 18th to 20th-century British crime fiction by authors such as Daniel Defoe, Wilkie Collins, Arthur Conan Doyle, and Agatha Christie.

042 — In Search of Our Mother’s Gardens: Introduction to Women’s Literature, Grovenor. Why is it hard to trace the literary traditions of women? Why does it matter? This course will answer these questions by exploring the literary experiences made by women to British and American literary culture from the earliest periods through the 20th century.

050 — The Art of the Essay, Boland Chira. Compelling essays are exploratory as well as assertive: they reveal a means at hand to invite the reader to engage with a network of ideas and contemplations; the writer’s personality comes through in the essay’s voice and style. We will work to extend these abilities, not only through essay writing but also through the development of the essay portfolio.

051 (SU) — Writing Science, Nature & Sustainability, Grovenor. We write in order to share information, yes, but also to make meaning of our lives in connection with the myriad happenings around us—the web of life. This nature-, medicine-, and science-based composition course focuses on sustainability—encompassing environmental concerns, making sense of ecocriticism, and the blogosphere.

054 — Writing the Blogosphere, Miles. Anyone with a computer can create a blog—that is the beauty and the curse of this course. How can you—as a writer—stand out in this exercise? We’ll use the blogosphere to examine the dynamics of writing on the Internet and determine the multi-facets of happiness.

055 — Introduction to Creative Writing, Alexander. This course will challenge your conception of poetry and prose. We’ll workshop weekly, and each student will create a manuscript. Expect to read the most inspired and meticulously considered writing of your classmates and inspired writers publishing today. This workshop will challenge you to think about your writing in a larger context, to develop and strengthen your voice.

059 — Introduction to Creative Writing, Patten. In this course, works by contemporary writers will provide models and inspiration for your own poetry, creative nonfiction and short fiction writing. Imaginative essay writing, ingenious prompts and thoughtful small group discussions will support your efforts while preparing you for an upper level course in creative writing.

057 (D1) — African American Literature, Williamson. We will read fiction, traditional tales, essays, and memoirs by American Indians. We will explore issues such as how we view the "first people" and racial discrimination affected...
initial contact between Natives and 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 Alcott, Baldwin, Diaz, Ellison, McCarthy, Rankine, Silko, and more.

057 (D1)—Race and Ethnicity in Literary Studies Intro, Boland Chira. Autobiography long ago found voice to those whose narrations challenged deep-rooted assumptions about race. Today, autobiography prompts nuanced conversations about race and 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 overt 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 culture. Reading a broad set of materials, this course will introduce students to various aspects of life in pre-colonial and post-colonial African societies. Authors include Achebe, Fugard, Soyinka, Ngugi, Adichie, Ba and Selasi.

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 approaches and shifts in literary theory and allows students to apply a variety of critical approaches to any given text.

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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 preeminent 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 dominancy? 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, Necon. 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, Yoo. Cinema plays an important role in national and global imagination and ideologies. This course explores the complex relationship between 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 while 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, Yoo. 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 I 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 five auteurs: Akira Kurosawa, Jean-Pierre Melville, Henri-Georges Cluzaud, Robert Siodmak, and Nicholas Ray.