ENGL2171 Introduction to British Literature and Culture II (Spring:3.0)
Fulfills the pre-1900 requirement.
This lecture course explores great British writers from 1700 to the present. This period includes (among much else) the great essayists and satirists of the eighteenth century, the Romantic poets and Victorian novelists of the nineteenth, the modernists of the twentieth, and the world writing that follows the break-up of the British empire. We consider these works in light of the cultural context in which they were written.
James Najarian

ENGL3310 Shakespeare (Spring:3.0)
Fulfills the pre-1700 requirement.
An introductory lecture/discussion course, placing Shakespeare’s drama in the historical and theatrical contexts of his time. Topics will include Shakespeare’s professional career; the playhouses for which he wrote; the structure of Elizabethan playing companies; Elizabethan stage conventions such as blank verse, doubling, and cross-dressing; and the textual and performance histories of his plays. Plays will likely include Titus Andronicus, Hamlet, Othello, A Midsummer Night’s Dream, and The Tempest.
Andrew Sofer

ENGL3313 Rags and Riches: Poverty and Wealth in Eighteenth-Century England (Spring:3.0)
Fulfills the pre-1900 requirement.
This course examines the representation of poverty and wealth in eighteenth-century England. Using poetry, prose, drama, fiction, and visual arts as our texts, we will ask how the century generated stories and theories to account for economic disparities in society. Among other questions, we will ask how the period understood such phenomena as upward and downward mobility. How did emerging economic theory alter existing attitudes about social relations? What can these eighteenth-century texts tell us about our own attitudes towards poverty and wealth? Authors include: Defoe, Swift, Pope, Gay, Equiano, Blake, and Adam Smith.
Elizabeth Kowaleski Wallace
ENGL3364 Nineteenth-Century British Fiction (Spring:3.0)
Fulfills pre-1900 requirement
This course examines five major works in the development of the British novel: Jane Austen’s Pride and Prejudice (1813), Elizabeth Gaskell’s North and South (1855), Charles Dickens’s Bleak House (1852), George Eliot’s Middlemarch (1872), and Thomas Hardy’s The Return of the Native (1874). These classic (but LONG) novels will be considered in their cultural and historical contexts, with particular focus on gender roles, poverty, social justice, and the rise of the city. We will consider the aesthetic development of realism and experimental modes of narration, linking these artistic concepts, as our authors did, to questions of morality and community.
Maia McAleavey

ENGL4438 Victorian Selfies (Spring:3.0)
Victorians didn’t have smart-phones but they still took selfies. This course will consider the literature of nineteenth-century Britain from a first-person perspective. All texts will be told as “I,” whether that be novels in the first person, autobiography, lyric poetry, letters, essays, or even self-portraits. We will also be reading some critical theory that relates to self-formation. We will examine how the “self” is represented and conveyed in Victorian literature and explore the questions that literature raises about what a self is and how we convey ourselves to others. Texts may include: The Moonstone, Browning’s Dramatic Monologues, Queen Victoria’s Diary, Woolf’s Moments of Being, and Jane Eyre.
Alyssa Bellows

ENGL6613 Gender and Sexuality in Victorian Literature (Spring:3.0)
This seminar explores the constructions and the highly charged cultural significance of gender and sexuality in the literature of Victorian Britain. Readings include a selection of fiction, poetry, and prose writing by authors such as Alfred, Lord Tennyson; Emily Brontë; Elizabeth Barrett Browning; Mary Elizabeth Braddon; Dante Gabriel Rossetti; Christina Rossetti; Robert Louis Stevenson; and Thomas Hardy.
Aeron Hunt