

Fall 2016 Graduate English Courses

ENGL 600 Seminar in Verse Composition Finney M 5:30-8:00

First half of a year-long course in the writing of poetry taught by a contemporary poet. Limited to 15 students.

ENGL 602 Fiction Workshop Bajo W 5:30-8:00

English 602 is an intensive workshop in the art and craft of the literary short story and the novel chapter. Writers will spend the majority of their time composing original stories or chapters and analyzing the fiction submitted by other workshop members. Our discussion will focus on each writer's aesthetic decisions and the elements of fiction, including language and motif as well as plot, character, and temporal structure. We will also consider some recently published fiction and give some general consideration to the story form—its definitions, limits, variations, and possible futures. Prerequisites: admission to the MFA program in fiction.

ENGL 691 Teaching Literature in College Levine MW 3:55-5:10

Introduction to the methods of teaching literature, with emphasis on current pedagogical practice and theory and applications of electronic media. Restricted to graduate students.

ENGL 712 Shakespeare II: The Tragedies Richey TR 11:40-12:55

In this course we will explore how intimacy in Shakespeare's plays unfolds at the intersection of theology, property, and poetry. Because religion, law, and art drew on characteristic "properties" to define the terms of their discourse, property operated on multiple levels and involved identity, behavior, props, and the more material ground we now associate with it. Initially, aristocratic marriages were designed to make a match that would unite wealthy families and preserve property through lines and legacies, not for romantic purposes. But during Shakespeare's time (and, we could argue, by way of Shakespeare himself) the property of intimacy was beginning to change. We will think about how Shakespeare's work renegotiates theological, legal, and poetic ground to open an imaginative space for intimacy within a culture that made intimacy difficult if not impossible.

Learning Outcomes: Through articles, introductory questions, and close reading of passages, we will gain facility with Shakespeare's theatrical moves and language games. We will consider cinematic clips in class to observe what aspects of intimacy are being developed and what are being withheld, since performance can open up interpretation as well as delimit it. Finally, we will wonder what specific properties eroticism has and how it traverses the ground between the transcendent on the one hand, the earthy and material on the other. We will think about when

intimacy appears to be in operation as well as when it appears impossible and why, even when it occurs, it cannot last.

Books: I have ordered the Norton Tragedies (edited by Stephen Greenblatt) because it makes every tragedy available to you in one volume and is not that heavy. If you use other editions, be aware that you may have slightly different Act, Scene, and line numbers. **I always** want you to bring your book or kindle or iphone with **the text on it** to class. It is required for analysis, quizzes, and group discussion and is absolutely necessary.

Grading: **Oxford English Dictionary Powerpoint** presentation on Shakespeare's Language, 10% **Discussion leader** (involving criticism, questions, and selected passages, to be provided to students one day before class) 10%, **midterm**, 20%, **final exam**, 20%, **one critical essay** involving a close reading (5-7 pp), 20%, **and one final piece of work** (20%). This piece of work can be either a final critical essay (10 pages, involving research) **or** a final creative paper (10 pages, involving poetry, fiction, or drama).

ENGL 718 English Lit. of the Later 18th Century Gavin R 6:00-8:30

Foundations in eighteenth-century literature, with an emphasis on fiction. Readings will draw from novels by Daniel Defoe, Eliza Haywood, Aphra Behn, Samuel Richardson, Henry Fielding, Frances Burney and Laurence Sterne. We will also include a short unit on Restoration and eighteenth-century comedy. Optional readings will draw from the period's poetry and non-fiction prose. Requirements include in-class and online discussion, one short paper, and a final exam or (with instructor's permission) a research paper.

ENGL 732 Principles in Literary Criticism Forter T 6:00-8:30

This course looks at a variety of contemporary critical practices and their antecedents, with special attention to how such practices construe and engage literary works. Among the kinds of criticism you'll encounter are New Criticism, poststructuralism, psychoanalytic criticism, Marxism, postcolonial analysis, New Formalism, New Materialism/posthumanism, and the data-driven methodology of "distance reading." Each unit of the course will be organized around a key theoretical work, a literary text, and an important piece of criticism that puts theory into dialogue with the literary. The aim will be to help students discover not only how theory and criticism illuminate literature, but what kinds of sensuous, non-propositional knowledge a given literary work uniquely transmits.

Works:

1. Literary works from among the following: C. Brontë, *Jane Eyre* (1847); H. James, *Turn of the Screw* (1898); V. Woolf, *Mrs. Dalloway* (1922); T. S. Eliot, *The Waste Land* (1922); J. Baldwin, *Giovanni's Room* (1956); A. Ghosh, *Sea of Poppies* (2008); Jeff Vandermeer, *Annihilation* (2014).

2: Theoretical and critical works by some of the following: I. Baucom; K. Barad; D. Chakrabarty; P. de Man; J. Derrida; M. Ellman; S. Felman; M. Foucault; S. Freud; D. Harroway; F. Jameson; C. Levine; F. Moretti; B. Parry; E. Said; G. Spivak; W. K. Wimsatt & M. C. Beardsley.

ENGL 733 Classics of Western Lit. Theory W 5:50-8:35
(Cross-listed with CPLT 701)

ENGL 737 Topics in British Women Writers: Madden M 5:50-8:35
Queer Temporalities
(Cross-listed with WGST 737 section 001)

In 2005, Judith Halberstam argued (*In a Queer Times and Place*) that queerness “has the potential to open up new life narratives and alternative relations to time and space.” Queer uses of time and space “develop, at least in part, in opposition to the institutions of family, heterosexuality, and reproduction,” specifically through “strange temporalities, imaginative life schedules, and eccentric economic practices.” This course will look at recent work on queer temporalities in queer studies, including key texts by Halberstam, Heather Love, Lee Edelman, José Muñoz, Elizabeth Freeman, and others. We will also examine queer cultures and archival practice. We will focus on Irish literature and film, thinking about the working of queer space and time in relation to questions of sexuality and citizenship.

ENGL 738 Topics in American Women Writers: Keyser TR 1:15-2:30
Twentieth-Century U.S. Women Writers
(Cross-listed with WGST 737 section 002)

This course will provide an introduction to prose by U.S. women writers from the turn of the century (Edith Wharton) to the turn of the millennium (Jhumpa Lahiri). In this course, we will ask what tropes, modes, plots, and characters these novelists, short story writers, and memoirists use to investigate gender's intersectional role in shaping women's lives, and we will attend to historical and political shifts over time, from the New Woman to "third wave feminism." The course will demand regular response papers and will culminate in a seminar conference presentation.

ENGL 756 History of the Book & Print Culture Jackson MW 11:10-12:25

The History of the Book is a new and dynamic interdisciplinary field of study that explores the production, dissemination, and consumption of printed texts and the nature and meaning of print culture in a rich variety of contexts. Although the study of print culture draws from many disciplines, including legal studies, sociology, social history, anthropology, cultural studies, and the history of technology, it speaks especially compellingly to the study of literary history. This course offers an intensive introduction to the history of books, print culture, and communication in America and (despite the course title) also England, from the seventeenth century through the

nineteenth. We will consider shifting epistemologies of communicative media; the importance of manuscript and oral cultures for the study of the book; questions regarding the politics and political authority of the printed word; the economics and economies of authorship; the transformation of the printing trade; the commercialization of books; the interpretive importance of the materiality of texts; shifting modalities of reading; and the commodification of ideas. We'll also consider the ways in which the Digital Humanities, the New Materialism, Actor Network Theory, Critical Race Studies, and Postcolonial and Transnational theories, among others, have shaped the study of print culture. Pedagogically, the class will be somewhat more akin to a theory course than a literary historical one, although it will be profoundly rooted in history and textuality and with plenty of hands-on experience with texts themselves. Assessment will focus on a substantial research or pedagogically-inflected term project.

ENGL 797 Current Schol. In Rhet. Comp. Hawk M 5:30-8:00

This course will examine articles in the field's predominant journals from the past year and books published in the past two to three years to identify current trends in research and models for scholarly writing. Central themes will be academic writing, genre analysis, and citational networks. After analyzing rhetorical frameworks in various journal articles and books, students will develop projects for a specific journal or disciplinary sub-field. This could take the form of a literature review, a seminar paper revised as a journal article, a draft or a revision of an MA project, or a newly developed dissertation chapter or proposal.

ENGL 830 Studies in Literary Criticism Barilla R 6:00-8:30

This course will consider the “animal turn” in the study of environmental literature and the practice of ecocriticism, reflecting increasing interest in the relationships between humans and other animals, and in posthumanist conceptions of alternatives to anthropocentrism. This burgeoning interdisciplinary field has challenged conventional humanist assumptions about animal subjectivity, agency, culture and ethics, while seeking to translate a spirit of activism around the material conditions of animal life into literary studies. Our goal will be to examine how the relationship between humans and other animals is textually represented, and what the implications are for how we view ourselves as a species and our place in this literary ecology. Possible texts will include George Orwell's *Animal Farm*, H.G. Wells' *The Island of Dr. Moreau*, T.C. Boyle's *When the Killing's Done*, Margaret Atwood's *Oryx and Crake*, Ruth Ozeki's *My Year of Meats*, Karen Joy Fowler's *We Are All Completely Beside Ourselves*, Indra Sindh's *Animal's People* and J.M. Coetzee's *Disgrace*.

ENGL 840 Special Topics: Blackface Minstrelsy Trafton TR 10:05-11:20

This course is an extensive introduction to the major themes, issues, texts, and contexts associated with blackface minstrelsy. An especially complex, particularly American mix of racism, racial representation, popular culture, and visual, audio, and performance culture, blackface minstrelsy has its roots in the racial politics of slavery, the social upheavals of the

Jacksonian period, and the push by African Americans for self-definition both before and after Emancipation. From stereotypes of rural southern slaves to crossdressing urban Jezebels, from 1800s sheet music to 21st-century Hollywood, not simply a matter of racist distortions, and not simply “harmless entertainment,” blackface was and is a central crucible for anxieties over race, gender, representation, economics and politics on the broad stage of American culture.

This course will cover primary texts from as early as the colonial period as late as current mainstream movies, secondary sources from scholarly books to Facebook posts, and media forms from audio recordings to YouTube clips. Major assignments will include weekly response papers, two research proposals, and one major research project.

ENGL 841 Special Topics: Dowdy TR 4:25-5:40
Multi-Ethnic Literatures of the US

This course reads a selection of literary texts from what one critic calls the “discontiguous states of America”—“unincorporated territories” (colonies, such as Guam and Puerto Rico, which are not yet post-colonial), Indian reservations, urban neighborhoods, and communities of undocumented persons. By attending to these occluded spaces, we will explore how Latino, Native American, African American, and Asian and Pacific American writers combine literary experiment with cultural critique. Particular attention will be devoted to the ways in which their innovative writings remap the United States within hemispheric and global circulations of capital, culture, ideas, and bodies. Readings will include prose, poetry, and genre-bending and border-crossing texts, as well as short theoretical and scholarly texts. Americanists, comparativists, students in race and ethnicity and gender studies, literary geeks, and cultural studies aficionados are equally encouraged to enroll. Requirements include regular participation, formal and informal writings, and a final research project.

ENGL 890 Studies in Rhet. & Comp.: Rule TR 2:50-4:05
Writing/The Body

This seminar explores various constructions and conceptions of embodiment in relation to practices and theories of writing, rhetoric, and composition pedagogy. We’ll read *widely*: across scholarship in composition (e.g., Nedra Reynolds, Kristie Fleckenstein, Sondra Perl) composition pedagogy (Patricia Dunn, Jay Dolmage, Peter Elbow), and rhetoric (e.g., Debra Hawhee, Jack Selzer and Sharon Crowley), as well as work that situates through disability studies, feminism, performance studies, technical writing, queer theory, posthumanism, cognitive science (e.g., Judith Butler, Donna Haraway, Beverly Sauer, Elizabeth Grosz, Antonio Damasio). Students will work to understand the “big picture” (the many, varied ways scholars construct the body in relation to writing, thinking, being, etc.), and at the same time, develop a focused orientation toward embodiment that informs a focused scholarly project. Students can expect to write and share critical summaries and discussion questions throughout the term, give a “work in progress” presentation, and write a final seminar paper.