

*Graduate English Course Offerings*  
*Spring 2014*

**ENGL 601 Seminar in Verse Composition**

**W 5:30 - 8:00 Amadon**

In this course, students will write and revise new poems. Our goal in workshop discussions will be to discuss each poem in terms of the poet's particular aesthetic, while also encouraging each other to push our work in new directions. Toward that aim, students will write some poems in traditional verse forms and some poems that result from constraint-based and experimental prompts, and we will read and discuss essays and books of contemporary poetry from poets with a variety of aesthetic leanings. The final portion of the semester will be devoted to workshopping portfolios, and our discussion will turn to larger issues in each poet's work.

**ENGL 610 Fiction Workshop: Book-Length Manuscript**

**MW 2:20 - 3:35 Blackwell**

This is an intensive workshop in the art and craft of literary fiction. Students will spend the majority of their time writing original fiction and analyzing 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 give some general consideration to narrative—its definitions, limits, variations, and possible futures. Students are also expected to participate in the master classes attached to The Open Book, as their schedules permit. Prerequisite: admission to the MFA program in fiction or admission to another graduate English program *and* permission of the instructor based on a fiction sample and enrollment.

**ENGL 611 Writing the Longer Nonfiction Project**

**M 5:30 - 8:00 Barilla**

This is a course in creative nonfiction designed for graduate students in the MFA program. It will function primarily as a workshop, culminating in a portfolio of written work. We will punctuate discussions of student work with readings of published work in the field.

**ENGL 650 Gendering the Holocaust: Memory, Memoirs, (meets w/JSTU 491 & WGST 598) Memorials-A Feminist Perspective**

**T 6:00 - 8:30 Clementi**

We'll study the Holocaust in depth, compare books/art/films by men and women and analyze how female artists have dialogued with, challenged, and affected the male-dominated Holocaust canon and the contemporary practices of memorialization.

**ENGL 701B Teaching of Literature in College (sec 001)**

**M 3:55 - 5:10 Muckelbauer  
W 2:20 - 3:35 Muckelbauer**

**ENGL 701B Teaching of Literature in College (sec 002)**

**MW 3:55 - 5:10 Muckelbauer**

**ENGL 702 Old English**

**TTh 1:15 - 2:30 Gwara**

Intensive study of Old English language and literature with emphasis in the first half of the semester on grammar, and, in the second half, on interpreting verse texts. Verse selections include *Dream of the Rood*, *The Wanderer*, *The Seafarer*, and *Battle of Maldon*. We will also cover two or three prose selections, including Aelfric's *Colloquy*, *Genesis*, and passages from the *Life of St. Edmund*. The readings will focus on cultural paradigms, largely relating to heroic ideals and the vexing problems of interpreting heroic and elegiac genres. We will have one translation exercise of about five pages, a mid-term, a research paper of about ten pages, a final exam, and weekly grammar quizzes for the first eight weeks. Our class includes one visit to Special Collections to examine facsimiles of Anglo-Saxon manuscripts and other important bibliographical resources. By May students will have all the necessary tools to conduct primary research in Old English. The course is essential preparation for ENGL 703: *Beowulf*, which will be offered in Fall 2014. Earning a B average in ENGL 702 and 703 together counts for foreign language credit in the English graduate program. Text: Bruce Mitchell and Fred C. Robinson, *A Guide to Old English* (7<sup>th</sup> edition)

**ENGL 715 English Non-Dramatic Literature  
of the Earlier 17th Century**

**TTh 2:50 - 4:05 Shifflett**

(1) Study of John Donne, Ben Jonson, John Milton, Andrew Marvell, and John Dryden. (2) Study of several other lesser-known writers chosen (and team-taught) by students. Requirements include a bibliographical paper on one of the chosen writers, a midterm exam, and a final exam.

**ENGL 727 Victorian Prose, Excluding the Novel  
Humans and Other Animals**

**TTh 10:05 - 11:20 Coriale**

The March 2009 issue of *PMLA* featured a guest column by Marianne DeKoven provocatively titled “Why Animals Now?” In an effort to explain and encourage a new surge of interest in animal studies, DeKoven argues that animals represent “many of the things that, in our various modes of ethics, we value: purity of affect, unselfish altruism, absence of genocide.” Animals are, in her account, “the other who calls us to ethics.” Drawing inspiration from this and other meditations on contemporary animal studies, this seminar will look to the Victorians, who wrote extensively about animals, exploiting familiar narrative forms to advance evolutionary theory and challenging ethical systems that excluded animals. We will read works of Victorian prose by Charles Darwin, Thomas Carlyle, John Stuart Mill, George Eliot, Frances Power Cobbe, and many others who posited new theories about the relationship between humans and other animals, and the meaning of animality in the age of evolution. Reading through this rich archive, we will encounter animals as wild beasts and brutes, tamed and petted things, vibrant sources of amusement and entertainment, sagacious and sympathetic companions, representatives of the passions and impulses driving human behavior, and biological relatives who call humans to a new ethical order.

As we confront these literary animals, which hover between similarity and otherness in the Victorian imagination, we will consider them as figures of social alterity. We will also study the narrative strategies different writers use to provide imaginative access to the thoughts, feelings, and motives of animals and social outsiders, alike. As we trace the ethical implications of these strategies, we will ask the following questions: what aspects of narrative made it so well suited to the representation of otherness and why? What are the social, political, and ethical aims of Victorian narratives that fuse animal and human together in a single character, or deliberately keep them separate? And finally, in what ways do Victorian animal studies overlap with and diverge from critical animal studies today? This course will encourage students to use theoretical work (by Agamben, Derrida, Haraway, Cary Wolfe, Bruno Latour, and others) to complicate their readings of literary texts, and conversely, to rethink theory by reading it against the grain of the Victorian archive.

**ENGL 732 Principles in Literary Criticism**

**Th 6:00 - 8:30 Muckelbauer**

The work of English Departments has changed significantly over the last few decades, due in no small part to the intervention of what is sometimes called Literary Theory, Cultural Theory, or Critical Theory. As a result, theory is also one of the most polarizing focal points in today’s academy. But whether you love it, hate it, fear it, or just have no concrete idea what “it” is, it’s nearly impossible today to become a humanities scholar without becoming steeped in some version of theory. This course is designed as a survey of the various strains of theory that have circulated through English Departments in the last 30 years. While I have organized the course around theoretical questions (What is “Literature”? What is “subjectivity” and why does it matter? What does “meaning” mean?), this approach will allow us to examine the many different “-isms” through which scholars have responded to such questions: (new criticism, postmodernism, reader-response theory, feminism, queer theory, Marxism, post-structuralism, deconstruction, post-colonialism, etc.). We will conclude the course by focusing on some contemporary theoretical directions, including new materialisms, the concept of affect, and the turn to ethics.

**ENGL 734 Modern Literary Theory  
(crosslisted CPLT 702)**

**TTh 1:15 - 2:30 Van Fleit Hang**

This course is a survey of modern (mainly European) literary theory designed to give students a foundation to use in their study of literature and cultural texts. The very nature of the course means we will have to sacrifice depth for breadth, giving some attention to all major schools of criticism. We will focus on thinkers that have been especially influential in shaping literary and cultural theory such as: Nietzsche, Marx, Freud, Saussure, Derrida, Foucault, Spivak and Judith Butler.

**ENGL 744 American Romanticism** TTh 4:25 - 5:40 Greven  
Survey of leading romantic and/or transcendental writers of the 19<sup>th</sup> century such as Hawthorne, Melville, Poe, Emerson, Thoreau, Whitman, and Stowe.

**ENGL 757 Twentieth Century African-American Literature** MW 11:10 - 12:25 Trafton

**ENGL 791 Intro to Research on Written Composition** T 6:00 - 8:30 Hawk  
This course introduces students to theories of method and to three broad areas of research—rhetorical criticism and textual analysis, archival research and historiography, and material engagements with rhetorical situations. Students will be expected to bring an initial project idea or issue to the class, develop research questions about that issue, and explore methods that would be appropriate for answering those questions. The goal is to prepare students to speak to questions of method in a thoughtful way and develop a background for their future research projects.

**ENGL 795 The Teaching of Business & Technical Writing** MW 12:45 - 2:00 Brock  
This course will serve as a hybrid seminar and practicum introducing students to professional and technical communication, with an emphasis on pedagogical application. We will look at the historical relationship between rhetoric & composition and technical writing, exploring as avenues for praxis: genre studies, usability and accessibility, design, networks and other organizational structures, and digital technologies. As part of the course, we will examine journals in the field, evaluate potential textbooks for technical and business writing courses, explore critically key issues in a major paper, and develop syllabi that apply the pedagogical theories and concerns identified through class discussions and assignments.

**ENGL 821 Romanticism and the Enlightenment** M 5:30 - 8:00 Jarrells  
In this course we will examine the literature of the Romantic period while paying special attention to how it follows from, challenges, or otherwise engages work from the period that preceded it: the Enlightenment. The first part of the course will provide a brief outline of Romanticism, the Enlightenment, and various concerns of the different periods (reason, the sublime, sympathy, oral tradition). The rest of the course will focus on Scotland as a place where Enlightenment and Romantic concerns can be said to overlap (in the relationship Edinburgh literati such as Adam Smith and Hugh Blair had to the scandal of James Macpherson's Ossian poems, say, or to Robert Burns' vernacular poetry). We will meet several times in the library to make use of the rich archive of Scottish materials housed there. And we will use the case of Scotland to reflect more generally on the status of "minor" literatures, the construction of historical periods, and Romantic critiques of Enlightenment from Blake to Benjamin.

**ENGL 830 Studies in Literary Criticism: Thinking Across Cultures** M 5:50 - 8:35 Beecroft  
(meets with CPLT 703)  
An examination of the theory and practice of cross-cultural comparison. Readings will come from a variety of disciplinary perspectives, including anthropology and translation theory, as well as literary studies, and will include Levi-Strauss, Geertz, Obeyesekere, Sahlins, Said, Spivak, Segalen, Chow, Venuti, and others.

**ENGL 850 Postcolonial Historical Fiction** W 5:30 - 8:00 Forter  
This course explores the recent flowering of Anglophone fictions about slavery (in the Atlantic world) and imperialism (on the Indian subcontinent), with special attention to how those fictions trace the legacy of colonialism in the present and imagine the conditions for an alternative future. A central assumption of the course is that this group of texts has things to teach us about colonialism and its aftereffects that the current paradigms in postcolonial theory cannot quite compass. The class is therefore organized loosely around four problems in postcolonial thought: the rift between Black Atlantic and Indian Ocean-world studies; the problem of what constitutes "modernity" and whether (or how) colonized peoples participated in its making; the question of narrative form, that is to say, of what kinds of storytelling can best do justice to the experience of the colonized while opening up the space for imagining a genuinely *post*colonial future; and the vexed relation between cultural/racial hybridity on one hand and performative identity (mimicry) on the other. In exploring each of these areas, we will read key secondary works in the field. But we will do so with an eye to staging a

dialogue between postcolonial theory and postcolonial historical fiction, as well as to how such fiction can help us chart a way out of some impasses in these debates. Requirements will include regular response papers, regular abstracts of secondary works, and a final research paper.

The course will be of interest both to students specializing in postcolonial/world literature and to those working in the British and American canons—in any time period—who wish to gain some training in transnational approaches to literature (a common category on the job market these days).

Tentative List of Novels: Barry Unsworth, *Sacred Hunger*; Amitav Ghosh, *Sea of Poppies*; Zoe Wicomb, *David's Story*; Arundhati Roy, *The God of Small Things*; Toni Morrison, *Beloved*; Hari Kunzru, *The Impressionist*; Marelene van Niekerk, *Agaat*; Zakes Mda, *The Madonna of Excelsior*; Marlon James, *The Book of Night Women*; J. G. Farrell, *The Siege of Krishnapur*.  
Critical/Theoretical Works By: Benita Parry, Dipesh Chakrabarty, Peter Linebaugh and Marcus Rediker, Paul Gilroy, Ian Baucom, David Scott, Uday Singh Mehta, Sam Durrant, Homi Bhabha, Robert Young, Leela Gandhi.

**ENGL 890 Theorizing Audiences, Crowds, and Publics: MW 9:40 - 10:55 Fenske  
(meets with SPCH 790) Performance and Rhetoric**

This course explores how theories of performance, rhetoric, and cognitive science conceptualize the relations between rhetorical performances and audiences. We consider how rhetorical performances activate, pacify, and interpellate audiences. More importantly, we investigate how audiences and publics emerge discursively as well as physically, corporeally, and performatively. We will explore more “traditional” rhetorical and performance events (speeches, rallies, political performance art) but also turn our attention to co-presence in arenas such as contemporary fitness culture (Cross-fit, bootcamps, mud-runs) and sports. Readings for the course will be drawn from the fields of rhetoric, performance studies, and cognitive science and also include works by theorists such as Deleuze, Ranciere, and others.

10/18/13