

Fall 2011

501

Materials and Methods of Research

Hester Blum and Julia Kasdorf

M 12:20 PM – 3:20PM; 3 Business Building

This course will introduce first-year graduate students to the study of literature in its methodological and professional dimensions. Our primary focus will be on how to perform research, both practically and theoretically. We will explore how best to use the library, how to find sources, how to make use of both digital and print research tools, how to use archives, and how to use these materials in crafting scholarly or creative writing. In doing so, we'll also be thinking more critically about why to take a given approach to materials, how to determine the research methodologies of others and how to choose our own, and how to identify and enter critical conversations. Short writing assignments throughout the term will be tied to library exercises as well as to critical and theoretical readings.

In this class we will study--and model—the kinds of critical conversations that enable individuals to enter the professions of literary studies and creative writing. We will conduct workshops (both class-generated and featuring guest speakers) on attending conferences, writing abstracts, applying for grants and residencies, entering into scholarly or creative collaboration, and publishing both scholarly and literary texts.

502

Theory and Teaching of Composition

Debra Hawhee

M 9:05 AM – 12:05 PM; 47 Burrowes Building

The all-caps “NOT” in Sharon Crowley’s 2003 “Composition is NOT Rhetoric” lays bare a major and too often unexamined tension in Rhetoric and Composition: the “and” of our field’s most common title binds together two quite distinct disciplinary efforts. This proseminar will consider the development of composition studies in the twentieth and twenty-first centuries with special attention to its historically fraught relationship to rhetoric. As a proseminar, the course will focus mainly on readings. The course will begin with contemporary readings (including Crowley, but others too) about the relationship between rhetoric and composition. It will then take an historical view, beginning with the separation of speech from English in 1914, and then with the decade-by-decade development of Composition as a field beginning in the 1960s. We will consider in turn rhetoric’s shifting place in composition’s national institutions, journals, and textbooks, and the development, shape, and names of at least a dozen PhD programs. Participants will develop a deeper historical understanding of 1) how rhetoric and composition came together in the first place; 2) at what points the two work at cross purposes; and 3) the various ways the terms “rhetoric” and “composition” continue to move and shift in relation to each other and to alternative disciplinary monikers such as “writing studies.”

506

English Language

Scott Smith

R 9:05 AM – 12:05 PM; 7 Burrowes Building

The course offers a seminar in the History of the English Language (HEL) with both pedagogical and research components. We will generally examine how cultural and historical forces have driven language change over time. Specific topics might include the development of early English, the politics of language and language use, longstanding debates over what constitutes ‘standard’ English, the power of institutional and educational forces, the impact of language pedagogues and guidebooks, the emergence of English as a global language, and the influence of recent technologies. The course furthermore provides pedagogical training for teaching History of the English Language at the undergraduate level. Students will create syllabi, lectures, and reviews of potential course resources; they will also observe the instructor teach an undergraduate HEL course during the semester. Finally, each student will write an article-length paper which offers a historically informed interpretation of a text from their own area of interest. The course should be of interest to students of literature of all periods, composition and rhetoric, and creative writing.

512

The Writing of Fiction: Working Toward a Novel

Toni Jensen

T 3:30 PM – 6:30 PM; 7 Burrowes Building

In this fiction workshop course, we'll study contemporary novels and begin (or continue) writing and workshopping chapters of our own novels. Some books we'll consult as models or for inspiration include: Louise Erdrich's *Tracks*, Tim O'Brien's *In the Lake of the Woods*, Pete Dexter's *Paris Trout*, Sandra Cisneros's *Caramelo*, and Suki Kim's *The Interpreter*.

513

Robin Becker

W 12:20 PM – 3:30 PM; 47 Burrowes Building

Students enrolled in this graduate poetry workshop will write, revise, and complete a sequence of approximately 12 poems appropriate either for the M.F.A. thesis in poetry or a chapbook. Throughout the semester, all class members will read and respond (in prose and poetry) to selected chapbooks compiled from a wide range of presses and venues. Some questions we will consider include: How does a writer set goals for a chapbook? Select poems for a chapbook? What elements of prosody obtain? How does the chapbook writer handle point of view? What unifying properties of style and theme undergird chapbooks? In addition to the chapbooks, students will read the work of all visiting poets coming to campus in the fall semester.

515

Structural Modeling.

Elizabeth Kadetsky

M 6:35 PM – 9:35 PM; 7 Burrowes Building

As always, the MFA workshop will put students' writing front and center. Students will submit two long and one short creative nonfiction excerpt or essay of their choosing to the workshop. The reading portion of the nonfiction MFA workshop this fall will focus on books, with an eye toward encouraging students to think toward MFA theses in all genres and toward eventual book-length projects. The professor will work with course members before the start of the semester to come up with a short nonfiction reading list (four to five books) that will be useful to course members as each individual works toward developing a picture in his or her mind of their project's structural whole. As such, the emphasis in readings will be on books with clear a structural vision lending themselves to analysis and deconstruction by the group, and representing a range of styles from lyric to narrative. The aim is to examine at least: an interlocking essay collection, a full-length narrative, a full-length work with a non-linear organizing principle. With an eye to both lyric and narrative structuring techniques, this workshop will be appropriate for MFA students in all genres. It is open to other graduate students as well.

530

Literature of Biography and Autobiography

James West

R 9:05 AM – 12:05 PM; 47 Burrowes Building

This will be a seminar in twentieth-century American literary autobiography. We'll study texts by such authors as Mencken, Stein, Hemingway, Fitzgerald, Wright, McCarthy, Styron, Mary Karr, and several others. The seminar should be useful to both literature students and to MFA candidates. Each student will write one interpretive paper and one personal memoir and give an oral report. We'll talk along the way about the differences between biography and autobiography as genres, and we'll discuss publication possibilities in the field.

543

17th Century Women's Literature

Seventeenth-Century Women Writers in England and Early America

Laura Knoppers

T 12:20 PM – 3:20 PM; 7 Burrowes Building

The seventeenth century in Old and New England saw an exciting and unprecedented flourishing of writing by women. This course looks at a rich and diverse range of women's writing in manuscript and print from 1600 to 1700. Genres will include women's diaries, autobiography, letters, lyric poetry, fictional and non-fictional prose, and drama. Particular texts will include the diaries of Lady Anne Clifford, the love letters of Dorothy Osborne, Anne Bradstreet's poetry and prose meditations, Mary Rowlandson's captivity narrative, *The Sovereignty and Goodness of God*, Margaret Cavendish's prose romance, *The Blazing World*, and Aphra Behn's novel *Oroonoko* and her drama, *The Widow Ranter*. These primary texts will be read and discussed alongside scholarship setting out current critical interests and debate.

Requirements: Faithful attendance and reading, spirited participation, one oral presentation of research project, and a final research paper.

549

Shakespeare

Patrick Cheney

W 9:05 AM – 12:05 PM; 7 Burrowes Building

Contact Instructor for more Information

554

Early American Literacies

Of Hornbooks and Talking Books, of Treaties, Testimonies, and Typesets: Early American Literacies

Carla Mulford

T 9:05 AM – 12:05 PM; 7 Burrowes Building

The word *literacy*, typically used to reference the ability to read and write, deserves expansion when we talk about early American literature and culture. In the British colonies of North America, several different kinds of literacy operated. In the context of the word “literacy,” we will explore the importance of “material literacy,” the ability to know how to “read” the cultural practices associated with culture, goods, and consumption, whether we’re talking about early Native literacies or what the colonists learned from the Indians and Africans in their midst. We’ll discover the importance of geographical literacy, the ability to make and read maps, and we’ll extend a notion of geographical literacy to the consideration of the impact of written treaties with Indians. We’ll consider the importance of religious or spiritual literacy and the impact of the practice of the Christian religion in the British colonies, taking into account the speaking rights claimed especially by disempowered people (women, Africans, Indians). And we’ll look into early American hornbook culture and primers, the traditional means of education associated with reading, writing, and numeracy. Finally, we will consider the importance of print capitalism and its power both to confirm cultural hierarchies and to confront them. Was it “really” the novel *Pamela* that Benjamin Franklin printed?

Readings have not been fully determined, but we’ll likely read Anne Bradstreet, Roger Williams, Cotton Mather, Benjamin Franklin, Phillis Wheatley, Samson Occom, Britton Hammon, Olaudah Equiano, and the collection called *Early Native Literacies in New England*, among other things.

Coursework includes: 1) spirited discussion each week in class; 2) an individually designed talking point prepared to assist class discussion; 3) an assigned reading report (with a helpful andout) based on each student’s reading from a scholarly book that will support the primary reading; 4) a proposal for the seminar paper; and 5) a seminar paper turned in in two stages, a first completed stage and a second completed stage. Students in my classes have succeeded in having their course papers published, by the way! Often! Part of our goal will be to assess the scholarly debates taking place by those who work in North American studies before 1800; the course fulfills the pre-1800 graduate course requirements.

558

19th Century British Big Books

The Shapes and Sounds of Desire in the Victorian Novel

Robert Lougy

T 3:30 PM – 6:30 PM; 47 Burrowes Building

In this course, we will be reading some of the major novels of the Victorian age and mapping out the various ways in which they explore and articulate the various shapes and contours of desire. Desire is a term laden with multiple meanings, for the Victorian age as well as for our own, and one of the goals of this course will be to examine some of these meanings. In order to do so, we will be looking as well at some theoretical inquiries into desire, including such as works as Renee Girard’s *Deceit, Desire and the Novel*, Peter Brooks’ *Reading for the Plot*, and some of Freud’s theoretical inquiries into desire as well as Jacques Lacan’s return to and development of the question of Freudian desire.

The primary focus of our seminar, however, will be the novels themselves, by some of the age’s greatest artists. We will read some if not all of the following novels: Emily Brontë’s *Wuthering Heights*, Charlotte Brontë’s *Villette*, Wilkie Collins’ *The Woman in White*, Anthony Trollope’s *Barchester Towers*, George Eliot’s *The Mill on the Floss*, Charles Dickens’ *Great Expectations*, and Thomas Hardy’s *Tess of the d’Urbervilles*. And if time permits, we might also read Lewis Carroll’s two *Alice* books, intriguing inquiries into the nature of desire.

The course will consist of close and careful reading of these texts and an exploration of those central issues—cultural, historical, aesthetic, etc.—raised by them. Class presentations that present a review of critical and interpretive work on the various texts will be required of all members of the seminar. Similarly, members of the seminar will be asked to respond frequently to specific questions or concerns raised by the novels under consideration and to share these responses with other

members of the seminar. One final paper, to be worked out in advance in consultations between the student and instructor, will be due at the end of the semester.

573

Theories of Modernism

Janet Lyon

F 12:20 PM – 3:20PM; 7 Burrowes Building

How do we know what Modernism is?

This question will guide our exploration of theoretical models of modernism and will help to focus our attention on the reciprocal relations between “modernism” and various zones of critical theory. We’ll proceed by way of those zones: Marxism (Jameson, Adorno), Race (Bell, Edwards, Baker), Queer Theory (Love, Sedgwick), Psychoanalysis (Bersani, Irigaray, Dean), Visual Culture (Crary, Krauss), Disability Theory (Siebers, Quayson), Global/Transnational (Gikandi, Pollard), Reception Aesthetics (Rancière, Barthes, Felski), Affect/Phenomenology (Ahmed, Flatley), and readings from various covert fans like D & G and Badiou. Term paper, presentation of book review, bi-weekly writings.

582

Psychoanalysis and its Literature

Jonathan Eburne

W 2:30 PM -5:30 PM

This class will offer an introduction to psychoanalysis as both a practice (clinical, scientific, analytical, theoretical, discursive, etc.) and a mode of interpretation. We will pay particular attention to the place of the literary in psychoanalytic thought, as well as to the ways “psychoanalytic reading” has been practiced by scholars and analysts alike. Course texts may include works by Kafka, Poe, Jensen, Sophocles, and Shakespeare, as well as by Freud, Lacan, Kristeva, Horney, Mitchell, Bonaparte, Derrida, Copjec, Žižek, Butler, and Deleuze.

583

Biopower and Animal Studies

Jeff Nealon

R 6:35PM – 9:35PM; 7 Burrowes Building

If cross-disciplinary movements in the North American Humanities function like financial instruments (which, of course, they do and they don’t), the strongest “buy” orders of recent years would have to be in burgeoning fields of “animal studies,” and the related body of work dedicated to studies of contemporary “biopower.”

Not surprisingly, those masters of the prior Big Theory era in the Humanities (Jacques Derrida, Gilles Deleuze, and Michel Foucault) figure quite prominently in these emerging fields of study. Foucault himself coins the word “biopower,” and in his lecture courses dedicated to the concept, Foucault discusses of the ways in which biopower (that form of power that works on and through concepts of “life” itself) might differ from the form of power he famously calls “discipline” (which aims at modifying behavior and is always mediated through institutions). Foucault’s texts constitute linchpin sites for the “new” biopolitical analysis, in everything from Giorgio Agamben’s work to Michael Hardt & Antonio Negri’s.

Jacques Derrida and Gilles Deleuze are likewise key figures in and around the biopower debate, but their influence is perhaps felt more strongly in the related field of “animal studies”: if biopolitics studies the way that human life itself has become the “political” topic and engine of our time (health care, abortion, euthanasia, climate change, terrorism, ethnic cleansing, disability, etc), then studies of the status of animals follow almost naturally. Animals, in short, constitute the structuring “other” buried within the very philosophical definition of human life -- at least as far back as Aristotle (*anthropos* has *logos*, hence is not a beast), and as recently as Heidegger (who infamously holds that the animal is “*Weltlos*,” lacking a world). Here, Derrida’s voluminous work on animality, as well as Deleuze & Guattari’s famous concept of “becoming-animal,” have become linchpins in the cross-disciplinary project of thinking the status of the animal “other” in the age of a triumphant, human-centered biopower.

In additionally looking at the status of plant life in Deleuze & Guattari, Derrida and Foucault, we don’t want to offer flowers of congratulation to the discourses of biopower or animal studies, nor even to try and bury them, so we can send flowers of condolence; but rather, I’d like to work out the peculiar status of plant life in these theoretical discourses, and to see how focusing on this form of life might formulate some crucial questions to the founding assumptions of both biopower studies and animal studies. All such “life” crucially depends on plants (99% of the biomass on the planet, as Rich Doyle reminds us), but precious little time is spent discussing their status in contemporary studies of biopolitics or animals.

So the structure of the course is relatively straightforward: I’d like to trace out the relation between human life and animal life in selected texts of Deleuze & Guattari, Derrida, and Foucault -- how their concepts function within current “animal studies” and “biopower studies” -- and to think how adding their treatments of plant life to the mix might change the fields of biopolitical

studies or animal studies as they are currently configured. In the end, I think we'll find that animals are far more our "companions" (like us) than our "others" (those figures excluded, forgotten, wholly unlike us, but still we depend on them absolutely). That role of the "absolutely other" is played today not the animal, but the plant.

Texts I'm thinking about:

--Deleuze & Guattari, from *A Thousand Plateaus* (especially on the "rhizome" and "becoming-animal");
--Derrida, *Glas* (by far his weirdest text -- on Genet, Hegel, and the "language of flowers"), "White Mythology" (reading the metaphor as a heliotropic "plant"), *The Beast and the Sovereign*, and/or *The Animal that I Therefore Am*;
--Foucault, *The Order of Things* (on the history of the plant/animal divide), *The Birth of Biopolitics*, and maybe from the *History of Sexuality* on biopower and diet;
--and various other texts in and around biopolitical studies (like Esposito's *Bios*, Agamben) and animal studies (Cary Wolfe, Donna Haraway).

Requirements; lots of participation, a report to the class, and a seminar paper.

584

Rhetoric: Histories and Historiographies

Cheryl Glenn

T 12:20 PM – 3:20 PM; 47 Burrowes Building

Never again will a single story be told as though it's the only one. There can never be a single story. There are only ways of seeing—John Berger

Fortunately, power has a shelf life—Arundhati Roy

N.B. Come to the first class having read the introduction to the Classical Tradition, all of Aristotle, and all of Plato in *The Rhetorical Tradition*

Course Description: As its title suggests, English 584 will explore histories of rhetoric at the same time that it interrogates the writing of those histories (historiography). Historical narratives are primarily motivated to *do* something, and that something always has to do with contributing to the growth, the vitality, and the strength of *a* person, *a* people, *a* culture, often at the expense, erasure, or silencing of *another* person, *another* people, or *another* culture. Thus, historiography is always *partial* and *interested*, an interpretive enterprise, rhetorical through and through. At the same time that we will read around in over three thousand years of rhetorical history, we'll also examine the rhetorical methods whereby those rhetorical histories have been produced, reproduced, resisted, revised, and expanded.

You will go away with a pretty good foundation in the object under study (the broad sweep of rhetorical history) as well as in the discourse performing the analysis (the historiography). Just as important, you'll also go away with experience in conducting your own responsible historiography, based on facts, research, and primary and secondary materials. Besides learning how to *do* responsible historiography, your research goals might also include rediscovering or reinterpreting a text, deciding how things "really" were, or discovering ways in which to address the present meaningfully or announce the near future insightfully.

Texts May Include:

Patricia Bizzell and Bruce Herzberg, eds. *The Rhetorical Tradition*

Andrea A. Lunsford, ed. *The SAGE Handbook of Rhetorical Studies* (Sage)

Cheryl Glenn, *Rhetoric Retold*

Shirley Wilson Logan, *With Pen and Voice*

Susan Miller, *Trust in Texts*

Gesa E. Kirsch and Liz Rohan, *Beyond the Archives: Research as a Lived Process*

MLA Handbook, 7th ed.

Required Essays Will Be Listed on the Syllabus.

Course Requirements: brief weekly writings, brief oral presentations on issues of history and historiography, on-going research paper in four parts.

586

Article Writing Workshop

Nicholas Joukovsky

R 3:30 PM – 6:30 PM; 47 Burrowes Building

The aim of this workshop is to help graduate students develop promising seminar papers into publishable articles that will be ready by the end of the semester for submission to reputable or even prestigious journals. To achieve this goal, you will need to do additional research as well as additional writing and extensive revision. The nature and scope of the revision will naturally vary from student to student and from paper to paper, but unless you have already done a good deal of revision, you should plan to produce at least three complete drafts and perhaps as many as six revisions of the introduction and conclusion.

Since most of you will be working on papers in fields outside my areas of expertise, it will be essential for you to work not only with me but also with at least one expert in your chosen field, preferably with more than one. If the person who supervised your original work is not available this semester, try to find someone else who can help you. This can be a good opportunity to introduce yourself to faculty members whose seminars you have not been able to take.

Students should begin the workshop with at least one seminar paper of at least 15-20 pages that a faculty member has identified as potentially publishable. If you have several such papers that you would like to revise, you should focus on one of them first and work to prepare it for publication before turning your attention to the others. Too many graduate students have a drawer full of potentially publishable papers, none of which is quite fully revised and ready for submission. Getting the first one ready to go out is always the biggest challenge, and I want to see everyone get to that point this semester.

Each weekly meeting will include workshop sessions devoted to students' articles, which will be circulated to the group in advance. Everyone should expect to present his or her work at least three times, beginning with the entire article in the early weeks. Later workshops may focus on specific portions of the article, especially the introductory framing. Everyone should aim to submit a penultimate draft to me before Thanksgiving break. This will allow time for final polishing and actual submission by the end of the semester. If you finish revising your first article earlier, you will be able to present a second at one of the later workshop sessions.

Lectures and Q&A sessions will cover all aspects of article publication, from initial conception to final appearance in print. Topics will include such matters as evaluating journals, selecting a target journal, framing and structuring an argument, bibliographical searching, choosing which editions to cite, using electronic databases, locating and accessing archival material, systems and styles of documentation, cover letters and editorial correspondence, readers' reports and requests for revision, copyediting and proofreading. The aim throughout will be to demystify the whole process of writing for publication and getting your work accepted.

589

Studies in American Poetry

"Modernist American Poetry"

Robin Schulze

M 9:05 AM – 12:05 PM; 7 Burrowes Building

This course will be a graduate-level introduction to the verse of some of America's best-known modernist poets, including Robert Frost, Wallace Stevens, Marianne Moore, T. S. Eliot, H.D., William Carlos Williams, and Ezra Pound. Students will read extensively in the works of these authors and learn about current scholarly trends in the fields of modernist American verse and modernist studies generally. This course will be geared towards PhD candidates who wish to achieve a good working knowledge of the contributions of American poets to modernist theory and practice. Course requirements will include a substantial review essay, a short paper, and a series of class presentations.

597A

Neglected Classics in American Literature

Michael Anesko

W 3:30 PM – 6:30 PM; 7 Burrowes Building

Without apology to Edmund Wilson (who used that title for one of his many books), this course will invite students to consider both “classic” and undervalued American texts from the nineteenth and twentieth centuries. The syllabus will range from the Civil War to the modern era and aims to give students appreciable depth within that period. Titles for consideration might include such works as:

Melville, *The Confidence-Man* (1857)
Hawthorne, *The Marble Faun* (1860)
DeForest, *Miss Ravenel's Conversion from Secession to Loyalty* (1867)
Howells, *Indian Summer* (1885)
Fuller, *The Cliff-Dwellers* (1893)
James, *The Spoils of Poynton* (1896)
Frederic, *The Damnation of Theron Ware* (1896)
Ade, *Fables in Slang* (1899)
Glasgow, *Barren Ground* (1925)
Dreiser, *An American Tragedy* (1925)
West, *Miss Lonelyhearts* (1933)
Fitzgerald, *Tender Is the Night* (1934)
Santayana, *The Last Puritan* (1935)

An added benefit of introducing students to works such as these is the relative paucity of secondary critical opinion about (most of) them. New, unexpected insights might crop up with promising chances for future publication, since the field is not cluttered with redundant scholarship.

597B

Critical Issues in Caribbean Studies

Aldon Nielsen

W 9:05 AM – 12:05 PM; 47 Burrowes Building

“If Prospero get curse wid im own curser . . .” – Kamau Brathwaite

The Caribbean writer Edouard Glissant comments that “Island civilizations have so evolved that they acquire a continental dimension.” It could also be argued that North American civilization has evolved in such a way as to carry within it, like a repressed memory, its island origins. That Glissant has published a book titled *Faulkner, Mississippi and that Langston Hughes* was among those who translated Caribbean writers for a North American audience are only two of many instances in the interweaving of Caribbean and North American cultures. In the second edition of his monumental history *Black Jacobins*, historian and philosopher C.L.R. James argues that it was in the moment of the Haitian revolution that diasporic and colonial peoples spread across the islands began to think of themselves as Caribbean peoples. For James, this is a mark of the unique modernity of the West Indies. Nearly all Caribbean writers since James, from Severo Sardy to Maryse Conde, from Jamaica Kincaid to Derek Walcott, have contended with the linguistic and cultural questions connecting the islands and connecting them to what is so carelessly termed the mainland. Kamau Brathwaite, in the opening poem of *Words Need Love Too*, conjures an imaginative future anterior in which an advance party, an avante garde, of space travelers made a postmodern/premodern visit to the Caribbean basin prior to the Columbian rediscovery. Now that, to quote from Eric Williams, “Massa day done,” what will the antillité of the new day be? What will be the “nation language” of islands that are home to French speaking Chinese, Spanish speaking Africans, Hindus who have never seen India, white Creoles and descendants of the indigenous peoples who have left their name to these islands? When Caliban is on the computer, what will he post? What will be the poetics that will take us from “what the twilight saw” to “morning yet on creation day.” All readings will be in English, though we will read texts from the French, English and Spanish speaking Caribbean.

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597C

Film and Genre

Sandford Schwartz

T 6:35 PM – 9:35 PM;

The formation of the Hollywood studio system and its adaptation of various literary genres that became the staples of the silver screen. The focus of the first half of the course will be on the film genres that flourished during so-called Golden Age from the thirties to the fifties—among others, the western, screwball & other romantic comedy, the musical, film noir, mystery & suspense thriller, science fiction, and horror. The focus of the second half will be on the afterlife of these genres—their development and decline, perpetuation and transformation—under the altered conditions of more recent production in the American film industry. We will read some theoretical pieces devoted to the concept of genre in the arts, and keep our attention focused on the manner in which different genres represent (or fantasize) American life—its history and changing circumstances; the virtues and vices of its informing values; its various divisions of race, class, region, ethnicity, and gender. No prior coursework in film is required; some film terminology will be introduced over the course of the semester, but students of literature should find that they are already well prepared for the study of film, and that the latter in turn may enhance their understanding of literature and literary forms.

Spring 2012

512

The Art of Novel Writing

William Cobb

This graduate-level creative writing course will be focused primarily on the art of novel writing. As far as technique goes, we will try to understand and master the demands of sustaining longer narratives: the need for dynamic, multifaceted characters, captivating locations for the action, and dramatic event as the cornerstone of plot. On a less analytical level, it will also focus on the kaleidoscopic possibilities (and magic) of the world, a chaotic place peopled with go-go dancers, morbid elementary school teachers, convenience store artists, perverted bankers, bad grandmothers, good cousins, and that high school coach who scared the bejesus out of everyone. With nothing more than a collection of highly charged words we will attempt to create new worlds and identify new wrinkles and new understandings of our own. Students will be required to write several pieces of fiction during the semester, which should culminate in three short stories or chapters, and to give it their all. The guiding principle will be Have Fun With It. Create a world that surprises you, and your readers. Put everything you have into it, and make it strange. You will be encouraged, but not required, to work on a novel—a short story is often the fetus of a novel, and a good place to cut one's teeth on narrative. Readings will be a selection of three recently published novels to be decided at a later date, but student favorites in recent years have been Per Petterson's "Out Stealing Horses," Marilynne Robinson's "Gilead," and Cormac McCarthy's "The Road." They will all certainly be 21st century novels, with emphasis on works in the last few years.

513

News from Poems

Julia Kasdorf

"It is difficult / to get the news from poems / Yet men die miserably every day / for lack of what is found there." (W. C. Williams, from "Asphodel, that Greeny Flower") Readings for this workshop demonstrate the documentary possibilities of poetry, from Muriel Rukeyser, Charles Reznikoff, and Robert Penn Warren to recent books by Martha Collins, C. D. Wright and others. To what extent are all poems urgent works of non-fiction? How have poets used historical research, found text, facts, public language and the recorded interview? How does the self-reflective author function in documentary work? And what, finally, do you want to learn about the world in the course of writing your own poems? Every week, students can expect to write one new poem for workshop, some to prompts, and to read a book or substantial assignment.

515

Brian Lennon

To the extent possible, we'll alternate between reading, reviewing and discussion of works in progress by members of the class and reading, reviewing, and discussion of other things. "Other things" might include recently published works of literary nonfiction, with an emphasis on work by authors born outside the United States and on work relevant to the current geopolitical situation (for example, recent memoirs by Assia Djebar and Orhan Pamuk, or the trilogy of J. M. Coetzee's essay-novels *Elizabeth Costello*, *Slow Man*, and *Diary of a Bad Year*, or the trilogy comprising Coetzee's fictionalized autobiography, in *Boyhood*, *Youth*, and *Summertime*). It might also include work in the new creative writing studies (for example, Mark McGurl's *The Program Era: Postwar Fiction and the Rise of Creative Writing*).

540

Elizabethan Prose and Poetry

Marcy North

In Stuart England, much fashionable poetry circulated in hand-copied manuscripts before it ever reached print. The universities, Inns of Court (law schools), and London coterie served as networks for this lively cultural exchange. They encouraged their students and members to participate as both collectors and poets, to seek out the fashionable early verse of the newly appointed Dean of St. Paul's, John Donne, and to engage in the verse dialogues and debates that Donne and his contemporaries initiated. About a dozen authors are especially prominent in this culture, among them, Donne, Ben Jonson, Robert Herrick, Henry King, Thomas Carew, and several university poets. Their most fashionable verse reached as many readers as a printed work did, and some of their poems are extant today in over fifty manuscripts. In the miscellany manuscripts that preserve their work, however, authorship is often secondary to the collectors'

interests in certain genres, subjects, and verse debates. Only John

Donne's poetry was regularly gathered together and copied into single-author anthologies. For the other Stuart poets, a handful of poems could mark an authorial cluster. Individual items were often copied next to and in conversation with works by minor and anonymous authors, where they contributed to thematic foci such as the death of a luminary, the question of women's constancy, or the problem of the king's favorite.

This seminar offers graduate students a chance to read these important Stuart poets in manuscript and, at the same time, to analyze how manuscript culture both celebrated and rendered trivial their authorship. Our primary texts will include authorial manuscripts, poetic miscellanies, and first print editions. We will discuss the extent to which patterns of verse exchange, processes of manuscript production, and competition from the print industry enabled and encouraged the broad dissemination of some manuscript poems and yet discouraged collectors from assembling single-author manuscript anthologies. We will study early modern practices of disputation, commonplace collecting, elegizing, male-female dialogue, and libeling to observe their influence on the organization of poetry in manuscript. And, we will situate these poets in their respective literary and political communities to determine how they contributed to their own legacies in manuscript and print. Students will have the opportunity to acquire skills in paleography and archival research and to focus their final projects on manuscript material that is not available in modern editions. Our secondary material will include a few studies of individual authors and much newer work on the politics and practices of verse collecting, verse exchange, and even libeling.

545

Chaucer

Caroline Eckhardt

Contact Instructor for more Information

548

Elizabethan/Jacobean Drama

Cognition, Passion and Embodiment in English Renaissance Drama

Garrett Sullivan

This course will focus on cognition, passion and embodiment before the Cartesian revolution, with particular emphasis on early modern drama. While we think of emotion and cognition in proprietary terms, as operations internal to our bodies, Renaissance natural philosophy understood them as transactions or forms of engagement with the environment. Moreover, the Renaissance theater offered its own particular models of somatic engagement; it served as a laboratory for affective experimentation, a site of passionate contagion, and the locus of a distinctive 'cognitive ecology.' In order to see this, we will take up major works (mostly but not exclusively tragedies) by the likes of Thomas Kyd, Christopher Marlowe, Thomas Middleton, John Webster and William Shakespeare alongside primary texts centered on the passions, psychology, physiology, and the art of memory. We will also read recent literary criticism as well as historical and theoretical work on cognition, memory, emotion, and the body.

Students will be required to keep up with the reading, write three response papers, make a presentation on a research topic of their own choosing, and write and present a final essay, for which they will each complete a rough draft. Discussion will be an important part of the class, and everyone will be expected to participate.

553

Literacy in Crisis: The Politics of Writing

Literacy Narratives

Mya Poe

"Middle-class anxieties about loss of status and downward mobility have repeatedly been displaced and refigured in the realm of language practices and literacy." - John Trimbur, "Literacy and the Discourse of Crisis"

This course provides a historical view of literacy in the U.S. to understand why we ask certain questions about writing. By examining literacy in context, we'll explore how various cultural tensions such as immigration, national security, and capitalism have influenced the research agenda of Composition. Readings will include original research, theory, policy publications, and historical documents.

561

Studies in the Romantic Movement

Poetry and Politics: Wordsworth and the Younger Romantics

Nicholas Joukovsky

This seminar will explore the intersection of poetry and politics in the Romantic period by examining the ways in which the younger generation of English Romantic writers--Byron, Shelley, Keats, Peacock, Hunt, and Reynolds--responded to the work and career of their older contemporary William Wordsworth. For the first few weeks, we will trace the various stages of Wordsworth's public career to about 1820, with emphasis on the reception of *Lyrical Ballads* (1798, 1800), *Poems, in Two Volumes* (1807), and *The Excursion* (1814). The aim will be to place Wordsworth in context by seeing him as his younger contemporaries saw him. To this end, we will read some of his overtly political poetry, which is rarely if ever anthologized, along with the early critical attacks of Jeffrey and Hazlitt, as well as later satires such as Peacock's *Melincourt* (1817) and Shelley's *Peter Bell the Third* (1819), which respond directly to the changing politics of Wordsworth and his fellow "Lakers" Coleridge and Southey. Then, for the rest of the semester, we will explore some of the ways in which Wordsworth's presence helped shape the literary careers of Byron and Hunt, Shelley and Peacock, Keats and Reynolds, despite their frequent disagreement with his poetic and political principles. Since all of these younger writers were politically liberal or radical, and since most of them knew each other, in some cases intimately, we will naturally want to investigate questions of intertextuality and influence in their work, as well as to consider whether they may be said to belong to a single movement or "school" that defined itself, at least in part, through its opposition to Wordsworth. There will also be opportunities to investigate the still largely ignored impact of Wordsworth on Romantic women poets, most obviously Felicia Hemans. While the course will survey a wide range of historical and cultural approaches to Romantic literature, it will provide a particularly good opportunity to study questions of literary politics, poetic influence, and intergenerational conflict.

Seminar papers will provide practice in several genres of scholarly writing. Each student will be expected to produce a short oral report accompanied by an annotated bibliography, a brief scholarly or critical note, a full-length article, and an oral conference paper based on that article.

564

Studies in the 19th Century American Literature

Chris Castiglia

This seminar will examine the varieties of intimate life that existed in nineteenth-century American literature. Friendship, marriage, spiritualism, citizenship, parenthood, brutality, sentimentalism, and colonialism—all these relationships (and more) relied on theories and representations of intimacy. In the seminar, we will read a range of contemporary theories of intimacy as well as primary texts by authors such as Herman Melville, Nathaniel Hawthorne, Emily Dickinson, Theodore Winthrop, Elizabeth Stoddard, Ralph Waldo Emerson, Harriet Jacobs, Edgar Allan Poe, George Thompson, and Walt Whitman.

566

Proseminar in African American Literature

Shirley Moody

In this course we will consider works by African American novelists, poets, dramatists, and essayists, along with selected filmmakers and musicians, in terms of the aesthetic, cultural, intellectual, and political currents that shape and are shaped by these various and varied texts. Moving from the era of slavery, the course will progress through the Reconstruction and post-Reconstruction period into the twentieth century Harlem Renaissance / New Negro movements. We will also engage with texts characterized by the radicalism of the Depression era, as well as literature of the Civil Rights era and Black Arts movement before considering some contemporary African American literature. While our course will provide a survey of developments in African American literature, our venture will be characterized by close and careful engagement with a necessarily limited selection of texts. Our approach will be attentive to the intersections of race, class, gender and sexuality, the politics of canon formation, questions of authenticity, performance, memory, history and narrative, and the ways in which texts variously engage and challenge the conventions of genre and form. Each student will lead an in-class presentation and produce an annotated bibliography, an abstract and a conference length paper. We will likely read works by Harriet Wilson, Paul Laurence Dunbar, Zora Neale Hurston, Lloyd Brown, Alice Childress, J. California Cooper, Elizabeth Alexander, Toi Derricotte, Victor LaValle, Suzan-Lori Park, and Kyle Baker, among others.

571

Writer in the Community

Julia Kasdorf

This is a service learning course that involves graduate and undergraduate students in the teaching and practice of writing in non-university settings. It aims to increase student understanding of and appreciation for the uses of writing among diverse groups of people. We will study and discuss the uses of creative writing—poetry, fiction, creative non-fiction—as a means of developing literacy and promoting human growth and healing in public institutions. Students enrolled in the course will have a strong background in creative writing, and will be committed to meet the demands of a service learning course with weekly visits to off-campus sites such as retirement communities, shelters, community centers, and prisons.

574

20th Century American Fiction

Expatriate American Modernists

Sandy Spanier

This course will focus on American expatriate writers between the World Wars. Many were born around the turn of the century and came of age during the Great War, which Malcolm Cowley described as “a watershed” that gave young writers “the feeling of having lived in two eras, almost on two different planets.” Gertrude Stein called them a “lost generation”—a label that most of its members contested. It was a time that engendered searching for values (many of the old ones having been shattered), acts of rebellion against social and literary complacency and conventions, and movements like the “Revolution of the Word” (dedicated, in Kay Boyle’s words, to creating a “lively, wholly American, grandly experimental and furiously disrespectful school of writing”). We will revisit Paris in the Twenties, examining the fiction of such famous modernists as Hemingway, Dos Passos, and F. Scott Fitzgerald, along with their lesser known contemporaries, including Boyle, Robert McAlmon, Zelda Fitzgerald, Ernest Walsh, and others publishing in the *avant-garde* “little magazines.” We will look at other sites of expatriation between the World Wars as well (Katherine Anne Porter went to Mexico and Germany, Kay Boyle from Paris to Austria to England to Vichy France) and will consider more broadly the issues of expatriation and American identity. We will examine various writers’ experiments in genre and form, including memoirs, as well as what happens when *avant-garde* sensibilities of the Twenties meet the rise of Fascism and other social realities of the Thirties. And we will interrogate some of the long-held definitions and assumptions about modernism that have excluded the work of some writers from serious critical consideration over the decades by dismissing it as “sentimental,” “popular,” or “political.”

577

Contemporary Literature

Susan Squier

The goal of this seminar is to prepare you to write about comics, whether your focus as a scholar is literature, rhetoric, cultural studies, or science studies; whether you have read comics your whole life, or thought the whole point of studying literature was to get away from comics; whether you plan to write about comics in your dissertation, or are merely curious about the medium. We’ll approach and analyze comics as a very powerful form of multi-dimensional story-telling, in genres that are virtually limitless. We’ll read a number of long-format, challenging comics, as well as shorter comics, instructional comics and medical comics. And we’ll read a number of works that present synoptic theories about the medium of comics in general.

Finally, because in my view the way to write about comics *with authority* is to have an appreciation of what it takes to create them, this seminar will also include studio time in which we will learn about the construction of comics, on a practical and pedagogical level. While most of you are talented writers, not all of you may be artists, but that will not be a problem. (If you don’t believe me, read page 9 of Abel and Madden: I personally aspire to the stick figure comic!) Knowledge of the nuts and bolts of comic writing and drawing will make you a better comics critic or theorist.

By the end of the seminar you will have:

- Learned the basic lexicon of comics.
- Learned the basics of story telling, visual and verbal, in comics.
- If you chose to, taken your own comic from a faint idea to a finished project.
- Given a report in which you analyze the composition of one comic of your choice.
- Written a seminar paper on one or several comics (no longer than 20 pages).
- Read some of the best comics out there.
- Have a sense of the comics you want to read next.

Because the production and consumption of graphic narratives/ comics reaches across many disciplines, this course is open to graduate students beyond the department of English.

584

The Rhetoric of the Civil Rights Movement

Jack Selzer

This seminar is designed to give students opportunities to publish even as they become more familiar with the most important social movement in America's twentieth century. The seminar (which can accommodate students in both literary and rhetorical studies) will provide sophistication in rhetorical criticism and archival research methods as we make a sustained inquiry into the rhetorical activities that accompanied the Civil Rights Movement in the United States from about 1954 until about 1975. We will consider important documents and speeches by central figures in the movement (e.g., Martin Luther King, Jr. and Malcolm X, John F. Kennedy and Lyndon Johnson, Stokely Carmichael and Angela Davis); anthems and songs and other kinds of music (including music of resistance to the movement); the deployment of bodies in various persuasive ways (e.g., lunch counter protests, sit ins and sit downs, marches, the resistance of Rosa Parks, the display of Emmitt Till, Freedom Rides, etc.); pulpit rhetoric; photography and other forms of visual rhetoric; fictional, poetic, documentary, and film representations of the movement; and the rhetoric associated with key events and groups—the Montgomery Bus Boycott, the Birmingham campaign, the March on Washington, Freedom Summer, the Selma to Montgomery march, the Student Nonviolent Coordinating Committee (SNCC), the Black Panthers—associated with this vital episode in American civic life. We may have a chance consider as well associated movements, such as those mounted in support of women's rights, farm workers' rights, gay rights, and so forth.

Students will perform their own sophisticated inquiries into subjects relevant to the course topic: each student will complete a substantial research project that involves a study of some rhetorical event related to the civil rights movement. The goal is to give students a chance to do learn the methods of rhetorical criticism and archival research as applied to original and important scholarship on a rhetorical issue that they care about—and a chance to publish that work. Considerable attention will be given to publication opportunities, research methods, and the conventions of academic publication in rhetorical and literary studies.

597A

Oceanic American Studies

Hester Blum

U.S. American literary studies has undergone in recent years a transnational or hemispheric "turn," which has moved away from notions of American exceptionalism by emphasizing the transnational dimensions of U.S. cultural and political formulations and exchanges. This course asks what happens if our scholarly perspective is reoriented from the perspective of the sea. If methodologies of the nation and the post-nation have been land-locked, how would an oceanic turn allow us to explore new ways of thinking about familiar and unfamiliar texts in pre-1900 U.S. literature? As oceanic perspective suggests that unmooring our critical position from nation-based perspectives can make possible other ways of understanding questions of affiliation, citizenship, mobility, rights, and sovereignty, all of which have been read in recent critical history as overdetermined by nationalism. We will explore the nascent field of Oceanic American Studies through readings of primary and secondary texts by Herman Melville, Susanna Rowson, Martin Delany, Ralph Waldo Emerson, Fanny Kemble, Sarah Orne Jewett, Robert Adams, Charles Warren Stoddard, Jack London, Cesare Casarino, Margaret Cohen, Ian Baucom, and Paul Gilroy.

597B

Theatre, History, and Performance

Proseminar in 20th Century Drama

Iyunolu Osagie

This is a survey course in the history and performance of drama. The course teaches skills and methodologies that will enable us engage dramatic literature and performance in their historical, cultural, aesthetic, and ideological contexts. The course is divided into two parts. The first part focuses on the historical development of 20th century theatre (example Brecht, Ibsen, Miller, Beckett, Hansberry, etc) by examining the foundational principles in plays by Sophocles, Aristophanes, Shakespeare, Shaw, etc. We will examine the features and characteristics that shape 20th century drama by examining some ground-breaking essays on what drama is and is not. In the second part of the course we will examine performance and how meaning is produced in theatre. We will examine the performativity of live theatre and the expectations for and of players and audiences. Why is performance a useful tool for examining culture, politics, and history? We will also engage the development of performance theory in our discussion.

Requirement: Class participation, a five-page draft (mid term), and a fifteen page final paper.

597C

Multilinguistic Writing

Translingual Writing and Transcultural Communication in Globalization

Xiaoye You and Suresh Canagarajah

The global flows of capital, information, cultural products, and people have increasingly made us aware of our multilingual reality. Language use in our classrooms and communities has always been multilingual rather than monolingual. Around the globe, most people speak more than one language, or speak more than one variation of these languages. In addition, these languages and texts are constantly changing as they come into contact with each other. Even for native speakers of English, writing involves a negotiation of diverse codes and discourses. The construct “translingual” captures the notion that writing and communication go beyond the separation of languages into static and monolithic products. What does the translingual perspective mean for research and teaching in applied linguistics, communication, education, and English studies? Adopting a translingual approach, this class will examine creativity, meaning construction, and genre norms in literary and non-literary writing. The course will lead to reconfiguring disciplinary constructs in composition, applied linguistics, speech communication, and literature to accommodate translingual communication. Class readings include *Cross-language Relations in Composition* and *The Sociolinguistics of Globalization*.

597D

Critical Pedagogies

Tina Chen

Critical pedagogy is an approach to teaching and curriculum informed by critical social theory that "... seeks to understand and critique the historical and sociopolitical context of schooling and to develop pedagogical practices that aim not only to change the nature of schooling, but also the wider society" (Pennycook). A key distinction is made between two types of education: banking education occurs when the teacher attempts to transfer the contents of his/her mind into those of the students whereas transformative education (that is, true critical pedagogy) is what develops when education proceeds by means of dialogue between teacher and student concerning real-world issues meaningful to the students, with the intent of encouraging and actively supporting students' political and personal development. Inherent in this is the idea that students and teacher act upon their sociopolitical surroundings as a result of what takes place in their classes. This course will provide a general overview of critical pedagogy—its definitions, history, key concepts, and major theorists—and focus on some of the ways in which critical pedagogy theory has impacted various disciplines and their respective theoretical traditions, such as postmodernism, feminism, and critical race theory. Some of the theorists we will read include: Karl Marx, Paulo Freire, Henry Giroux, bell hooks, Peter Maclaren, Patti Lather, Bill Readings, Jane Gallop, and Pamela Caughie.

597E

The New Environment Non-Fiction

Ian Marshal/Robert Burkholder

For decades, non-fiction writers have sought to make readers care about environmental problems. The classic work of eco-advocacy, Rachel Carson's *Silent Spring*, appeared almost 50 years ago. But the genre has changed considerably since Carson helped to inspire the modern environmental movement. Carson joined the poetry of nature writing with the measured tones of science. She did not write about herself. Nothing in the book would make a reader laugh. In the last 10 years, however, environmental non-fiction has become hipper. The authors usually combine polemic with aspects of others genres – memoir, travelogue, even science fiction. Some of the best recent work is quite funny.

The new environmental non-fiction raises many provocative questions. What has changed in the environmental movement, the national political scene, and the cultural milieu to make new forms of eco-advocacy seem necessary and compelling? What do writers gain and lose by breaking with the old narrative structures and rhetorical styles? What do the new works tell us about the challenge of writing effectively about environmental issues in the 21st century?

The heart of this seminar will be critical readings of exemplary works of the new environmental non-fiction. To build a foundation for that critical reading, we will devote a week to the history of the environmental movement and a week to the nature-writing tradition. We also will read several older works of eco-advocacy. The major assignment of the seminar will be a paper on an aspect of the new environmental journalism, and the seminar will conclude with a Saturday conference where students will present their work.

This course is supported by an Institute for the Arts and Humanities Collaborative Teaching grant.