



**English Graduate Courses
Fall 2013**

501

Materials and Methods of Research

Tina Chen

M 12:20 PM – 3:20 PM; 319 HHD East 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. 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.

511

Thesis Workshop and Professional Writing

Kathryn Hume

W 6:35PM – 9:35PM; 301 Willard Building

Course Aim: Advanced students in all disciplines of the university, preferably working on their PhDs, use this course to develop a clear, professional, prose style. In addition to style, we will discuss organization, mechanics, formats, and any special problems pertaining to writing in your specialties. We will workshop ongoing projects that you are writing--proposals, theses, reports, articles. In addition, we will do a case, and will discuss difficult writing situations that arise in your professional activities during that semester. Some participants have wished to try out on the class letters of recommendation, letters of job application, CVs, letters that turn someone down for something. The basic project though is one that you are already working on. Grades are based on writing through the semester, a test, and a case.

Text: HANDBOOK OF TECHNICAL WRITING by Alred, Brusaw, Oliu (any recent edition) and a packet.

512

The Writing of Fiction

Charlotte Holmes

W 3:30 PM – 6:30PM; 320 Sackett Building

In this course, which is designed for students in the BA/MA program in creative writing, we will focus on the reading and writing of short fiction. Though most of our time will be spent discussing your work, we will also read and discuss short fiction by the greats--Anton Chekhov, Katharine Mansfield, Virginia Woolf, Ernest Hemingway, William Faulkner--before moving into more contemporary waters. Although the book list is still fluid, we will likely be discussing at least some of these collections: *Ayiti* by Roxane Gay, *What We Talk About When We Talk About Anne Frank* by Nathan Englander, *News From Heaven* by Jennifer Haigh, *Binocular Vision* by Edith Pearlman, and *Music Through the Floor* by Eric Pucher. Expect to write and have discussed two stories and one revision. Novelists and their book chapters are also welcome.

513

Graduate Poetry Writing: The Chapbook Focus

Robin Becker

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

In this seminar, students will read and analyze about 30 recently-published chapbooks, examining the prosodic tools and thematic underpinnings of each. For the first half of the semester, students will write "in conversation" with these chapbooks. Mid-semester, students will design a poem sequence and write to/for that sequence. Simultaneously, seminar members will read several texts on prosody as well as individual volumes of poems by poets visiting campus.

515

The Anti-Memoir

Toby Thompson

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

This semester's graduate nonfiction workshop puts student writing front and center, while also examining successful works by published authors. Students may submit works across the range of creative nonfiction forms, as the course will emphasize each writer's honing a unique voice and style. The readings component of the course will focus on personal narratives told from a non-standard viewpoint or in an untraditional manner. We will look at memoirs told in the third person, as autobiographical novel, as second person or graphic storytelling, as metatextual deconstruction of the memoir genre itself, or those told in disjunctured, non-narrative, or lyric form. Texts may include Paul Auster's *Winter Journal*, Salman Rushdie's *Joseph Anton*, David Shields's *How Literature Saved My Life*, Theresa Hak Kyung Cha's *Dictee*, Ben Thompson's *Blankets*, JoAnn Beard's *In Zanesville*, and others. This iteration of the nonfiction workshop is suited for nonfiction writers as well as those specializing in fiction and poetry.

541

London Literary Culture

Robert Edwards

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

This seminar will examine late-medieval London as a site for literary composition and the material production of vernacular texts. Regional literary centers had been the norm for creating and transmitting literary works (a category we will want to examine closely) since the Norman Conquest, and some of the most challenging recent scholarship argues that multiple centers rather than a metropolis sustained secular, religious, and institutional writing. Nonetheless, late-medieval London is a cultural space for scribes, entrepreneurs in the book trade, and readers from differing social strata. It is also the locus for the poets who come to comprise the English literary canon. The seminar will focus in part on textual culture (manuscripts, book history, patrons, copyists, medieval writers in print culture) but mainly on Chaucer's London contemporaries and self-anointed disciples: John Gower, William Langland, John Lydgate in his laureate phase, Thomas Hoccleve in his madness and recovery, and possibly Thomas Usk before he was denounced as "faux and malveise," drawn, hanged, and beheaded. Besides offering short reports and leading discussion, students will develop a research project to present first as a conference paper and then as a seminar paper. No prior experience reading Middle English is expected.

543

17th Century Women's Literature

Seventeenth-Century Women Writers in England and Early America

Laura Knoppers

M 9:05AM – 12:05PM; 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

Authorship and Intimacy: Shakespeare's Poems and Plays

Patrick Cheney

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

In this seminar, we will bring together two important topics of recent criticism often kept separate in Shakespeare studies: authorship and intimacy. The key subtext becomes Book 23 of Homer's *Odyssey*, in which Odysseus and Penelope engage in marital intimacy by narrating stories of their individual quests. We will trace the afterlife of this subtext in such authors as Virgil, Dante, Chaucer, Ariosto, Tasso, Spenser, Marlowe, Donne, and Milton, and come to focus on the poems and plays of Shakespeare. Intimacy becomes not simply the sharing of affection through intercourse or emotion but an expression of a shared language, and in particular shared storytelling: intimacy is itself a profound mode of authorship. Sometimes, however, Western

writers narrate their own stories as the breakup of this idea, rendering the authorship of intimacy a tragic barrier to identity. We will attend to Shakespeare's representation of intimate authorship, both in its comedic and in its tragic form, throughout his poetic and dramatic canon: in such poems as *Venus and Adonis*, *The Rape of Lucrece*, *The Sonnets*, and *A Lover's Complaint*; and in such plays as *Romeo and Juliet*, *A Midsummer Night's Dream*, *I Henry IV*, *Henry V*, *Hamlet*, *Othello*, *Antony and Cleopatra*, *The Winter's Tale*, and *The Tempest*. In addition to primary works, we will read selections from philosophy and criticism on both authorship and intimacy. Weekly response papers; one in-class teaching presentation; and a research project, with abstract, bibliography, "conference paper," and final critical essay.

554

Studies in Early American Literature

Nature's Empire and Environment in North America, 1675-1825

Carla Mulford

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

Our goal is to examine a range of discourses on nature, empire, and state formation from about 1675 to 1825. We'll be looking at the different constructions placed on the North American environment and its peoples, and we'll examine these constructions in light of the shifting state formations in Europe that led to the contest of empires in North America. The course is bookended by Mary Rowlandson and James Fenimore Cooper. We'll read a wide range of prose in between. By the way, if you were guessing at the course's primary title, it derives from John Opie's environmental history of the United States, although it probably evokes recollection of Perry Miller's posthumously published older book of that title, if you know the historiography. Part of your goal ought to be to assess the scholarly debates taking place by those who work in North American studies before 1825. The book reports should help with that task. Coursework includes: 1) spirited discussion each week in class; 2) an individually designed **talking point** prepared to assist class discussion (with handout, if you wish); 3) an assigned **book report** (with a handout) based on each student's reading of one scholarly book that will support the primary reading; 4) a **proposal for the seminar paper**; 5) a **seminar paper turned in twice**, a first completed paper and a second completed paper. Finally, please note that students in my classes have often succeeded in having their course papers published. Two papers from this seminar, last time it was offered, have now been published, and one of the two has won a prize. Aim high!

562

The Literature of the Fin-de-Siècle: Aestheticism, Decadence and the New Woman

Emily Harrington

W 12:20 PM – 3:30PM; 7 Burrowes Building

In Oscar Wilde's *The Picture of Dorian Gray*, an aristocratic hostess responds to the term "fin-de-siècle" with "fin-du-globe." Her response neatly encapsulates the views of conservative critics of the age; at the end of the nineteenth century, some considered civilization to be on the verge of collapse, degenerating into a world dominated by sensual appetites. Yet it was also a period of the new, the "New Woman," the "new sciences," the "new imperialism." It was a period of exciting developments in thought about gender, sex, politics, class, race, art, literary and aesthetic forms. We often think of it as a transitional period between staid Victorian grandiosity and Modernism, but the decade has avant-garde and reactionary tendencies that are all its own. We will read literature by Oscar Wilde, (of course), Walter Pater, Arthur Symons, Henry James, Max Beerbohm, W.B. Yeats and the Rhymers, as well as works by less canonical though equally important women writers, George Egerton, Ella D'Arcy, Michael Field, Alice Meynell. We will also read selections from *The Yellow Book*, examining the real variety in what was thought to be a scandalous periodical. We'll also be able to visit the rare book room at the library in order to see originals not only of the *Yellow Book*, but also of some of the exquisitely printed books of the period. Students will write weekly responses, lead one 90-minute class discussion, and write a seminar paper.

564

Nineteenth-Century American Poetry

John Marsh

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

For decades, many Americanists, even those who specialize in the nineteenth century, believed that nineteenth-century American poetry started and stopped with Walt Whitman and Emily Dickinson. Everyone else was—and, in some estimates, deserved to be—a cipher, a nonentity. Within the past few years, however, scholars have begun to recalibrate this standard account. In this seminar, we will read Whitman and Dickinson, but we will also survey who (and what) else there is to see: Edgar Allan Poe; women poets like Lydia Sigourney, Frances Sargent Osgood, and Sarah Piatt; the Fireside poets (Henry Wadsworth Longfellow, William Cullen Bryant, James Russell Lowell, Oliver Wendell Holmes, and John Greenleaf Whittier); poets known for their work in other genres (Stephen Crane, Margaret Fuller, Charlotte Perkins Gilman); African-American poets (Francis E.W. Harper and Paul Laurence Dunbar, among others); Native-American poetry; abolitionist poetry; poetry of the Civil War; poems by Lowell mill girls; labor songs; and, finally, the fascinating and rebarbative world of minstrelsy. In addition, we will read some of the recent critical work that has sought to uncover and explain this expanded view of poetry in the nineteenth century. The

seminar is designed for those who plan to work in the field of nineteenth-century American literature, but it will also benefit those who study adjacent periods (including the twentieth century), or those whose area of research lies in the nineteenth century but on other continents. Students may write two short papers (10 pages each) or, for those in the field, a longer seminar paper (20 pages).

566

Experiments in the Contemporary Novel: The Fictional Slave Narrative

Linda Selzer

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

This course focuses upon the fictional slave narrative in the works of African American writers since the 1970s. As works of fiction that transform a politically-charged genre from an earlier century while responding to certain historical and political changes of the 1960s, neo-slave narratives are uniquely positioned to provoke an inquiry into issues concerning cultural production, textual authority, genre, intertextuality, difference, and racial formation. Over the course of the semester we will read works by writers such as Ishamel Reed, Sherley Anne Williams, Octavia Butler, David Bradley, Charles Johnson, Toni Morrison, and Colson Whitehead. We will also consider critical interpretations of the literary and social origins of the neo-slave narrative, such as Rushdy's location of the "cultural logic" of the form in the changing historiography of slavery and the shift from civil rights to black power movements during the 1960s; Beaulieu's concentration on women's novels and on the origins of the neo-slave narrative in the search for a female precursor of literary and social authority; and Cox's focus on postmodern irony as the genre's defining narrative strategy. Requirements include an annotated bibliography and a seminar paper of publishable length.

574

Keeping Up With the Jameses

Michael Anesko

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

Serious students of American culture have long recognized the Jameses as the most remarkable family of minds in our country's history. Not surprisingly, the Jameses have been the focus of many different collective biographies, including several volumes written or compiled by family members themselves. Beginning at least with Henry James's two volumes of autobiography (*A Small Boy and Others* [1913] and *Notes of a Son and Brother* [1914]), the bibliographical record extends down to the present moment, as evidenced by Paul Fisher's *House of Wits: An Intimate Portrait of the James Family*, which was published in 2008, with other significant milestones in between (such as F. O. Matthiessen's *The James Family* [1947] and R. W. B. Lewis's *The Jameses: A Family Narrative* [1991]). Students in this seminar will study both primary texts that came from these remarkable intellectuals—Henry Sr. (philosopher and theologian), William (psychologist and philosopher), Henry Jr. (the more famous novelist), and their sister Alice (invalidical proto-feminist)—as well as some of the critical works that have helped to secure the family's unique standing in America's cultural history. Special attention will be given to the social, institutional, and cultural factors that helped to shape (perhaps even to control) the reputation and literary legacy of the Jameses and to some of the critical challenges that have been raised to question the hegemonic orthodoxy proscribed by the founding fathers-brothers-and-sisters of the family narrative

576

20th Century American Novel Proseminar

Benjamin Schreier

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

This course will introduce students to the 20th century American novel, including both more and less canonical works and also some of the key critical problems and texts that continue to inform and shape the scholarship. Though the course might look at times like a survey, it's probably not a good idea to think of it as such. We'll look at questions about period, style, history, narrative, etc. As this is a proseminar, the reading load will be heavier than usual, but as recompense there will be less writing. In addition to (a lot of) weekly reading, requirements will include a presentation, a response to someone else's presentation, two short reading responses (~2 pages), and a 10-15 page critical bibliographic essay on a 20th century American novel (i.e., of your choice), analyzing how criticism of that novel has evolved from the time of its production to the present.

582

Contemporary Literary Theory

Jeffrey Nealon

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

Course Description: This course is a proseminar, designed to give an overview of the kinds of questions that 20th and 21st century critics and theorists have tended to ask about literature and other cultural formations. It will be, to some extent, an introduction to all those "-isms" (formalism, structuralism, psychoanalytic criticism, Marxism, post-structuralism, feminism, post-colonialism, cultural studies, deconstruction, new historicism, queer theory, globalization, etc.) and the Big Thinkers (Saussure, Heidegger, Derrida, Foucault, Judith Butler, Edward Said, and so on), but we'll try not to go through some mechanical history of these movements. Insofar as these theories of critical response all continue to inflect or infect one another, it's disingenuous to line them up into a lock-step history ("in the beginning, there was formalism..."); so we'll be interested in tracing the history of critical topics or concepts (authorship, reading, subjectivity, language, ideology, culture, history, sexuality, gender, and the like) rather than merely tracing competing schools and methods.

Although we'll certainly be concerned with differences among theoretical approaches, we'll be perhaps more interested in looking at the ways that different approaches to texts can be fruitfully or interestingly combined in the present -- where theory's demise has been greatly exaggerated. Don't believe it? Just look at the current university press offerings in literary studies from Harvard, Stanford, or Duke and you'll be very quickly disabused of the notion that theory is yesterday's news -- though obviously the landscape has changed since the "Big Theory" era of the late 20th century. We'll in fact begin by surveying the present state of things theoretical, and return to the question "What's all this good for?" on a weekly basis.

Requirements: because it's a proseminar, I'll expect lots of participation, as well as an oral report to the class, and a conference-paper style course essay of around 12 pages.

583

Queer Theory

Christopher Castiglia

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

This seminar examines "queer theory" and its sources, raising questions of embodiment, sexuality, power, normativity, intimacy, and representation seen through a queer lens. Readings will be *Three Essays on the Theory of Sexuality* (Freud), *The Straight Mind* (Wittig), *Visions of Excess* (Bataille), *Coldness and Cruelty* (Deleuze), *The History of Sexuality* (Foucault), *The Art of Lying* (Wilde), *The Judith Butler Reader*, *Homos* (Bersani), *Beautiful Bottom, Beautiful Shame* (Bond Stockton), *Gaga Feminism* (Halberstam), *Crip Theory* (McRuer), *Queer Phenomenology* (Ahmed), *Unlimited Intimacy* (Dean), *Cruising Utopia* (Munoz), alongside a number of films including *All About Eve*, *Velvet Goldmine*, *Melancholia*, and *The Weekend*.

584.001

Cheryl Glenn

Engendering Rhetorical Power

T 12:20PM – 3:20 PM; 207 Burrowes Building

This collaborative seminar will link with Professor Jessica Enoch's seminar of the same name (taught at the same time) at University of Maryland. Our seminars will connect digitally, visually, and f2f, with students having the option of collaborating on their seminar research projects. Our two-campus endeavor will culminate in a full-group symposium to be held at Maryland.

Course Description: Traditionally, the most powerful rhetors have been public, political, virile, aristocratic males—not females, not the working-class, not the aged or the young, not people of color. In this seminar, we will examine gender at the scene of rhetorical display to determine just how some rhetors establish themselves as "masculine," while Others, often just as eloquent, are considered to be "feminine." Gender, a term borrowed from grammar, signifies culturally constructed relations of power, with positions of dominance and subordination inscribed by such identity markers as biological sex, sexuality, race, class, status, ethnicity, religion, age, and physical and intellectual ability. These culturally gendered positions play out in every single rhetorical situation. After all, rhetoric always inscribes the relation of language and power at a particular moment, including who may/not speak, who is/not listened to, who may/not listen, what must/not be said, and what those listeners can/not do. Students will read, analyze, and write across various literary and rhetorical genres. They will develop their rhetorical expertise in analysis while simultaneously applying their ever-growing disciplinary knowledge to their (reading, writing, and speaking) pedagogies and practices.

Texts may include: Dorothy Allison, *Two or Three Things I Know for Sure*; H. Samy Alim and Geneva Smitherman, *articulate while black: Barack Obama, Language, and Race in the U.S.*; Gloria Anzaldúa, *Borderlands*; Sharon Crowley, *Toward a Civil Discourse*; Jessica Enoch, *Refiguring Rhetorical Education*; Sonja Foss, *Gender Stories: Negotiating Gender in a Binary World*; Cheryl Glenn, *Rhetoric Retold or Unspoken*; bell hooks, *Writing Beyond Race*; Shirley Wilson Logan, *We Are Coming*; Charles Morris III, *Queering Public Address*; Simon Ortiz, *Speaking for the Generations: Native Writers on Writing*; Adrienne Rich, *Arts of the Possible or On Lies, Secrets, and Silences*; course pack (articles about K. Crenshaw's theory of intersectionality and on B. Clinton's rhetorical prowess)

584.002

American Ethnic Rhetorics

Keith Gilyard

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

This course examines ethnic rhetorical traditions that have developed within an American context and thus provides a crucial means for understanding the overall experiences of selected groups. The emphasis will be on Native Americans, Latinos/Latinas, Asian Americans, and African Americans, although discussion of additional ethnic rhetorics will ensue. Students are required to be active participants in class discussions and will also submit a final paper of article length.

This course has origins in the planning period leading up to American Ethnic Rhetorics conference held at Penn State in 2001. Organizers were driven by the idea that as we consider the role of rhetoric in the continued development of the American multiculturalism, it is imperative that we pay particular attention to some of the often neglected persuasive discourses employed by our varied citizenry during the course of fashioning knowledge, engaging in education, and participating in public affairs. They posed a set of questions to conference participants that are now posed to you:

- What does it mean to posit the idea of American ethnic rhetorics and how might such verbal formations function as generative and productive sites of difference?
- How does the study of ethnic rhetorics intersect with issues of identity, subjectivity, and agency?
- What are the relationships of ethnic rhetorics to race, gender, feminism, and womanism?
- What should be the relationship of ethnic rhetorics to the academy and the “rhetorical tradition?”
- How do ethnic rhetorics inform composition pedagogy and critical pedagogy?
- How do ethnic rhetorics connect to politics, religion, popular culture, and social movements?
- Are there possible setbacks, in terms of both theory and practice, to articulating one or more ethnic rhetorics?

Although the reading list for 2013 is yet to be determined, authors considered in past iterations of this course include Janice Chernokoff, Ralph Cintron, Marilyn Cooper, Xin Liu Gale, Scott Lyons, LuMing Mao, Jaime Mejia, Gwendolyn Pough, Malea Powell, Geneva Smitherman, John Rickford, Victor Villanueva, Jr., and Morris Young. A similar range of authors – and, in fact, at least Lyons, Mao, Smitherman, and Villanueva – will be featured in the upcoming course

586

Article Writing Workshop

Nicholas Joukovsky

T 3:30 PM – 6:30 PM; 7 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, copyright forms and offprints. The aim throughout will be to demystify the whole process of writing for publication and getting your work accepted.

597C

Reading After the Anthropocene

Claire Colebrook

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

Geologists have recently proposed the marking out of a new epoch after the Holocene: the Anthropocene. It is possible that the human species has created sufficient climactic impact upon the planet that a geological strata will be discernible after the human species has ceased to exist. Just as we can currently read the earth's strata to discern pre-human events (such as the Ice Age) so it will also be possible for there to be a perception of human impact, even when the human archive has long decayed. The possibility of the Anthropocene epoch has already been the subject of several special journal issues, conferences, art installations and music compositions, such as Brian Eno's 'Late Anthropocene.' This course will alternate theoretical and literary texts concerned with the following questions: 1. Does the thought of the Anthropocene require new concepts of the sublime and readability now that humans can begin to imagine their future non-existence? 2. How does the thought of the future Anthropocene alter the way we read what has come to be known as post-Apocalyptic fiction, and the rhetoric of post-humanism? 3. Does the concept of the Anthropocene extend or mark a break from twentieth-century anti-humanism? Key texts will include Quentin Meillassoux's *After Finitude*, Paul de Man's 'Kant's Material Sublime,' Jean-Francois Lyotard's 'Postmodern Fable,' Mary Shelley's *The Last Man*, Cormac McCarthy's *The Road*, Hugh Howey's *Wool*, J.G Ballard's *The Drowned World*, Poe's 'The Conversation of Eiros and Charmion', H.P. Lovecraft's *At the Mpointains of Madness* and Margaret Atwood's *The Year of the Flood*.

