

English Graduate Courses

Fall 2018

501 / Materials and Methods of Research

Janet Lyon

T / 11:15 a.m. – 2:15 p.m. / 132 Burrowes Building

ENGL 501 is meant to introduce you to graduate study in English, and this endeavor will necessarily take us in many directions. We'll talk about scholarship: what is it, how does one read it, how is it made, what does one do with it? We'll talk about being a graduate student: what are the pressures, expectations, aggravations and joys, and how can you maximize the latter? We'll talk about research skills, methods, and methodologies (there are many of each), and how to marshal them in the service of compelling research questions. We'll talk about the wide angle of what it means to get a PhD in English and the narrow angle of what it means to specialize in a field. (You'll have to accommodate both angles.) We'll read an overview of literary theory in the past century (Culler), and some introductions to more recent critical methodologies (Wolfreys, ed., plus other sources). And you'll use an assigned keyword as a test text for thinking about literary criticism, genre theory, institutional operations, research, scholarship, argumentation, field dynamics, and the fungibility of expressive culture, all of which will help you to become strong students, scholars, and academic citizens.

Your writing assignments will include keyword-related work—an annotated bibliography, a book review, a publication & reception history, a journal review/assessment, critical summaries—as well as a conference paper proposal, a seminar paper thesis statement & abstract (for a course in which you're currently enrolled). We'll have several class visitors: individual faculty members will be invited to speak informally about their own fields—perhaps to identify some foundational archives, or some of the questions/ concerns that are driving the field right now, or to talk a bit about how they've bent their training into subfields of especial personal interest; a handful of graduate students will be invited to speak about the academic and institutional learning curves of Becoming a Grad Student.

502 / Theory and Teaching of Composition

Athelstan Suresh Canagarajah

W / 6:00 p.m. – 9:00 p.m. / 132 Burrowes Building

English 502 is a "proseminar": a survey designed to make you familiar with key texts, issues, and movements in a field. It is fundamentally a reading course. The seminar will provide an introduction to seminal texts and emerging work in rhetoric and composition so that you will gain a sense of the range of theoretical and pedagogical work being done in the area. To give the course some common core, it has been organized around the theme of Key Texts and Movements. The readings will come mainly from *The Norton Book of Composition Studies*, edited by Susan Miller. Other readings will be made available electronically, as relevant to emerging themes and interests. We will start with early efforts to translate classical rhetoric for composition instruction; then analyze the process movement, which provided a cognitive and empirical basis to writing; review the social constructionist turn in literacy; and finally theorize the influence of developments such as globalization, mobility, and digital technology on rhetoric. To further add coherence, we will return frequently to two key questions: What are the implications for textual analysis? What are the implications for teaching? The two main written assignments, a book review and a seminar paper, will enable you to choose a topic of your interest for closer analysis. You will leave the course with a good understanding of the field of rhetoric and composition, pondering on new questions for research and theorization, with a feeling for diverse options available to you as a teacher of writing, and with a refined understanding of textual analysis.

511 / Thesis Writing

Kathryn Hume

W / 6:00 p.m. – 9:00 p.m. / 159 Burrowes 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, thesis chapters, 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 related to job applications, CVs, and any example of professional writing that might be improved. The basic project though is one that the student is already working on, not something written from scratch for the course. Grades are based on writing through the semester, a test, and a case. The course can count as thesis supervision.

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

512 / The Writing of Fiction

Charlotte Holmes

W / 2:30 p.m. – 5:30 p.m. / 159 Burrowes Building

This seminar is designed to address the needs of students enrolled in the BA/MA Program, creative writers working on thesis material (or potential thesis material) in their first or second year in the program.

Most students in the workshop will be writing short fiction, but if you are working on a novel, or what Norwegian writer Karl Ove Knausgaard calls "auto-fiction," your writing will add some variety to the format. You'll have at least two pieces discussed in class. You'll write about the work we discuss in class—both workshop pieces and the published writing—and complete weekly journal exercises, for which you will have a chance to design the prompts. For your final project in the class, you'll revise one of your pieces that was discussed in workshop.

We will discuss several books over the semester, examining them in terms of craft. The reading list, still under construction, is likely to include five books, a mix of old and new. We'll incorporate some books by writers who'll be visiting campus during the fall semester, and some books by writers whose work you need to know.

No exams. Intense class participation and your own writing—both critical and creative--will determine your grade in the course.

513 / The Writing of Poetry

Shara McCallum

R / 2:30 p.m. – 5:30 p.m. / 132 Burrowes Building

This seminar is designed for students seeking to push themselves as poets, practicing in the art—students in the BA/MA program, students working on theses, and other students interested in developing their knowledge of and facility with poetic craft. Across the semester, students can expect to read 6-8 collections of contemporary poetry, to offer a presentation on one of these collections, to write responsively to each collection, to draft at least one poem per week, to be continuously engaged in revision of their own poems, to provide written and oral critiques of their classmates' poems, and to memorize a poem of their own choosing. Final assessment will be based on participation in the seminar and a portfolio of revised poems, which will include a prefatory artist's statement.

515 / Writing Nonfiction**Charles (Toby) Thompson****T / 6:00 p.m. – 9:00 p.m. / 159 Burrowes Building**

The class will concentrate on creative nonfiction and how we, as nonfiction writers, create. Techniques for mining memory, as well as for creating memorable stories, will be taught. Rites of passage, such as love affairs, family deaths, interesting jobs, great trips, various disorders and assets are possible topics. The line between nonfiction and fiction in creative nonfiction will be discussed. Several contemporary or near-contemporary texts will be read. One six-thousand word piece, due at the middle of the semester, and revised by the end will be required. Or the student may choose to write a completely new piece for the second de date. Writing samples will be submitted and discussed on a bi or tri-weekly basis. Since this is a writing, not a literature course, readings will be assigned as the subjects they cover emerge in class; a rigid time frame for required readings is not practical. There will be no examinations. Grades will be based on writing assignments, readings (short written reactions to texts will be required) and class participation. Attendance at all classes is required.

542 / Middle English Literature**Robert Edwards****M / 6:00 p.m. – 9:00 p.m. / 132 Burrowes Building**

This seminar will focus on the literary traditions that emerge in the late-medieval and early modern periods aside from Chaucer. The readings will include Gower's *Confessio Amantis*, Langland's *Piers Plowman*, John Lydgate's court poetry, and *The Book of Margery Kempe*. They cover traditions of short fiction, penitential and devotional literature, aureate poetry, and political satire that remain vital in fifteenth and sixteenth centuries. The seminar will also consider the reception of these works in early modern print culture, where they undergo a reframing in early editions and form a canon that poses very different political and cultural challenges from Chaucer's poetry in the Reformation.

549 / Shakespeare**Patrick Cheney****W / 11:15 a.m. – 2:15 p.m. / 132 Burrowes Building**

Course description will be posted when it becomes available.

561 / Studies in the Romantic Movement: Romanticism and the Anthropocene**Claire Colebrook and Anne McCarthy****T / 6:00 p.m. – 9:00 p.m. / 132 Burrowes Building**

ENGL 561/ENGL 583: This collaboratively-taught seminar will reconsider the aesthetic, literary, and philosophical traditions of romanticism and romantic criticism through the lens of contemporary theories of climate change, extinction, and the Anthropocene. The readings will explore questions of subjectivity, posthumanism, and a certain sense of catastrophe that already inheres in the romantic tradition. If romanticism already includes within itself a sense of its own extinction, as Jacques Khalip and others have recently argued, how might these texts speak to the current moment of fragility and attenuated futurity? Literary readings may include works by Percy Shelley, William Wordsworth, John Clare, Jane Austen, Mary Shelley, James Hogg, and Alfred Tennyson. Theoretical and philosophical sources will include texts by Immanuel Kant, Bernard Stiegler, Donna Haraway, Timothy Morton, Bruno Latour and Fred Moten.

ENGL 564 / Monstrous Bodies

Chris Castiglia

R / 2:30 p.m. – 5:30 p.m. / 159 Burrowes Building

This course will look at the concept of the “monstrous body”—deformed, over-sexed, time-wasting, subjectivity-defying, shape-shifting, addicted—as central figures in late eighteenth- and nineteenth-century US literature and culture. We will read literature alongside works in disability, queer, and posthuman theory. Primary texts might include Robert Montgomery Bird, Sheppard Lee, Charles Brockden Brown, Wieland, Julia Ward Howe, *The Hermaphrodite*, George Foster, *City Crimes*, George Lippard, *The Quaker City*, Theodore Winthrop, Cecil Dreeme, Charles Chestnutt, *The Conjure Woman*, Walt Whitman, Franklin Evans, Elizabeth Stoddard, *The Morgesons*, Herman Melville, *The Confidence Man*, *A Few Particulars Concerning the United Siamese Brothers Chang-Eng*, Beverly Paschal Randolph, *Eulis*, Marmaduke Sampson, *A Rationale for Crime*, and Pascal Beverly Randolph, *Eulis!*

583 / Studies in Critical Theory, Unmade in His Own Image: Radical Black Thought and Non-Anthropomorphic Figure in Literature and Film

Kevin Bell

T / 2:30 p.m. – 5:30 p.m. / 132 Burrowes Building

W.E.B. DuBois’ frequently cited and seldom-interrogated notion of “double-consciousness” narrates an inaugurating severance and excess at the historical aperture of black existence in the Americas and throughout the Western world. The severance is from the presumption of humanity in common with the suddenly “white” world and from the Enlightenment notion of individual freedom explicit in the political, economic and philosophical discourses of Western modernity’s ideological formation. The excess should be read as “double” in its substance and extension — not only as a question of what exactly it is, in or about people of African origin that demands, from the point of view of racist/capitalist modernity, their severance, colonization, enslavement and ongoing abjection — but also as a five-century genealogical spectrum of black reflectivity and meditation on the contradiction between Enlightenment discourse and its sustained non-application to black people in its sphere.

As a condition of black epistemological becoming in a cultural zone structured by the presumption and the rhetoric of its non-possibility, such conceptual genealogies leave abundant traces in the more innovative expanses of black American music, writing and cinema. The amputation at the root of both its own self-assembly and its emergence in the American social is the point of historical and imaginative genesis in the 20th and 21st century developments of material experimentalism in black American literary and cinematic production.

This seminar is oriented around a continual interplay of issues critically adumbrated by DuBois, C.L.R. James and Eric Williams among others in the first half of the 20th century — and detonated theoretically and imaginatively after the second World War for colonial domination its second half by Frantz Fanon and an ever-expanding host of intellectuals, artists and revolutionaries working in the orbit of his influence—including Walter Rodney, Amílcar Cabral, Édouard Glissant, Sylvia Wynter, Wilson Harris, Cedric Robinson, Anibal Quijano, Walter D. Mignolo, David Marriott, Lewis Gordon, Fred Moten, and Frank Wilderson among others. In the specific contexts of such issues, we will discuss a few novels, films and short stories composed by black artists since the mid-1960s.

584.1 / Studies in Rhetoric: Feminist Rhetorical Theories, Strategies, and Practices

Cheryl Glenn

T / 8:00 a.m. – 11:00 a.m. / 132 Burrowes Building

Our past is seeding in our present and is trying to become our future.—Adrienne Rich, *Arts of the Possible* 149

“Feminist Rhetorical Theories, Strategies, and Practices” will provide an interdisciplinary overview of feminist rhetorical advances over the past thirty years, particularly in the ways feminism and rhetoric intersect with class, religion, gender, race, sexuality, and/or disability. Feminist rhetorical theories now invigorate law, medicine, argument, delivery (the un/spoken, written, visual, and/or electronic), research methods and methodologies, teaching (especially of rhetoric), mentoring, and administration—all scenes that offer generative responses to traditional, hegemonic rhetorical practices.

Readings include work by Sarah Ahmed, Jean Bessette, Kimberle Crenshaw, Kim Hall, Roxane Gay, Cheryl Glenn, Melissa Goldthwaite, Wendy Hesford, bell hooks, Audre Lorde, Krista Ratcliffe, Adrienne Rich, J.J. Royster and Gesa Kirsch, Eileen Schell and KJ Rawson, Gloria Steinem, and Becky Tompson.

584.2 / Ethnic Rhetoric

Keith Gilyard

M / 11:15 a.m. – 2:15 p.m. / 132 Burrowes Building

Course description will be posted when it becomes available.

586 / Article Workshop and Professionalism

Tina Chen Goudie

W / 11:15 a.m. – 2:15 p.m. / 159 Burrowes Building

This course fulfills two complementary aims: to work early-stage articles into shape for submission and publication, and to provide participants with documents and discussion that will improve their understanding of the profession. The workshop part of the course is devoted entirely to writing and projects—articles, dissertation chapters, and other professional-level writing, while the professionalization part of the course focuses on readings about and discussions of issues in the profession (defined as the academic humanities).

597.1 / Special Topics: Studies in Nineteenth Century American Literature: Archipelagic American Studies

Hester Blum

M / 11:15 a.m. – 2:15 p.m. / 159 Burrowes Building

What new forms of reading, thinking, and canon formation become possible when we think of America not as continent, but insular? From the Aleutians and the northern Canadian archipelago to the Caribbean, from the Hawai'ian Islands to Guam, archipelagos occupy enormous territorial reach for the US, but have traditionally taken up relatively narrow critical and historical imaginative space. This course will explore the interconnected islands, oceans, and archipelagic spaces of America in an attempt to escape the "continental exceptionalism" of US literary history.

597.2 / Special Topics: Writings of Nobel Prize Winner J.M. Coetzee

Rosemary Jolly

W / 2:30 p.m. – 5:30 p.m. / 132 Burrowes Building

This seminar proposes to work through Coetzee's texts in relation to key texts in contemporary ethics, biopolitics, critical race theory, animal studies, feminisms and African literary criticism, alongside the perennial placement of his work within postcolonial canon. Gayatri Spivak has stated that she has “often felt that the formal logic of Coetzee's fiction mimes ethical moves in an uncanny way.” Maybe so. But there is a tendency to read Coetzee both outside of his sub-Saharan contemporaries and outside of the context of issues raised most specifically by the politics of place, be it South Africa, Australia, or the place of ‘no-man’s land’ – the refugee camp, the migrant who is never in situ. What kind of critique of the material as we understand it is effected in *Disgrace*, for example? What has this text to say both as precursor and rejoinder to the (so-called) New Materialisms? What do we make of Elizabeth Costello on “The Humanities in Africa” and the rights of non-human animals? How does her discourse resonate uncomfortably with the conjunction of Human Rights post-Holocaust with anthropocentrism? If racialized identities such as Foe’s have not yet made it into the category of the human, can charges of anthropocentrism be brought (against) such ‘third-worlded’ communities in terms of their allocation of roles within global capitalist ‘development’? These are some of the questions that we shall pose in a seminar that centers on Coetzee's fiction, but also references his memoirs and critical writings. Moving from pre- and to post- *Disgrace*, as it were, we shall read selected ‘big name’ critics on Coetzee – Attridge, Attwell, and so on.

In addition, however, we shall look at his work alongside that of Sara Ahmed, Alex Weheliye, Jasbir Puar, Antjie Krog and others. The point is not to slap the theory ‘on’ the novels, nor to use the novels to denigrate the theory, but to see how Coetzee’s writing forms part of a larger conversation about issues such as post-slavery and settler colonial aspects of late liberalism, a la Povinelli. We shall also make selected forays into sub-Saharan African poetry and Australian literary and critical extracts, which contextualize Coetzee’s work without inducing a kind of Western universalist approach to what is often considered ‘the ethics’ of his writing. What might be a sustained, alternative canon with which to approach ethics in Coetzee, in addition to the the strictly Western-originated discourse to which his work is often confined?

Anyone interested in the literatures of critical race theory, postcolonial theories, postcolonial environmentalism, and the decentering of exclusively European teleologies of crises in relation to the terms “modernism” and “postmodernism” will be interested in the material.

597.3 / Novel Fictions of the Eighteenth Century

Carla Mulford

T / 11:15 a.m. – 2:15 p.m. / 159 Burrowes Building

Literary fiction came of age in Britain and its North American colonies during the eighteenth century. This course in literary history will examine key eighteenth-century writers who helped shape fiction into novel form, moving away from the manuscript and journal circulation of brief fiction that had gone before. Primary readings will likely include work by Daniel Defoe, Samuel Richardson, Henry Fielding, Horace Walpole, Eliza Haywood, Laurence Sterne, William Hill Brown, Charles Brockden Brown, Susanna Rowson, and Hannah Webster Foster. We will read, as well, the anonymous epistolary novel, *A Woman of Colour*. Reports on scholarly monographs will supplement these readings.

Projects will include (using library databases) finding, circulating, and reporting on short fiction in eighteenth-century periodicals; reporting on other writings by authors under discussion; reporting on a scholarly book in the field and writing a book review on it; creating a talking point (with a written version to be turned in) for one of the readings and leading class discussion on it; and writing a seminar paper related to the field. The seminar paper will be turned in twice, once relatively early in the semester and then again, with revisions, at the end of the semester. Crafting scholarly articles is an art and requires effort. That said, at least 12 students from my last 10 seminars have published papers that began in my seminar.

The course fills the pre-1800 requirement. Do note that this is literary history, and we’ll be reading these writings in their historical context using scholarly methods typical in this historical field. The course will likely be challenging, but in facing the challenge one finds the reward.

ENGL 557 – VSTUD 557 / Authors and Artists

Christopher Reed

R / 6:00 p.m. – 9:00 p.m. / 132 Burrowes

Authors and Artists Description: “Ut pictura poesis.” This statement, originally articulated by the ancient Roman poet Horace, has been quoted and debated ever since. Links between art and literature have exerted a formative influence on the development of modern fiction and poetry as authors and artists in various avant-garde groupings collaborated and competed to generate modes of artistic expression appropriate to modernity. This course examines those interactions. Our objectives are to bring together for comparative examination

- Formal or generic relationships between texts and images at particular historical moments; under this rubric we will consider issues such as ekphrasis
- Creative collaboration and cross-pollination between writers and artists, which have been crucially important in the history of literature and poetry; examples include Pre-Raphaelite poetry and painting, Virginia Woolf and Post-Impressionism, Gertrude Stein and Cubism
- Conceptions of creativity as these have been expressed by writers using the figure of the artist; texts in this category range from Balzac’s *The Unknown Masterpiece*, through Hawthorne’s *The Marble Faun*, to Paul Auster’s appropriation from the performance artist Sophie Calle

This course explores the ways knowledge of literature and skills in critical reading can be rewardingly brought to bear on the visual arts, and considers how visual art can illuminate the workings of literature both for individual readers and in the classroom.