

**CMPL 685 Section 001**                      *Literature of the Americas (X-list SPAN 835)*                      tr    2:00-3:15  
**Instructor: Rivero, A.**                      **Maximum Enrollment: 5/15**                      **Session:**                      **FALL 2012**

Cross-listed with SPAN 835.

**CMPL 700 Section 001**                      *Problems & Methods in CMPL (Xlist ENGL 786)*                      M    11:00-1:50  
**Instructor: Floyd-Wilson, M.**                      **Maximum Enrollment: 5/16**                      **Session:**                      **FALL 2012**

This course introduces students to the field of literary studies in English and comparative literature. Students will survey a range of approaches, methods, and controversies that have emerged from the field. The focus on critical and institutional histories will provide a foundation for graduate work and for developing professional objectives.

Cross-listed with ENGL 786.

**CMPL 841 Section 001**                      *History of Literary Criticism I: Classicism*                      TR    12:30-1:45  
**Instructor: Koelb, C.**                      **Maximum Enrollment: 15**                      **Session:**                      **FALL 2012**

An examination of selected landmark works of Classical, Medieval, and Early Modern literary and aesthetic theory from Plato to Rousseau conducted in lecture-discussion format. A mid-term exam will be required of all participants, but students may choose either to write a research paper or to take a final exam.

**CMPL 890 Section 001**                      *Special Topics in Comparative Lit. (Xlist ENGL 857)*                      W    12:00-2:50  
**Instructor: Carlston, E.**                      **Maximum Enrollment: 5/10**                      **Session:**                      **FALL 2012**

This seminar investigates international modernisms by focusing on the relationships among the visual arts, music, and four key works of literary Modernism: T.S. Eliot's *The Waste Land*, *A la recherche du temps perdu* (selections) by Marcel Proust, Jean Toomer's *Cane*, and *Nightwood*, by Djuna Barnes. Guest lectures, museum visits, student research projects and attendance at musical, theatrical and dance performances will augment our understanding of the cultural matrix that gave rise to Modernism. Students may read Proust in either French or English.

Cross-listed with ENGL 857.

**ENGL 630 Section 001**                      *Shakespeare and His Contemporaries*                      TR    12:30-1:45  
**Instructor: Baker, D.**                      **Maximum Enrollment: 35**                      **Session:**                      **Fall 2012**

This course will examine drama written and performed in England from 1570 to 1640, situating Shakespeare's plays in relation to others in his generation.

**ENGL 637 Section 001**                      **Chief British Romantic Writers (ENGL 437)**                      **TR 9:30-10:45**  
**Instructor: Viscomi, J.**                      **Maximum Enrollment: 10/25**                      **Session: FALL 2012**

Introduction to Blake, Wordsworth, Coleridge, the Shelleys, Byron, Keats, and a few essayists, and to main features of the Romantic Period in England. Concentration will be on close reading of particular poems. Some basic knowledge of 18th and/or 19th century British history and literature will be assumed (i.e., English majors should have taken English 121 OR 150).

Teaching methods: Lecture and discussion.

Requirements: Two papers, five pages or more, with secondary sources; quizzes, midterm, and final exam. English 121 or 150 is a prerequisite for this section for undergraduate English majors. There is no prerequisite for non-majors.

Texts:

The Norton Anthology of English Literature-The Romantic Period (9E), Vol D. (Norton: 2006) ISBN:978-0-393-91252-4

Mary Shelley, *Frankenstein*. Ed., Maurice Hindle (Penguin Classics: 2003) ISBN: 0141439475

Trimmer, *Guide to MLA Documentation*. 7th edition. (Heinle: 2005) ISBN: 0618646949

**ENGL 659 Section 001**                      **War in Twentieth-Century Literature (PWAD 659)**                      **MWF 10:00-10:50**  
**Instructor: Armitage, C.**                      **Maximum Enrollment: 25/35**                      **Session: Fall 2012**

A study of literary works written in English concerning World War I, or the Spanish Civil War and World War II, or the Vietnam War.

**ENGL 666 Section 001**                      **Queer latina/o Photograph & Lit. (WMST 666)**                      **TR 2:00-3:15**  
**Instructor: DeGuzman, M.**                      **Maximum Enrollment: 25/35**                      **Session: FALL 2012**

This course explores novels and short stories by Latina/o writers that focus in one way or another on photographs & photography that simultaneously question (or “queer”) certain cultural givens about gender, sexuality, race/ethnicity/nationality, class, and other coordinates of identity and subjectivity. We will inquire into the connections between this double focus. At the same time we will examine actual photo-based visual work by Latina/o artists. Textual and visual works considered include those by Alma López, Laura Aguilar, Axel Damian Reyes, Gerardo Suter, Franc Franca, Roberto Rincón, John Rechy, Achy Obejas, Helena María Viramontes, Emma Pérez, Elias Miguel Muñoz, Félix González-Torres, Graciela Limón, and Carla Trujillo.

This course is cross-listed with WMST 666.

**ENGL 680 Section 001**

***Film Theory***

**M 6:00-8:50**

**Instructor: Flaxman, G.**

**Maximum Enrollment: 15**

**Session:**

**FALL 2012**

This class in film pedagogy is designed to operate in conjunction with ENGL 142. Instructors from that class, and others interested in teaching film, will spend the semester undertaking a formal, technical, and discursive study of the cinema.

Hence, while linked to the undergraduate survey, the class will embark on more complex and sustained engagements with the possibilities of film studies. What are the pedagogical problems unique to the cinema and how can we make the cinema an integral element in our critical and compositional mission? In order to answer that question, the class will focus on (1) surveying the domain of film studies and its prospects for scholarship and teaching; (2) analyzing the abstract questions and concrete problems that condition film pedagogy; (3) creating the practical means with which to teach film, including the assemblage of teaching materials. In light of this last aim, students in the class will work collectively to develop a visual database for both their sections of ENGL 142 and future film classes. Each student is also required to submit a compendium of lectures (including clips) for his or her own version of the class, along with an accompanying syllabus; to produce a critical syllabus for a future class of his or her own design; and to fulfill a series of short writing assignments.

**ENGL 719 Section 001**

***Old English***

**MWF 2:00-2:50**

**Instructor: Leinbaugh, T.**

**Maximum Enrollment: 15**

**Session:**

**FALL 2012**

An introduction to Old English language and literature that also attempts to relate that language to Modern English and to the larger context of the history of the English language.

**ENGL 786 Section 001**

***Intro to Graduate Study (Xlist CMPL 700)***

**M 11:00-1:50**

**Instructor: Floyd-Wilson, M.**

**Maximum Enrollment: 16/5**

**Session:**

**FALL 2012**

This course introduces students to the field of literary studies in English and comparative literature. Students will survey a range of approaches, methods, and controversies that have emerged from the field. The focus on critical and institutional histories will provide a foundation for graduate work and for developing professional objectives.

Cross-listed with CMPL 700.

**ENGL 805 Section 001**

***Studies in Rhetoric and Composition***

**W 12:00-2:50**

**Instructor: Anderson, D.**

**Maximum Enrollment: 15**

**Session:**

**Fall 2012**

ENGL 805 Performing Rhetoric

In this course we will examine the intersections of rhetoric and performance. The course will be constructed around three main areas of concern: theories of performance, performance and pedagogy, and performing in academic situations. Daily activities will blend 1.) theoretical sessions with 2.) hands-on activities related to integrating performance in the classroom with 3.) opportunities to practice performance in academic situations. The class will provide a helpful overview of performance studies and multiple opportunities for participants to develop their own performances through presentations, focused conversations, and academic improvisation.

Readings will include a coursepack with selections from "The Performance Studies Reader" and "Readings on Rhetoric and Performance," online selections, and the book "Group Genius."

**ENGL 831 Section 001**

***Seminar in 18th Century Literature***

**TR 3:30-4:45**

**Instructor: Reinert, T.**

**Maximum Enrollment: 15**

**Session:**

**FALL 2012**

18th-Century British Women Novelists

This course will survey novels by British women authors of the late 17th and 18th centuries, starting with Aphra Behn and ending with Mary Wollstonecraft. We will emphasize close reading, but along the way we will discuss historical and literary contexts, theories of the novel, issues of gender and class, and in general the interrelation of political ideology and literature. This course is open to all graduate students in literature, and should be of particular use to students interested in the history of the novel. One research paper. Texts will include the following: Aphra Behn, *Oroonoko*, "The Fair Jilt"; Eliza Haywood, *Love in Excess*, "Fantomina," *Three Novellas*, *The History of Miss Betsy Thoughtless*; Charlotte Lennox, *The Female Quixote*; Frances Burney, *Evelina*, *Cecilia*; Charlotte Smith, *Emmeline*; Elizabeth Inchbald, *A Simple Story*; and Mary Wollstonecraft, *Maria*.

<b>ENGL 841 Section 001</b>	<b><i>Seminar in Editing (Being used as a restricted</i></b>	<b>M</b>	<b>3:00-5:50</b>
<b>Instructor: Viscomi, J.</b>	<b>Maximum Enrollment: 15</b>	<b>Session:</b>	<b>FALL 2012</b>

Instructor Permission Required.

CONSTRUCTING THE BLAKE ARCHIVE

Seminar in EDITING BLAKE AND CONSTRUCTING METADATA FOR THE WILLIAM BLAKE ARCHIVE

Requirements: SEE PROFESSOR

Texts: WORKS IN THE BLAKE ARCHIVE

<b>ENGL 847 Section 001</b>	<b><i>Seminar in the American Novel</i></b>	<b>T</b>	<b>3:30-6:20</b>
<b>Instructor: Dore, F.</b>	<b>Maximum Enrollment: 15</b>	<b>Session:</b>	<b>FALL 2012</b>

Doctoral-level seminar in the selected topics or authors.

<b>ENGL 850 Section 001</b>	<b><i>Studies in 20th C Engl &amp; Amer Poetry</i></b>	<b>MW</b>	<b>3:00-4:15</b>
<b>Instructor: Lensing, G.</b>	<b>Maximum Enrollment: 15</b>	<b>Session:</b>	<b>FALL 2012</b>

The course will examine two poets, T.S. Eliot and Wallace Stevens, from the early modern period, and two poets, Elizabeth Bishop and Robert Lowell, from the generation that succeeded them. We will read Eliot and Stevens as inter-textual with each other and Bishop and Lowell similarly. Classes will involve close readings of the poetry, student reports, and lectures. There will be one exam and one longer paper connected to the work of one of these four poets. Students will be asked to keep a reading notebook.

<b>ENGL 857 Section 001</b>	<b><i>Stud. in 20th C. Engl &amp; American Lit. (Xlist CMPL 890)</i></b>	<b>W</b>	<b>12:00-2:50</b>
<b>Instructor: Carlston, E.</b>	<b>Maximum Enrollment: 10/5</b>	<b>Session:</b>	<b>FALL 2012</b>

This seminar investigates international modernisms by focusing on the relationships among the visual arts, music, and four key works of literary Modernism: T.S. Eliot's *The Waste Land*, *A la recherche du temps perdu* (selections) by Marcel Proust, Jean Toomer's *Cane*, and *Nightwood*, by Djuna Barnes. Guest lectures, museum visits, student research projects and attendance at musical, theatrical and dance performances will augment our understanding of the cultural matrix that gave rise to Modernism. Students may read Proust in either French or English.

Cross-listed with CMPL 890.

**ENGL 861 Section 001**

***Seminar in Literary and Cultural Theory***

**M 3:30-6:30**

**Instructor: Matchinske, M.**

**Maximum Enrollment: 15**

**Session:**

**FALL 2012**

"THE DYING TALE": LITERATURE AND THE STRATEGY OF HISTORY

History and historical work mean different things to different people. Writing history, writing the past, bears a social function (memory keeper, revealer of "transcendent truths," mirror to/maker of culture, historic possibility). In this seminar, participants will explore reading/writing/knowning history as a methodological endeavor; we will consider the relationship between critical practice and historical meaning; and we will come to different and varied conclusions about what the study of the past ought to mean to and in our work. Considering such issues as the nature of evidence, the shape of the direction of historical narrative, and the problem of intentionality, we will attempt to situate our continued engagement with literary historical study in light of recent theoretical, political, and cultural concerns. Participants are expected to bring with them a passion for historical work and an ongoing project from any historical period that relies on the past to establish its authority.

Readings in the philosophy of history will include excerpts from Arendt, de Certeau, Augé, Derrida, Halbwachs, Hegel, Landy, Nietzsche, Ricoeur, Scott, and White among others. We will begin our sojourn with Hamlet (one of the most cited fables of history) to establish our bearings and identify a past.

This course will enable participants to speak meta-critically about research and teaching in professional and academic settings (job interviews, conference presentations, and the like); it will ask us to think seriously and compellingly about what we teach, how we teach, and why we teach.

Papers:

Participants will write a detailed position paper that they will present to the seminar as a whole.

Required Texts:

White, Hayden. *The Content of the Form*.

de Certeau, Michel. *The Writing of History*.

Lowenthal, David. *The Past is a Foreign Country*.

Shakespeare, William. *Hamlet*. (any version you have)

Please bring a unused cd to our first class for readings.

**ENGL 861 Section 002**

***Seminar in Literary and Cultural Theory***

**R 3:30-6:20**

**Instructor: Curtain, T.**

**Maximum Enrollment: 15**

**Session:**

**FALL 2012**

Seminar with varying topics, focusing on recent developments in literary and cultural theory, including narratology, feminism, psychoanalysis, and postcolonial and materialist theory.