

ENGL 601, Section 001***Academic Writing for International Students*****Instructor: Lee, Y.****WF 03:00-04:15****Maximum Enrollment: 15**

This course is intended to help international graduate students improve skills in academic writing. Students learn standard U.S. academic writing conventions through analysis of sample essays, summaries, and critiques of research articles. Some attention is given to exploring the organization, flow, and presentation of theses and dissertations. Assignments include several short papers, a five-page literature review, grammar exercises, and online discussions.

IMPORTANT NOTE: ENGL 601 grants 3 credit hours toward full-time status but **NOT** toward graduation.

ENGL 601, Section 002***Academic Writing for International Students*****Instructor: Lee, Y.****WF 04:30-05:45****Maximum Enrollment: 15**

This course is intended to help international graduate students improve skills in academic writing. Students learn standard U.S. academic writing conventions through analysis of sample essays, summaries, and critiques of research articles. Some attention is given to exploring the organization, flow, and presentation of theses and dissertations. Assignments include several short papers, a five-page literature review, grammar exercises, and online discussions.

IMPORTANT NOTE: ENGL 601 grants 3 credit hours toward full-time status but **NOT** toward graduation.

ENGL 606, Section 001***Rhetorical Theory and Practice*****Instructor: Taylor, T.****TR 09:30-10:45****Maximum Enrollment: 19**

A study of rhetorical theories and practices from classical to modern times. Emphasis will be on translating theories into teaching practices used in high school and college writing courses. The course examines strategies for planning, drafting, and revising; for developing writing assignments; and for evaluating writing. There is no final examination. The course is not open to undergraduates or auditors.

ENGL 657, Section 001***English & American Lit. of 20th Cent. (ENGL 360)*****Instructor: Ho, J.****TR 12:30-01:45****Maximum Enrollment: 3/35**

ENGL 719, Section 001***Old English Grammar & Reading*****Instructor: Leinbaugh, T****TR 12:30-01:45****Maximum Enrollment: 20**

We will learn to read Old English, the Germanic language spoken by the Anglo-Saxons in Britain from about the middle of the fifth century until the time of the Norman Conquest. Our primary texts will include Beowulf, The Battle of Brunanburh, Caedmon's Hymn, The Seafarer, and selections from biblical writings and the works of King Alfred the Great and Aelfric. We will note in passing the artistic influence these texts exerted on writers such as Milton, Gerard Manley Hopkins, Ezra Pound, J.R.R. Tolkien, and Seamus Heaney. And, in order to put the literary works from this era in context, we will briefly explore the material cultural of the Anglo-Saxon era, ranging from the treasures discovered at the Sutton Hoo ship-burial site to the richly illuminated Lindisfarne Gospels. Our textbooks will include Bright's Old English Grammar and Reader and Seamus Heaney's translation of Beowulf. We will collaborate on a class project that will result in a web publication.

ENGL 723, Section 001***Later Middle English Literature*****Instructor: Kennedy, D.****MW 03:00-04:15****Maximum Enrollment: 20**

The study of medieval authors and genres of the late fourteenth and fifteenth centuries: authors include Gower, the English Chaucerians Lydgate and Hoccleve, the Scottish Chaucerians Henryson and Dunbar, Margery Kempe, Caxton, and as time permits, English and Scottish chroniclers and drama. Most texts read in Middle English. Texts will include a Middle English reader, and the first part of the course will be devoted to reading late Middle English and Middle Scots. Course open by permission to undergraduates who have taken ENGL 320 (Chaucer).

ENGL 779, Section 001***Medieval Welsh II*****Instructor: O'Neill, P.****TR 11:00-12:15****Maximum Enrollment: 15**

Readings in Old and Middle Welsh Literature (Prerequisite, ENGL 778).

ENGL 783, Section 001***Proseminar in British Literature and Culture*****Instructor: Richards/Taylor****T 03:30-05:50****Maximum Enrollment: 15**

"Transatlantic Traffic in Nineteenth-Century Literature"

Though literary studies are often determined by national boundaries, the nineteenth-century writers we study under "American" and "British" rubrics were not. American women's rights activist Elizabeth Cady Stanton carried a copy of English poet Elizabeth Barrett Browning's verse novel *Aurora Leigh* with her as she criss-crossed the United States promoting women's suffrage. American poet Emily Dickinson was "enchanted" by that "Foreign Lady" when she read her poems as "a Somber Girl." Barrett Browning's thinking had been impressed by American feminist Margaret Fuller. Numerous English authors, such as Harriet Martineau and Charles Dickens, found inspiration in their travels in America. American writers like Harriet Beecher Stowe and Frederick Douglass traveled through Europe on lecture tours. This proseminar will investigate relationships between cultural currents, writers and works on both sides of the Atlantic writing in English in roughly the last two-thirds of the nineteenth century.

Our study will be organized around such topics as: the Woman Question; Abolition; nationalism, transnationalism, and cosmopolitanism. We will cover works from a variety of genres. Writers include, but are not limited to, Elizabeth Barrett Browning, Thomas Carlyle, Charles Dickens, Emily Dickinson, Ralph Waldo Emerson, Frederick Douglass, Nathaniel Hawthorne, Harriet Martineau, Harriet Beecher Stowe, Alfred Lord Tennyson, and Mark Twain.

ENGL 785, Section 001***Proseminar in Literature after 1870*****Instructor: Ho/Salvaggio****R 03:30-05:50****Maximum Enrollment: 15**

"The Self: From Modernity to Postmodernity"

This proseminar will chart the concept of the "self" from the emergence of modernity in the 18th century into the postmodern era of the 21st century. We will try to concentrate on how the idea of the self developed and evolved, reading literary texts that span three centuries and theoretical texts from our own times that delve into questions of the self and its corollaries—subjectivity, embodiment, identity, race, other. Our theoretical readings will include select essays especially from discourses where critique of the enlightened subject has been most intense—psychoanalysis, feminism, race and postcolonial studies, and queer theory. Our literary readings will frame our inquiry along the lines of global pressures, racial formations, and the persistent question of gender: Aphra Behn's *Oroonoko*, Harriet Jacobs's *Incidents in the Life of a Slave Girl*, a selection of 18th- and 19th-century Creole Slave Songs, Jane Austen's *Persuasion*, Gertrude Stein's *Autobiography of Alice B. Toklas* and select poems, Chang-rae Lee's *Aloft*, Joy Harjo's *In Mad Love and War*, and Christina Garcia's *Monkey Hunting*. Secondary readings will include but are not limited to Kenji Yoshino's *Covering*, Judith Butler's *Giving an Account of Oneself*, Nick Mansfield's *Subjectivity*, and Michael Omi and Howard Winant's *Racial Formation in the United States*.

Literature and the Economy in Renaissance England

In the long sixteenth century, England saw large and consequential economic changes. Its domestic market revved up, and consumer spending surged. International trade grew steadily. In this course, we will ask how several early modern English authors registered, represented, and responded to these changes. What models were available to them? And how did they put those models to literary use, appropriating, re-fashioning, and recycling the economic thinking of the day? The emphasis will be on discovering from the texts themselves what could and could not be thought and articulated about the emergence of a market economy in early modern England. Some of the concepts we will be testing against these texts: "globalization," "urbanization," "capitalism."

The course has 3 overall goals: to read literary texts in light of early modern economic developments, to canvass some of the economically inflected literary criticism now coming out, and to provide a working sense of some of the salient trends and issues in economic history in the early modern period.

Assigned texts: Thomas Dekker, *The Shoemaker's Holiday*; Thomas Middleton, *Michelmas Term*; Dekker and Middleton, *The Roaring Girl*; Thomas Deloney, *Thomas of Reading*; Thomas More, *Utopia*; William Shakespeare, *Merchant of Venice*, *Othello*, *Troilus and Cressida*, *The Tempest*; Ben Jonson, *Bartholomew Fair*, *Volpone*, *Entertainment at Britain's Burse*; John Donne, *Satyres*; George Herbert, poetry, *The Country Parson*.

Seminar in Romanticism and the Arts

This interdisciplinary course examines the revolutions in aesthetics and technologies of representation characteristic of British, American, and European Romanticism. It will discuss the productions, experiments, and aesthetic theories of Wordsworth, Coleridge, Constable, Turner, Burke, Gilpin, Reynolds, and Blake, focussing on the developments of lyrical poetry, landscape painting, and original printmaking. We will pay special attention to the period's primary aesthetic and cultural issues, including the phenomenon of the picturesque and new ideas about the sublime and nature, the democratization of the arts, social role of the artist, the concepts of genius, originality, and spontaneity, and the problem of representation. By paying special attention to qualities inherent in each medium and technique, as well as to aesthetic and cultural contexts, the seminar demonstrates ways in which seemingly incompatible and even contradictory aspects of literature and art are structurally analogous in responding to similar historical and aesthetic forces. Also, despite dissimilarity in theme, media, or subject, the works examined are shown to address, solve, or manifest similar theoretical problems the identification of which will help to illuminate artistic styles and rhetorical strategies characteristically Romantic.

Requirements:

Students are required to write an essay of an interdisciplinary nature, which can be collaborative and/or a web project; they will also write brief essays in response to study questions on our readings; an oral report.

Teaching Method:

Lively discussions of images, poems, and aesthetic treatises. In addition to slide lectures and discussions on specific painters and their techniques, there will be a studio exercise in wash drawing according to 18th-century techniques and formulae (that anticipate modern ideas about the role of the unconscious in art).

Texts:

Online course packet of essays, poems, prints, and 18th-century treatises on art. A limited amount of art supplies.

William Blake, *The Marriage of Heaven and Hell*, ed. G. Keynes. Oxford University Press. ISBN 0-19-281167-3 (paper).

Comments: Knowledge of painting and printmaking is not required.

ENGL 857, Section 001

Stud. in 20th Cent. English and American Lit.

Instructor: Carlston, E.

MW 12:00-01:15

Maximum Enrollment: 15

“Modernism’s Spaces”

In this class we will investigate the influence of the (idea of the) city on modernist culture and literary production. Many modernist writers insisted that the urban spaces in which they lived were crucial to their identities as artists, both because of the community of writers they encountered there and because of the experience of the metropolis itself. How is the metropolis negotiated in fiction, art, photography, and film? In what ways does the city influence modernist artistic techniques? How does the experience of exile function as part of modernism? We will use our investigation of the spaces of modernism not to confine our understanding of the texts to the experience of the city, but instead to posit new understandings of modernism based on the context of the metropolis and urban culture. Our investigations will be grouped under three principal rubrics: The War Metropolis, Exile and Creativity, and Modernist Machines: Technology and the City.

"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/knowing history as a methodological endeavor; we will consider

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 situation 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, Benjamin, Carr, Collingwood, de Certeau, Augé, Derrida, Halbwachs, Hegel, Landy, Le Goff, Nietzsche, Ricoeur, Scott, White, and Winter 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:

Derrida, Jacques. *Spectres of Marx: The State of the Debt, the Work of Mourning, and the New International*. Trans. Peggy Kamuf. New York: Routledge, 1994.

White, Hayden. *The Content of the Form: Narrative Discourse and Historical Representation*. Baltimore: John Hopkins University Press, 1987.

Lowenthal, David. *The Past is a Foreign Country*. Cambridge: Cambridge University Press, 1999.

Smith, Bonnie. *The Gender of History: Men Women, and Historical Practice*. Cambridge: Harvard University Press, 2000.

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

Lengthy (and pricey) cospacket of readings

ENGL 871, Section 001

Seminar in African American Literature

Instructor: Coleman, J.

T 03:30-05:50

Maximum Enrollment: 15

Somewhat surprisingly perhaps, many African American novels since 1950 in the recent postmodern era focus substantively on sacred, spiritual, and supernatural traditions in African American culture from various critical and adversarial viewpoints, nevertheless seldom subverting the underlying traditional beliefs of the culture. Christianity and voodoo/hoodoo are the main religions portrayed, and the Bible is a primary literary and cultural source. This aspect of recent African American fiction has received only cursory critical attention, and because of this is a largely hidden and unexplored part of the fiction. This course explores the African American tradition from this perspective on a graduate seminar level.

Exams and Papers: One seminar paper of at least twenty pages due by the end of the class

Teaching Method: Seminar discussions

Texts: Go Tell It on the Mountain, A Visitation of Spirits, Beloved, The Cattle Killing, The Color Purple, Mama Day, Louisiana, Mumbo Jumbo