

**AMST 700, Section 001***The History and Practices of American Studies***Instructor: Gura, P****W 06:00-08:45****Maximum Enrollment: 12**

Masterpieces of the American Studies Movement: From "Myth and Symbol to "History of the Book"

This course is designed to acquaint graduate students in literature, history, religious studies, and other departments with a range of methodological possibilities within the interdisciplinary field of American Studies. In no sense an inclusive and/or strictly chronological survey of all the texts that have been influential since the founding of the American Studies movement fifty years ago, instead the course allows for discussion of the confluence of disciplines, particularly around literary, cultural, and intellectual history, with a particular emphasis on the now-maturing field of history of the book and of print culture. After about a month's reading in the classic studies that define the early American Studies movement, we will move to works that exemplify the new interest in such topics as literacy; the material text; the history of printing, publication, and circulation; copyright, and the history of reading. We will read about a book a week, hear contemporary assessments of each book's importance, discuss in depth each author's choice and use of sources, and suggest the continuing value of his or her scholarship and methodology for our own scholarly projects.

**ENGL 601, Section 001***Academic Writing for International Students***Instructor: Lee, Y.****WF 3:00-4:15****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. Through grammar and sentence level writing practices, students explore ways to write in formal, academic style. Assignments include several short papers, a five-page literature review, and online discussions.

**IMPORTANT NOTES:** ENGL 601 grants 3 credit hours toward full-time status but **NOT** toward graduation. This course is restricted to graduate students.

**ENGL 601, Section 002***Academic Writing for International Students***Instructor: Lee, Y.****WF 4:30-5:45****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. Through grammar and sentence level writing practices, students explore ways to write in formal, academic style. Assignments include several short papers, a five-page literature review, and online discussions.

**IMPORTANT NOTES:** ENGL 601 grants 3 credit hours toward full-time status but **NOT** toward graduation. This course is restricted to graduate students.

**ENGL 601, Section 003***Academic Writing for International Students***Instructor: Cobb, N.****TR 3:30-4:45****Maximum Enrollment: 15**

This course is intended to help international graduate students improve skills in academic writing.

**IMPORTANT NOTES:** ENGL 601 grants 3 credit hours toward full-time status but **NOT** toward graduation. This course is restricted to graduate students.

**ENGL 680, Section 001*****Film Theory*****Instructor: Flaxman, G.****M 6:00-8:50****Maximum Enrollment: 35**

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 Grammar and Readings*****Instructor: Leinbaugh, T.****MWF 12:00-12:50****Maximum Enrollment: 15**

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 783, Section 001*****Proseminar in British Literature, 1770-1870*****Instructor: Barbour, R.****M 2:00-5:00****Maximum Enrollment: 15**

The purpose of this seminar is twofold: 1) each student will work for the whole of the semester on a project related to his or her field in the rare book and manuscript archives in Wilson library; 2) together the class will discuss some of the most impressive and illuminating archival research published by scholars in a variety of fields. All in all we will see how archival work—far from being dry, dusty drudgery carried out by mindless pedants—requires exceptional ingenuity and skill and makes possible dazzling reinterpretations of familiar authors as well as the exciting discovery of new authors, works, and ideas.

**ENGL 805, Section 001*****Studies in Rhetoric and Composition*****Instructor: Anderson, D.****TR 3:30-4:45****Maximum Enrollment: 15**

Prosumer Composing, Innovation, and Entrepreneurial Intellectualism

Through this course we will consider the ways communications tools and networks create composing affordances, and how those opportunities help us rethink what it means to be a producer and consumer of knowledge. We will also consider the role of innovation in learning, and think about how educational systems stifle or encourage creativity. And we will focus on undergraduate and graduate education in the liberal arts, considering how entrepreneurial approaches to learning can invigorate academic disciplines and create new modes of professionalization.

Class activities will blend studio-based composing in words, sounds, and images with discussion, aiming toward the creation of an entrepreneurial/professional online presence for all class participants.

Readings include

Baron, Dennis, *A Better Pencil*

Hawk, Byron, *A Counter History of Composition*

Howe, Jeff, *Crowdsourcing*

Jenkins, Henry, *Confronting the Challenges of Participatory Culture: Media Education for the 21st Century*

Menand, Louis, *The Marketplace of Ideas: Reform and Resistance in the American University*

**ENGL 825, Section 001*****Renaissance Literature in Context*****Instructor: Matchinske, M.****W 2:00-5:00****Maximum Enrollment: 15**

Renaissance Studies: The Shape(s) of Privacy

Privacy as a concept of retreat or separation did not exist in seventeenth-century England. Early moderns did not look to the individual to discover inner truths, imagine isolation from others as means to an end, or call out as singular an understanding of themselves or their personhood, at least not in the same intensely self-reflexive manner that we employ today. Trapped within modern vocabularies of identity and difference, contemporary privacy assumes at core an ineluctable autonomy, a separation from others that was not possible or even desirable in the 1600s. This does not mean, however, that the realm of the private went unnoticed in early modern England; it does not mean that men and women of the period made no attempt to distinguish between public life and another more intimate space of their own devising. A growing focus on the Word and on the relationship of individual believers to that Word ensured that in the arena of practice and profession, the space of the private mattered and it mattered profoundly.

Assuming at base the essential alterity of early modern idea of the private, we will, over the course of this semester, try to come to terms with those differences and to gauge their various permutations as understandings shift from early in the century to late, from one form of writing to another. Participants will read a wide range of texts and genres that focus on intimacy -- from diaries, memoirs, "characters,"

lives, and letters, to essays, devotions, meditations, apologies and closet drama. We will engage recent critical debates in genre theory, historiography, and gender studies, and we will look as well to key moments in England's history where issues of privacy and interiority come to the fore (i.e., casuistry debates of 1605; Charles I's reorganization of the royal household at Whitehall in 1628).

**ENGL 831, Section 001*****Seminar in Eighteenth-Century Literature*****Instructor: Salvaggio.,R****T 3:30-6:30****Maximum Enrollment: 15**

In this seminar we will study the literary expression (oral and written) of the 18th-century transatlantic world, framing our inquiry around the historical contact of three cultures that shaped circum-atlantic exchange—Europe, Africa, and the Americas. Drawing on a wealth of archival and theoretical material that has formed this field of inquiry over the last two to three decades, and always keeping in mind that much of 18th-century colonized North America had not yet emerged as the English nation state we now associate with American Literature, we will read a variety of texts that extend literary and cultural studies beyond the firm but always porous borders of nation, empire, colony. Our texts will range from poetry and novels to travel and slave narratives, indigenous chants, slave songs—some materials anonymous, some reflecting the work of recognized and emerging authors, some legal and cultural documents. To familiarize ourselves with historical and critical resources for Atlantic studies, I will develop a bibliography from which you can choose works for weekly reports, even as most of our seminar time will be devoted to discussion of our primary course readings. In general, we'll be guided by prominent theoretical approaches to studying the Atlantic world—including such formative ones as Mary Louise Pratt's ideas about "contact zones" and Joseph Roach's theories of memory and surrogation in his *Cities of the Dead*—and by varied theories devoted to the impact of gender, race and modern economies in shaping and subverting colonial power regimes. Graduate students from English, American, and Comparative literary studies are welcome, including students from other fields who want to study some of the literary and historical contexts for the contemporary global, postcolonial, transnational world. Discussions, weekly reports, and a paper to be shared with the seminar during our final two meetings.

**ENGL 861, Section 001*****Sem. in Literary & Cultural Theory: Fantasy & Theory*****Instructor: Curtain, T.****TH 6:00-8:50****Maximum Enrollment: 12****Enchantment, Theory, and the Fantastic; and Professional Writing and Research.**

Observation: realist fiction generally (and science fiction in particular) occupies a central place in arguments about culture and the human in contemporary literary theory. Fantasy fiction, however, occupies no place—or if it does show up, no it occupies no place of honor. This course will take up the the story of the place of fantasy within the history of theory at the 'theory turn' (generally from the mid-1950s to the 1960s) carrying it forward into the present. The central question: where is the fantastic? Occluded or ignored, for the most part; but why? From JRR Tolkien to Ursula K. Le Guin, from the 19th Century's William Morris to the contemporary writer Steven Erikson; from Diane Duane to Ellen Kushner: fantasy fiction writers generate millions of words a year over the past hundred years or so. We are going to read fantasy fiction alongside theory that directly deals with the question of the fantastic. Starting with the theories of genre in Northrup Frye's *Anatomy of Criticism*, we'll move onto a consideration of Tzvetvan Todorov's *Introduction à la littérature fantastique* (1970) to investigate the sublimation of the fantastic into other critical concerns in literary and cultural theory. We will trace the afterlife of the fantastic in modern medieval literary studies, Renaissance studies, contemporary genre work, theories of the postmodern and the post human, among other areas of the profession. And, yes, we will read fantasy works, starting with JRR Tolkien's *The Lord of the Rings*. (If you haven't read it, you should. It's very interesting and it's beautifully written.) Should we agree with Max Weber when he writes that "The fate of our times is characterized by rationalization and intellectualization and, above all, by the 'disenchantment of the world'" (Max Weber, "Wissenschaft als Beruf" / "Science as Vocation," 1917). How has the disenchantment hypothesis scripted our understanding of literature and culture of the last four hundred years? What does role does fantasy fiction have as a reaction formation to a disenchanted culture, if any?

The second component of this course will be a focus on writing. What does it mean to write as a professional humanist? How does one learn to write? How does one have a healthy relationship to writing? A creative relationship? A productive one? We'll tackle the problem of writing in graduate school head on by devoting time in each class to discuss and work on writing.

“Who’s Passing for Who?:” ‘Mulattoism’ and the ‘Fictions of Passing’ in American and African American Literature

The recurrence of the mulatto/a and the ‘passing’ figure in black and white fiction in the United States would seem to suggest not only the social issues raised by ‘race-mixing’ and ‘race passing’ in American life and culture, but the centrality of these figures as sources of anxiety generated by notions of “contamination,” “dilution,” “hybridity” and “blackness invisible” in the (African) American literary imaginary. This seminar will explore the enduring fascination with these figures as tropes of fear and desire, attraction and repulsion, transformation and transgression, masking and masquerade, and performance and impersonation in African American and American fiction from the early nineteenth century to the present.

Tentative Reading (Required/Recommended):

William Wells Brown, *Clotel*; William Dean Howells, *An Imperative Duty*; Mark Twain, *Pudd’nhead Wilson*; Ellen Francis Watkins, *Iola Leroy*; Charles Chesnutt, *House Under the Cedars* and *Paul Marchand, FMC*; James Weldon Johnson, *Autobiography of an Ex-Colored Man*; Walter White, *Flight*; Jessie Fauset, *Plum Bun*; Nella Larsen, *Passing*; George Schuyler, *Black No More*; William Faulkner, *Light in August*; William Melvin Kelly, *Dem*; Charles Johnson, *The Oxherding Tale*; Philip Roth, *The Human Stain*; Danzy Senna, *Caucasia*.

This course examines the turn outward in U.S. southern studies toward internationally comparative analysis. Such a turn assumes that there is not one South with a capital S but many souths, and deploys the umbrella term “global south” to trace webs of connection that depend variously on proximate geographies, histories, and thematic elements that exceed national and regional borders.

Literary studies offers myriad ways to explore the concept of such southern “contact zones.” There are U.S. southern literatures that gesture to other cultures; writings that are irrevocably linked by the colonialist slave trade between Europe, African, and the New World in several “plantation Americas”; literatures of southern diaspora and removal both inside and outside the United States; texts that emerge from contact zones like the city of New Orleans; literatures about the immigration and assimilation of peoples from around the globe into the contemporary southeastern US; literatures that explore the integration of the global into the local; writings that mark the colonial and postcolonial experience in a variety from souths ranging from Asia to Appalachia. The “new southern studies” is, in short, a capacious and increasingly influential field in literary criticism.

Our texts will mirror that capaciousness and the web-like quality of these connections. We will begin the semester with essays from the pivotal volume *Look Away! The U.S. South in New World Studies* and the inaugural issue of the journal *The Global South*.

Points of intersection will include:

- stories of the U.S. Civil War, as fought by Cuban woman in Confederate drag named Loreta Janeta Velazquez, and the domestic narrative of the war by Cornelia Peake McDonald, a Virginia woman raising eight children in its midst.
- Harriet Jacobs's *Incidents in the Life of a Slave Girl* and *Monkey Hunting*, Christina Garcia's novel of the Chinese coolie experience in 19th century Cuba.
- two narratives of colonialist histories and the disintegration of the family, William Faulkner's *Absalom, Absalom!* and Shani Mootoo's *Cereus Blooms at Night*.
- expressions of the Vietnam experience by three U.S. southern writers, Robert Olen Butler, Yusef Komunyakaa, and Bobbie Ann Mason alongside Lan Chao's novel *Monkey Bridge*.
- poetry by Judith Ortiz Cofer.
- All Saints*, Brenda Marie Osbey's poetic history of New Orleans.
- poetry and prose by Muskogee Creek writers Joy Harjo and Craig Womack.

Assignments include: occasional leadership of class discussions, a seminar paper, and a short conference paper drawn from the seminar paper to be delivered at semester's end.

This interdisciplinary course examines the technical and aesthetic revolutions in the fine arts of the English Romantic Period. It will discuss the productions, experiments, and aesthetic theories of Wordsworth, Coleridge, Constable, Turner, Reynolds, and Blake, focusing 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 nature, the sublime, the democratization of the arts and social role of the artist, the concepts of genius, originality, and spontaneity, and the problem of representation. In addition to slide lectures and discussions on specific painters and their techniques, there will be studio exercises in printmaking and drawing according to 18th-century techniques and formulae. Knowledge of printmaking and painting is not required.

Requirements: two take-home essay exams, one research paper, studio exercise, and final exam.

**Texts:**

Course packet of essays, poems, prints, and 18th-century treatises on art. A limited amount of art supplies.  
William Blake: *The Early Illuminated Books*, ed. Eaves, Essick, Viscomi; Princeton U. Press. ISBN 0-691-00147-2 (paper)

Fulfills Literary Arts (LA), North Atlantic World (NA) requirements. Open to students at all levels.