

## Fall 2005 Courses 500-999

## Please consult the Timetable for class times and locations

**ENGL 508 Contemporary Literary Theory. Instr. Scott.** Where do various theories about literature's working come from, in a broad intellectual context, and how do they connect with possible ways of reading texts? Whether or not a reader or critic/scholar of literature is actually "doing theory," much literary study now takes theory into account in reading practices (is "theoretically informed," to adapt a phrase from music performance). So awareness of major theoretical positions is important for graduate students, or students who may plan graduate study, or people who just want to think a lot, in certain ways, as they read. This course introduces and relates theories and approaches to literature that are current or that help to explain current practice: examples are psychoanalysis, Marxism, gender theory, new historicism, postcolonial theory. Careful organization of topics and plenty of examples will help ease the way (the other side of this is that it's important to keep up with every step). Writing: three moderately short papers, or a longer and a shorter one. Texts: Lentricchia and Dubois, *Close Reading*; Rice and Waugh, *Modern Literary Theory* (4th ed.); Easthope and McGowan, *A Critical and Cultural Theory Reader* (2d ed.); Selden, *Practicing Theory and Reading Literature*; one or more casebooks in the Bedford/St. Martin's series, giving a variety of sample theoretically-inspired readings of a single text. (If available, the casebook on Conrad's *Heart of Darkness* will be paired with Churchill's play *Cloud 9*.) On reserve, and optional to buy, will be Singh and Schmidt, *Postcolonial Theory and the United States*.

**ENGL 526 Approaches to African Literature. Instr. B. Caminero-Santangelo.** *The world is like a mask dancing. If you want to see it well you do not stand in one place.* –Igbo proverb. In this course, we will examine sub-Saharan African literature using a wide variety of critical perspectives. Even in our attempts to get a handle on what we mean by "African literature," we will "not stand in one place." On the one hand, we will consider the significance of oral literatures for any definition of an "African" literary tradition; on the other hand, we will examine the deep influence of European literature on the development of contemporary "African" literature. Just as importantly, we will consider how each text in the class, in its similarity and difference from previous "African" texts, comes to represent both continuity and change in the tradition itself. In order to achieve this goal, we will be reading and discussing a wide variety of African novels and plays from different historical moments and places. We will also be examining the relationships between the literary texts and some of the key theorists of African culture—Senghor, Fanon, Cabral, Achebe, Ngugi, etc. Finally, we will pay close attention to the various historical contexts for each text and the way that these contexts encourage us to develop complex—even contradictory—readings of it. You need not have any prior background in African literature to take (or enjoy) this course. Tentative reading list: class packet (including poetry and critical/theoretical essays), *Anthology of Modern African Drama* (ed. Jeyifo), *Arrow of God* (Achebe), *The Dark Child* (Camara), *Secrets* (Farah), *Heart of Redness* (Mda), *Petals of Blood* (Ngugi), *When Rain Clouds Gather* (Head). Requirements include reading responses, a presentation, a lengthy research paper, and participation. This course fulfills the English 314 or equivalent requirement for the English major.

**ENGL 551 Fiction Writing II. Instr. Curtis.** *Required Text: The Anchor Book of New American Short Stories* edited by Ben Marcus. This course is an intensive exploration of the ideas, techniques, and forms of fiction, such as the short story, novella, and novel, with primary emphasis on the careful analysis and discussion of student works-in-progress. We will read stories each week from *The Anchor Book of New American Short Stories* and discuss narrative structure and style, imagery and metaphor, use of scene and exposition, dialogue and the various points of view. Students will produce at least two short stories or novel chapters of their own during the semester, which they will submit to the class to be workshopped; they will later revise their stories for inclusion in their final portfolio for the class. They will also type comments for their peers' stories as their peers' stories are workshopped. *Requirements:* Students will write two short stories or novel chapters and submit these to be workshopped the week before they are scheduled to be workshopped; they will also attend class regularly and participate actively in discussion, do the weekly reading, and revise their stories for inclusion in their final portfolio.

**ENGL 552 Poetry Writing II. Instr. Johnson.** This is an intermediate college-level course in the writing of poetry. Our approach will involve critiques by all students of work by their peers. Those critiques will address a broad range of matters, but they will concern mainly issues of lineation, figuration, tone, and the like--formal and rhetorical issues. The textbook is Steve Kowitz's *In the Palm of Your Hand: The Poet's Portable Workshop*. Each student will be required to complete ten poems. The course grade will be based in small part on the critiques--usually to be written out since they will be passed on to the person whose work is under consideration -- but mostly on the quality of the ten poems each student will submit, revised and polished, in a portfolio at the end of the semester.

**ENGL 555 Writing Non-Fiction. Instr. Atkins.** In this course we (learn to) write personal and familiar *essays*. We also read, especially at the beginning; indeed, the first three or four weeks is devoted to ranging widely in published essays, tracing and mapping the protean form. Prior experience with the essay is not required, but willingness to work hard and to explore sympathetically is. Most of the course I conduct as workshops, with each student expected to write four essays during the semester. There may also be a test following the initial period of reading. Students bear costs of photocopying. Instructor permission is required to enroll. Texts include *The Art of the Essay*, ed. Fakundiny; *The Art of the Personal Essay*, ed. Lopate; E.B. White, *Essays*; Annie Dillard, *The Writing Life*; and T.S. Eliot, *The Sacred Wood* and *Major Early Essays* and *Four Quartets*.

**ENGL 564 Advanced Technical Editing. Instr. McKitterick. [Edwards Campus]** Students work with writers in Advanced Technical Writing I and II, learning to work productively with other people's print and online documents. They learn to use specialized vocabulary and such editing tools as proofreaders' marks, style guides, and standard editorial reference material, and practice how to identify and correct common problems. Simulates an internship or on-the-job training. Students develop a technical-editing portfolio. **Prerequisite:** Advanced Technical Writing I (ENGL 562)

**ENGL 570 Topics in American Literature: Border Lands, Border Crossings. Instr. Anatol. [Edwards Campus]** In this course, we will examine literary representations of journeys across the borders of U.S. society. On the most basic level, our project will be to investigate the experiences of subjects who cross geo-political boundaries and immigrate to and/or travel through the "land of opportunity" in search of a better life. We will contrast these experiences with those of members of the population who "belong" as a result of forced migration. In addition to these literal border crossings, we will also consider metaphorical traversals, including ways in which categories of race, ethnicity, class, and gender are escaped, troubled, and revealed as less immutable than at first appears. Texts may include: Julia Alvarez, *How the Garcia Girls Lost Their Accents*; Gloria Anzaldúa, *Borderlands/La Frontera: The New Mestiza*; Kate Bornstein, *Gender Outlaw*; Octavia Butler, *Kindred*; Julie Dash, *Daughters of the Dust* [film]; Ralph Ellison, *Invisible Man*; Randall Kenan, *A Visitation of Spirits*; Maxine Hong Kingston, *The Woman Warrior*; Nella Larsen, *Passing*; N. Scott Momaday, *House Made of Dawn*; Toni Morrison, *Beloved*; John Sayles, *Lone Star* [film]; Whitney Terrell, *The Huntsman*. Supplemental critical readings will also be assigned. This course fulfills the English 322 or equivalent requirement for the English major.

**ENGL 571 American Indian Literature: The Individual and Community in Contemporary American Indian Literature. Instr. Hirsch.** "All things are alive and all things are related might be the only general propositions with which all Indians would agree."-- Vine Deloria, Jr. (Standing Rock Sioux), author of *Custer Died for Your Sins*, *God is Red*, and *Red Earth, White Lies*. Euramerican culture, and most mainstream American literature, tends to emphasize the individual -- his/her hopes and fears, triumphs and tribulations, joys and sorrows, quest for personal fulfillment. Indian cultures, and literature, emphasize family, community, culture, the web of life of which we are all a part and to, and for, which we are all responsible. This is not to say, however, that the individual is neglected in Indian cultures and literature, but rather that the focus is different. Individuals cross cultural, national, ethnic, and racial boundaries in many ways. We share a common humanity. We have common needs, value many of the same things, hurt in the same places. But whereas Euramerican culture often approaches life in terms of causes and effects, of meeting specific challenges and working toward a definite goal, Indian cultures approach it in terms of the various relationships that sustain and nurture us. When we lose sight of these relationships or misconstrue them, when they are broken and we thus become isolated -- that is when survival, both personal and cultural, is threatened. The authors we will study explore, in various ways, the basic human need to acknowledge, understand, and foster these relationships for ourselves and our people -- whoever they may be. Texts: Debra Magpie Earling, *Perma Red*; LeAnne Howe, *Shell-Shaker*; Thomas King, *Truth & Bright Water*; Susan Power, *Roofwalker*; Greg Sarris, *Watermelon Nights*; Esther G. Belin. *From the Belly of My Beauty*; and James Welch, *Winter in the Blood*. This course fulfills the English 322 or equivalent requirement for the English major.

**ENGL 573 Topics in U.S. Latino/a Literature: Recent Latina (Women) Writers. Instr. M. Caminero-Santangelo.** This class will focus on readings in recent U.S. Latina literature, including literature by women of Mexican, Puerto Rican, Cuban, and Dominican descent. Most of the readings are quite enjoyable and entertaining, as well as providing diverse perspectives on the ethnic American experience. We will examine issues such as the construction of ethnic and national identity; concepts such as border identity, hybridity, and assimilation; examinations of "essentialism"; intersections of ethnic identity with race, class, gender, and sexuality; the troubled dynamics of speaking for others; literary forms / styles including the bildungsroman, magical realism, and others; the development of political consciousness and possibilities of solidarity; the role of religion; revisions of myths, history, and literature; and possible strategies of resistance to cultural and/or political oppressions. Books might include the following: Anzaldúa *Borderlands / La Frontera*; Castillo, *So Far From God*; García *Dreaming in Cuban*; Alvarez *In the Time of the Butterflies*; Santiago *When I Was Puerto Rican*; Martínez, *Mother Tongue*, Moraga *Giving Up the Ghost*; Cisneros *Woman Hollering Creek*; Viramontes, *Under the Feet of Jesus*. Assignments will probably include a research paper and two exams. The class will be discussion-oriented rather than lecture-based; participation and attendance will be considered in determining the final grade. Open to upper-level undergraduates and graduate students. This course fulfills the English 322 or equivalent requirement for the English major.

**ENGL 574 Survey of African American Poetry: From Spirituals to Rap. Instr. W. Harris.** Through a series of major figures, such as Phillis Wheatley, Paul Laurence Dunbar, Langston Hughes, Robert Hayden, Gwendolyn Brooks, Amiri Baraka, Ishmael Reed, Sonia Sanchez, Audre Lorde, Rita Dove, Public Enemy and Outkast, we will trace the evolution of African American poetry in the United States. Besides paying attention to individual oeuvres, students will study these poets in a web of contexts, including the black oral traditions of folktales, folk songs and black vernacular speech; the black written tradition of slave narratives, and the Euro-American literary tradition, both traditional and avant-garde. Since this is a poetry course students will pay close attention to forms, including the sonnet, the toast, the dozens, free verse and haiku. The theoretical framework of this course will be provided by Geneva Smitherman's linguistic work, Henry Louis Gates' revisionary parody; Baraka and Ralph Ellison's essays on music and literature, Ellison and Roger Abraham's examination of folklore and bell hooks' gender investigations. The main texts are Jerry Ward's *Trouble the Water*, Michael Harpers's *The Vintage Book of African American Poetry*, and Clarence Major's *The Garden Thrives*. This course fulfills the English 322 or equivalent requirement for the English major.

**ENGL 580 Rhetoric & Writing: Rhetorical Approaches to Composition. Instr. Farmer.** This course examines the importance of rhetoric to the teaching of writing. We will survey the crucial role that rhetoric has played in the history of discourse instruction in the West, but our primary emphasis will be rhetoric's continuing relevance to the present-day writing classroom. To this end, we will look at how many contemporary pedagogies have antecedents in historical rhetorics, but we will also explore recent applications of rhetoric, especially to the reading of literary, historical, and cultural texts, broadly understood. In so doing, we will seek to develop pedagogies that establish a reading-writing nexus in the composition classroom, a relationship founded on the significance of rhetoric to both activities.

This course is an excellent choice for English majors planning to attend graduate school and English Education majors planning to teach in the public schools. It will introduce all students to a disciplinary specialty (rhetoric and composition) that they may not yet be acquainted with, and in so doing, help prepare them for teaching at both the secondary and post-secondary levels.

Students will present an oral report, participate in a collaborative project, and present a term paper on a topic of their choosing. Required texts: Lindemann, *A Rhetoric for Writing Teachers* (4<sup>th</sup>); Murphy, *A Short History of Writing Instruction: From Ancient Greece to Modern America* (2<sup>nd</sup>); and James A. Herrick, *The History and Theory of Rhetoric: An Introduction* (3<sup>rd</sup> ed.). Supplementary readings will also be required.

**ENGL 587 American English. Instr. Hartman.** What English do you hear/see around you? How did it get to be that way? What is its significance? What are we to make of the nearly 400 years that English language has been on the Northern American continent? What are its traits? Why don't all speakers talk as good as you do? How does/did American English interact with other languages? What social, regional, political, and linguistic forces are at work? How can knowing about such things help us address social issues concerning language-English as official language, each student's right to their own language, matters of good usage, and standards?

I would like this course to be a mixture of a ground bass line (get it- "baseline"?) with varying degrees of improvisation incorporated. There are two textbooks, one a history of American English, the other one that looks at regional and social variation in AE. Additionally, I am hopeful that a wide range of topics will be explored through "hands on" observation and commentary by students. My overall goal is for members of the class to leave with a fuller understanding and appreciation for the richness of American English, and to take pleasure in observing it, now, and far into the future.

There will be two hour examinations, a final paper, and a number of (up to 5) observation reports. The text book: Wolfram/Schilling-Estes, *American English*.

**ENGL 590 Studies In: Literature of Human Rights. Instr. Casagrande.** This is a survey of the literature of human rights (and, unavoidably, human wrongs) from antiquity to the present, and including influential writing opposing human rights. The literature on behalf of rights is a literature by and about oppressed persons. The focus is on three groups: slaves, women, and workers. Mainly a course in narrative, it includes drama, poetry, and non-fictional prose (e. g., The Universal Declaration of Human Rights). The readings address several recurring issues: the psychology of the oppressed and the oppressor; the question of collaboration between oppressor and oppressed; torture and other forms of cruelty; coping strategies of the oppressed; narrative technique (e. g., the frequent use of the one-day narrative), etc. The scope is international, the time frame antiquity to the late 20th century. Secondary readings: mainly selected item from the Oxford Amnesty Lectures Series, sponsored by Amnesty International and Oxford University, and delivered by distinguished historians, philosophers, literary theorists and others from the early 1990s to the present.

Course Structure: 1 or 2 oral reports per student; a midterm exam; a comprehensive final exam. This is a DISCUSSION course, with the instructor providing background information and guidance during discussion. The course typically enrolls advanced undergraduate and graduate students from several departments in addition to English and HWC.

**ENGL 590 Studies In: Reviewing Arts. Instr. Whitehead.** This reading/writing course will look at successful (and unsuccessful) reviews and criticism-students will collect and discuss published examples-and provide students with practical experience in reviewing music, film, books, etc., for newspapers and magazines. It will address such concerns as the critic's role and functions, writing as a specialist for general readers, and preparing for an assignment, as well as journalism's workaday challenges: quickly engaging the reader, writing concisely to a specific length, writing on deadline, and making last-minute cuts. Students will select some of their own assignments. Reviews of 500-1250 words, to be critiqued workshop-style, will be due approximately every two weeks, with the goal of assembling a portfolio of five professional-quality writing samples. An active email account is necessary.

**ENGL 590 The Saint's Legend. Instr. Boyd.** The legends of the saints, collectively known as hagiography, form a huge corpus of medieval European literature, only some of it "belles lettres." This course will be developed from two modern classics, Hesse's *Siddhartha* and T.S. Eliot's *Murder in the Cathedral*, illustrating non-European mysticism, and martyrdom through the story of Thomas Becket. While the emphasis will be on materials set in England, you will hear about other famous hagiographical works, such as the *Golden Legend*. Since the materials are in Old English, Middle English, and Latin, translations will be available. The basic textbook, Delehaye's *The Legends of the Saints*, is being special-ordered and will cost about \$20. You only have to buy Hesse, Eliot, and Delehaye, but there will be quite a few Xeroxes required. Written work: four essay-type examinations and numerous quizzes over the assignments, these to be compiled as a grade for classwork. No final examination is planned. This course fulfills the English 312 or equivalent requirement for the English major.

**ENGL 590 Studies in the European Faust Tradition. Instr. Hardin and Baron.** An interdisciplinary and comparative study (same as German 616). No knowledge of German is expected for students who enroll in English 590. Our first focus will be the Faust Book of 1587 (from the German *Faustbuch*) in the context of saints' legends involving the devil pact, the historical Faustus, witch trials, Augustin Lercheimer's image of Faust, the Faust Ballad in England, and transformations of the devil pact for the plot of Faust stories. We will study Marlowe's *Dr. Faustus* along with three related plays: his *Tamburlaine* (both parts) and *Jew of Malta*. The latter half of the course will deal with Lessing's Faust fragments and Goethe's *Faust*, with an overview of adaptations of the Faust theme after Goethe.

**ENGL 620 Shakespeare's Companions. Instr. Bergeron.** What would Shakespeare have achieved without the nudges and challenges from, say, Christopher Marlowe and Ben Jonson? We can't know the answer precisely, but this course will study Shakespeare's fellow playwrights (collaborators and rivals). We will begin by examining reactions to Shakespeare's *Taming of the Shrew*: Jonson's *Epicoene* (an implicit response) and John Fletcher's *The Woman's Prize* (an explicit, direct rewriting of Shakespeare's play). This will establish the ebb and flow of influence and indebtedness. Shakespeare's earliest serious rival was Marlowe, and we'll read several of his plays. We might link his *Dr Faustus* with Jonson's *The Alchemist*, for example. When we study Thomas Middleton's *Chaste Maid in Cheapside*, we'll pair it with his *Triumphs of Truth*, a Lord Mayor's Show (a different kind of street drama). Thus, we will expand our knowledge not only of Shakespeare's companions, but also of different forms of drama in this era. Although scholars may refer to the "Shakespearean theater," we will understand that to include a wide range of playwrights and theatrical experiences. This course will proceed by lecture and discussion. Students will write two papers and take a midterm and Final exam. Text: David Bevington, ed., *English Renaissance Drama*; Andrew Gurr, *The Shakespearean Stage, 1574-1642*. This course fulfills the English 312 or equivalent requirement for the English major.

**ENGL 626 Shakespeare: The Earlier Plays. Instr. Hardin.** This course takes in Shakespeare's plays to about the year 1600, the "Elizabethan Shakespeare," just before the period of the major tragedies (no tragedies at all in this course). We'll read the "second tetralogy," the *Richard II* to *Henry V* plays, and eight of the comedies (among them, *Comedy of Errors*, *Merry Wives of Windsor*, *Twelfth Night*). We can think of the history plays as political plays, provoking questions of human nature, community, and relations of power. They also originate in a historical vision, a sense of difference between "now" and "then" that had emerged only recently into Western consciousness. I will also require C.L. Barber's old but extremely readable book on the comedies, *Shakespeare's Festive Comedy*, to develop students' understanding of comedy as a literary and historical construction, apart from just laughter-evoking text. Each student will provide a brief oral report. No previous Shakespeare course is required, but students should have read seriously several plays by Shakespeare and be prepared for more adventurous work than is usual in the 300-level course. Weekly short papers and a long paper toward the end. I like to use paperback texts in class rather than the vast over-apparatused *opera omnia* tomes which students usually sell anyway in order to buy food or beer. This course fulfills the Shakespeare requirement for the English major.

**ENGL 648 18<sup>th</sup> Century British Novel. Instr. Eversole.** The eighteenth century is the last period to introduce a new literary tradition, and one in which there are themselves many genres. Yet the question remains of how the "novel" came into being. Our course will consider major views of this question, beginning with Ian Watt, who continues to enjoy the attention of disagreement and unacknowledged derivation, as well as historical, cultural and feminist approaches to the early modern novel. And it will also consider the text itself as a conceptualizing analysis of what a novel is. Some of what we'll read is quite controversial, and much a real page-turner. Texts: short fiction by Aphra Behn; Daniel Defoe, *Robinson Crusoe*, Samuel Richardson, *Pamela*, Henry Fielding, *Joseph Andrews*, Charlotte Lennox, *The Female Quixote*, Laurence Sterne, *Tristram Shandy*, Ann Radcliffe, *The Romance of the Forest*, Jane Austen, *Emma*; recommended: Ian Watt, *The Rise of the Novel*. Three short essays; a brief report on a current article; open-book final examination. This course satisfies the English 312 or its equivalent requirement for the major in English.

**ENGL 679 American Poetry of the 20<sup>th</sup> Century. Instr. Harrington.** St. Louis-born poet and critic T.S. Eliot once commented, "poets in our civilization, as it exists at present, must be *difficult*." And indeed, there are few bodies of literature more diverse and difficult than US poetries, post-1900. At the same time, the experimental or "avant-garde" poetry promoted by Eliot created a backlash by conservative American poets and readers, who wanted poetry (as that other St. Louisian Marianne Moore would write, in a different context) "in plain American which cats and dogs can read!" We will explore these tendencies by comparing avant-garde and modernist poetry of the early 20<sup>th</sup> century with "experimental" poetry of the late 20<sup>th</sup> and early 21<sup>st</sup> centuries. We will also examine the ways that the avant-garde becomes the people they're rebelling against – and how new conventions in poetry have spawned new rebellions. This course fulfills the English 322 or equivalent requirement for the English major.

**ENGL 710 Introduction to Old English. Instr. Cherniss.** This course offers an introduction to the language and literature of Anglo-Saxon England, from about AD 700 to 1100. During the first five or six weeks of the semester students will learn enough of the grammar of the Old English language to enable them to read prose and verse texts from the Anglo-Saxon period. The remainder of the semester will be devoted to reading and translating selected texts, including a few of the finest surviving shorter OE poems. The course is open to graduate and undergraduate students, no prior linguistic knowledge is required, and there are no prerequisite courses. Written work consists of weekly vocabulary quizzes, two one-hour examinations, and a final examination.

**ENGL 751; Graduate Writers Workshop. Instr. Unferth.** Enrollment in this advanced fiction-writing course is by permission of the instructor only. In this course, we take on the tradition of narrative in a variety of ways. Through workshops, generative exercises, revision, discussion of published work, and individual suggested reading, students write new work and read the work of others always with an eye toward inciting fresh ways of thinking about fiction. We examine questions about form, voice, character, distance, and conflict, as well as consider choices in language, structure, and style. Weekly workshops are increasingly led by students over the course of the semester. Students should emerge from the class with new and provocative ideas about craft and technique and with a collection of work in various stages of completion. Required texts can be found at the bookstore and on E-reserve which can be accessed and printed out at the Watson Library or home.

**ENGL 767 Performance Theory. Instr. Fischer.** (Students who have taken English 767 under a different topic may repeat the number for credit. For master's students in Option IB., this course applies to Requirement #3. It also applies to Field G for other master's options.) Performance, as Marvin Carlson reports, is 'an essentially contested concept.' That is to say, like the terms 'art' and 'democracy', performance has built into it a fruitful disagreement over its definitions and usages. It proposes to rethink text as process. In encouraging scholars to think about literature, theatre, or related arts as forms of 'restored behavior,' performance theory provides a vocabulary that by-passes the strictures of 'high art' and 'mass culture' and gives us a closer look at our globalized way of life. This course provides a general view of the field, albeit from the perspective of its most prominent scholar and practitioner, Richard Schechner. He accounts for performance as "a 'broad spectrum' or 'continuum' of actions ranging from literature, ritual, play, sports, popular entertainments, the performing arts (theatre, dance, music) and everyday life performances to the enactment of social, professional, gender, race, and class roles, to healing (from shamanism to surgery), and to the various representations and constructions of actions in the media and the Internet" (Schechner, *Teaching Performance Studies*, xi).

As author of our first text, *Performance Studies: An Introduction*, Schechner will be our Teiresias this semester. We will read and interrogate his account. We will also employ Henry Bial's companion volume, *The Performance Studies Reader*, for detailed commentary and alternate views on each topic. In the section on performativity, we will pause for extra sessions on essays from *The Judith Butler Reader*. Butler's formulation of performativity has been widely borrowed for work on the personal and political aspects of identity formation in literary and cultural studies. I have also scheduled an introductory session on ethnographic methods, often needed to gather material and information for research in performance theory, as it is in culture studies.

As we trace performance theory's emergence from the fields of anthropology, culture studies, theatre, and linguistics, and address research methods and applications, class members will have the opportunity to present their work in progress. Requirements include class participation, a short response paper, 10-12 page research paper, oral presentation, and final examination. Students may choose paper topics in their areas of interest.

**ENGL 787 Modern English Grammar. Instr. Hartman.** The primary goal of this class is to help you acquire the tools for analyzing English sentence structure. Other goals, however, are entwined throughout the primary one. We will examine semantic mappings into syntactic structures. We will consider adjacent topics such as style and usage. We will, in general, consider the English sentence. We will supplement the text greatly. In addition to two hourly examinations (and perhaps a quiz or two) there will be a substantial analysis paper, one that will require perhaps 50 or more hours during the semester. Although I presume little background in grammar, the pace of the course will be increasingly brisk, outside reading will be necessary, as well as thoroughness of preparation. That is, the class will run mostly at the graduate level.

**ENGL 790 Seminar in: Collections Studies. Instr. Swann.** (cross-listed with Museum Studies as MUSE 782) I collect, therefore I am: in recent years, scholars in a variety of disciplines have come to study collecting as an important social practice. The founders of the British Museum, internet junkies searching for Beanie Babies on eBay, scientists gathering natural history specimens in Central America, the youngster obsessed with filling her stamp album: all collectors are engaged in complex processes of identity formation. By selecting, gathering, and arranging groups of objects, we make the world meaningful and define our own relationship to it.

How has collecting become such an important material practice in the West, and in what different ways can we analyze the functions of collections and museums? This course will provide students with an advanced introduction to the history and theory of collecting. We will explore together the ways in which practices of collecting have created social meanings in different cultures and historical periods, and how collecting continues to shape our lives in the twenty-first century. The course will be highly interdisciplinary and will provide students with a broad background in the study of material culture.

**Required texts** will include Susan M. Pearce, ed., *Interpreting Objects and Collections*; Marjorie Swann, *Curiosities and Texts: The Culture of Collecting in Early Modern England*; and Lawrence Weschler, *Mr. Wilson's Cabinet of Wonder*, as well as essays and articles on e-reserve.

**Assessment:** weekly response papers; class participation; group interview of a collector; in-class oral presentations; research essay. Because this class meets weekly, absence from more than one class meeting will result in a reduction of your final grade.

**ENGL 790 Studies In: Faulkner and Hemingway. Instr. Carothers.** We will read widely in the short fiction, with some attention to the ways that both writers used short story material in constructing other books. Class discussions will usually begin with analysis and evaluation of primary texts, supplemented by frequent reports on relevant scholarly and critical studies. Course requirements: several formal reports, one short paper (approx. 2,000 words) and one longer paper (4,000-5,000 words). Texts: Hemingway: *The Short Stories of Ernest Hemingway* (Finca Vigia edition), *The Old Man and the Sea*. Faulkner: *Collected Stories, Uncollected Stories, The Unvanquished, The Hamlet, Go Down, Moses*.

**ENGL 790 Studies in: Northern Ireland. Instr. Conrad.** This interdisciplinary course will provide an in-depth look into Northern Irish culture and politics, focusing in particular on contemporary Northern Ireland. We will study both the issues associated with the "Troubles" as well as the larger political, social, and cultural picture of Northern Ireland left out by a conflict-driven analysis. In order to broaden our understanding of Northern Irish culture, we will study not only historiography and political analysis, but also art, literature, film, anthropology, and cultural criticism. Students should attend from the first day of class, when the first background lecture on the history of the conflict will begin. Requirements: Students will be expected to write a substantial argumentative research paper, a preview of which will be presented to the class during the final third of the semester. Also required: online and classroom participation, attendance, some short writing assignments. NOTE: This course will require internet access for a large portion of the readings and for participation on Blackboard. More information about the course is available at <http://people.ku.edu/~kconrad/790f05.html>.

**ENGL 790 Studies In: Poetry of Whitman and Melville. Instr. Irby.** We will be looking in some detail at the poetical work of two of the greatest of American, and world, writers, exactly contemporary yet never in contact with one another, who reacted in radically different ways, but with many similar concerns, to central problems and crises of American thought and experience in their time, matters which continue to the present as well. Whitman, effectively our first poet to break not just with conventional verse but the strictures on the body, soul, and spirit, sex and love and awareness inherent in those conventions, is still the revolutionary poet of America, ever *on the open road* with poems that, in Allen Ginsberg's affirmation, serve as candid models to this day. Melville, unsurpassed as a fiction writer for exploring the darkness, alienation, absurdity, and dense ambiguity of the human condition, and also its delight and relish, has increasingly been recognized as a major poet also, whose poems (working their own alteration of the tight traditional forms Whitman eschewed) continue to raise the most problematic questions and challenges, proving as complex, puzzling, and mysterious, and certainly as demanding, as his prose. We will try to cover the range of each author's work as fully as we can within the usual limits, paying attention to the whole array of contexts and issues involved, always returning to the poems themselves and where we find ourselves with them. Quizzes, a major paper, presentations. **TEXTS:** Whitman: *Leaves of Grass and Other Writings*, ed. Michael Moon (Norton Critical Ed.); *Leaves of Grass: The First (1855) Edition*, ed. Malcolm Cowley (Penguin). Melville: *The Poems of Herman Melville*, ed. Douglas Robillard (Kent State Univ. Pr.).

**ENGL 800 Introduction to Graduate Studies in English. Instr. Sousa.** This course will provide an introduction to literary scholarship and research, professional and scholarly issues, and library and archival resources. We will focus on the history of the material book and the history of reading and of writing about books. The course intends to heighten awareness of professional issues and of professional approaches to scholarship and writing, and to increase skills in documentation form and preparation of professional papers. Coursework includes library/research exercises, book review, research paper, written and oral reports, and tests. Tentative reading list: P. Gaskell, *A New Introduction to Bibliography*; Gibaldi, *MLA Handbook* (6<sup>th</sup> ed); Robert Scholes, *The Rise and Fall of English*; Alberto Manguel, *A History of Reading* (Penguin); Mark Edmundson, *Why Read?*; G. Graff, *Clueless in Academe*.

**ENGL 801 The Study and Teaching of Writing. Instr. Devitt.** English 801 will introduce new Graduate Teaching Assistants to the scholarship within composition studies most relevant to the teaching of writing in a first-year composition course. Students will read what scholars in composition have discovered about the nature of writing (such issues as writers' multiple processes, how readers and writers interact through texts, how contexts shape and are shaped by writing) and about the pedagogy of writing (such issues as using groups to embody the social aspects of writing and to foster collaborative learning; challenging students through sequenced writing assignments; responding to student writing effectively; and choosing goals from among the many available to writing courses). While reading and discussing the scholarship, students will apply what they read to their own teaching of English 101, working to develop effective classroom practices and choosing specific teaching strategies based on their own thinking about the best of what is known. Writing assignments for 801 will attempt to integrate scholarship and practice. Note that this course is open only to new teachers of KU's English 101. Teachers who enroll in this section will use *Scenes of Writing* as the primary textbook for their sections of English 101. Texts: *St. Martin's Guide to Teaching Writing*; articles available on reserve or through library databases.

**ENGL 801 The Study and Teaching of Writing. Instr. Farmer.** English 801 will introduce new Graduate Teaching Assistants to the scholarship within composition studies most relevant to the teaching of writing in a first-year composition course. Students will read what scholars in composition have discovered about the nature of writing (such issues as writers' multiple processes, how readers and writers interact through texts, how contexts shape and are shaped by writing) and about the pedagogy of writing (such issues as using groups to embody the social aspects of writing and to foster collaborative learning; challenging students through sequenced writing assignments; responding to student writing effectively; and choosing goals from among the many available to writing courses). While reading and discussing the scholarship, students will apply what they read to their own teaching of English 101, working to develop effective classroom practices and choosing specific teaching strategies based on their own thinking about the best of what is known. Writing assignments for 801 will attempt to integrate scholarship and practice. Note that this course is open only to new teachers of KU's English 101. Teachers who enroll in this section will use *Scenes of Writing* as the primary textbook for their sections of English 101. Texts: *St. Martin's Guide to Teaching Writing*; articles available on reserve or through library databases.

**ENGL 880 Topics in: Composition Studies and Rhetoric. Instr. Monberg.** This course explores how contemporary rhetorical theory and practice has wrestled with issues of cultural diversity. We will survey a range of rhetorical approaches to cultural differences and affinities, historical contexts, and speaking positions. Four approaches to “cultural rhetoric” will structure readings and analysis including rhetorics of alternative traditions, hybridity, juxtaposition, and negotiation. In examining these approaches, we will ask ourselves how an attention to cultural diversity and cultural specificity challenges the ways we think about rhetoric. The objective of the course is to help students understand the dynamic, pluralistic contexts in which we write, research, and teach.

**ENGL 915 Seminar in Medieval English Literature: Gender, Desire, and Nation in Medieval Literature. Instr. Davidson.** This seminar explores such genres of medieval literature as poetry, drama, saints’ lives, romance, and devotional and penitential writing through the lens of modern critical theories. In addition to providing an introduction to the genres and cultural context of medieval literature for non-specialists, this course aims to provide an overview of how literary critics have adopted and adapted modern critical theories to medieval English literature and pre-modern cultures over the last three decades. By examining how critics focus on identity formation as a process worked out through such historicized categories as gender, sexuality, and nation, we will also interrogate the function of the category “medieval” for (post)modern identity and conclude our seminar by questioning current attitudes toward the “state of theory” among literary critics and scholars of medieval culture.

Seminars focus on a primary critical text in one week followed by an application of its theories to medieval literature in the second. In one week, for example, two participants work together to provide an introduction to a critical theory such as gender studies, post-colonialism, feminism, queer theory, post-modernism or psychoanalysis from the proposed critical texts listed below. In the second week, all members of the seminar read a medieval English literary text (in translation when necessary) through the lens of the theory discussed in the previous week. Secondary readings—available either by e-reserve or reserve at Watson—will also supplement discussion in those seminars in which we apply critical theories to medieval literature.

Grades will be assigned for one seminar presentation (10%), written summary of presentation incorporating peer feedback (30%), peer feedback on seminar presentations (10%), and final written project based on an application of critical theory to one or more medieval texts or genres (50%).

**Proposed Critical Theory Texts** (on reserve at Watson and at KU Bookstores) include: Bhabha, Homi K. *Nation and Narration*; Butler, Judith. *Gender Trouble* and/or *Bodies That Matter*; Eagleton, Terry. *After Theory*; Foucault, Michèle. *A History of Sexuality. Vol 1.*; Grocz, Elizabeth. *A Feminist Introduction to Lacan*; Lyotard, Jean François. *Postmodern Condition*; Moi, Toril. *Sexual/Textual Politics*; Said, Edward W. *Orientalism*.

**Proposed Primary Texts** (on reserve at Watson) include: *Battle of Maldon*; *Saint Elena*; *N-Town Play (Mary Play)*; *The Book of Margery Kempe*; *Selected Canterbury Tales*; *Art of Courtly Love*; *Handling Sin*; *Something Arthurian*

**Proposed Secondary Readings** (on e-reserve) from such collections as: Burger, Glenn and Stephen F. Kruger, eds. *Queering the Middle Ages*. Cohen, Jeffrey Jerome, ed. *The Postcolonial Middle Ages*. Eco, Umberto. *Travels in Hyperreality*. Lavezzo, Kathy, ed. *Imagining a Medieval English Nation*. Lochrie, Karma, Peggy McCracken, and James A. Schultz, eds. *Constructing Medieval Sexuality*. Treharne, Elaine, ed. *Writing Gender and Genre in Medieval Literature*.

**ENGL 974 Seminar in Literatures of Africa and the African Diaspora: Black Nobel Laureates. Instr. Anatol.** In this course we will examine some of the major writings of the three authors of African descent who have won the Nobel Prize in Literature: Wole Soyinka of Nigeria (winner in 1986), Derek Walcott of St. Lucia (winner in 1992), and Toni Morrison of the United States (winner in 1993). Works will cover a variety of genres, and a number of critical materials will also be employed. We will discuss the themes that resonate for all three celebrated writers, including the ways in which “race,” ethnicity, class, and gender intersect; each author’s representations of a dominant society that demands assimilation while simultaneously rejecting assimilationists on the basis of racial and cultural differences; the relationship between individual, family, and community; relationships between written history, oral stories, and memory. Texts may include: Soyinka: *Ake: The Years of Childhood*; *Art, Dialogue, and Outrage: Essays on Literature and Culture*; *Collected Plays*; *Early Poems*. Walcott: *Dream on Monkey Mountain and Other Plays*; *Collected Poems, 1948-1984*; *Omeros*; *What the Twilight Says: Essays*. Morrison: *The Bluest Eye*; *Song of Solomon*; *Beloved*; *Jazz*; *Paradise*; *Playing in the Dark: Whiteness and the Literary Imagination*; selected children’s books.