

ENGL 620 Renaissance English Literature: Shakespeare's Companions. Instructor: Sousa. In *Apology for Actors* (1612), Thomas Heywood argues that London, like ancient Rome, should be ready to receive "all estates, all princes, all nations" by providing them "all choice of pastimes, sports and recreations." Indeed, London of Shakespeare's time was already such a place. Londoners and foreigners alike went to the theaters to see London itself and the world represented onstage. This course will focus on the cross-cultural, global nature of the London stage and explore the extent to which the drama weaves narratives connecting and contrasting home spaces ("roots") and exotic alien spaces elsewhere ("routes"). We will study the London playhouses and the conditions of performance; and we will read some theory, several plays by the main playwrights of the period (Marlowe, Jonson, Middleton, Webster, etc), and selections from travel literature. Texts: Andrew Gurr, *The Shakespearean Stage 1574-1642*, 3rd edition; David Bevington, *English Renaissance Drama*. Recommended: Kenneth Parker, ed., *Early Modern Tales of Orient: A Critical Anthology*; and A. R. Braunmuller & Michael Hattaway, *The Cambridge Companion to English Renaissance Drama*.

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 Fiction Writing III Inst. Lorenz. This is an advanced course in fiction writing for students in the graduate creative writing program. Admission to the class is by permission of instructor. The class will be conducted primarily as a workshop, and each student will be required to turn in a substantial amount of work: three or more short stories, a novel fragment, and/or revised work. A personal essay may be substituted for one or more of the requirements. All styles and viewpoints are welcome, but the class will recognize the importance of narrative in its various shapes and forms. Text: Furman, *The O. Henry Prize Stories 2008*.

ENGL 752 Poetry Writing III. Instr. Irby. This is an advanced poetry workshop, for serious writers. Admission is by permission of the instructor. A selection of half a dozen or so recent poems should be submitted well in advance of the enrollment period. The course will involve students' discussions and critiques of one another's in-process work and also oral and written presentations on a variety of other poetry and statements on poetics. A body of work is expected to be produced over the progress of the semester, roughly adding up

to about a poem a week at the least. The quality of this collection, together with an accompanying statement of self-assessment of one's work, handed in at the end of the term, is the major factor in the grade, along with the critiques and presentations, presence and participation. Students are expected to have some developed awareness and acquaintance with traditional and contemporary poetry, and to be concerned to continue to use and extend this, but it is not of course a class in the scholarship of poetry. However, the work of poetry involves the whole of who we are, what we know and do, how we are aware, how we live. The major texts will be the students' own writing, plus material provided by the instructor.

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 Studies in Faulkner and Hemingway. Instr. Carothers. This course will focus on a particular issue for each of these two contemporaries and rivals.

For Hemingway, our subject will be the problematic relations between the author and many of his protagonists. We shall begin with the ancient and now-discarded notion of "the Code hero," which posited that each of Hemingway's fictions features a character or characters who, in some sense, stands for the author, and seeks to articulate and manifest his values. We'll consider whether much of the fiction actually provides a critique (or deconstruction) of this code, and presents a central character who judges both himself and the code and finds both wanting.

For Faulkner, we'll consider the separable but related subjects of comedy and humor, especially as manifested in the Snopes material in particular, and the much-maligned later fiction in general, while also considering the comic and humorous elements of the great earlier fiction.

Probable texts: Hemingway, *The Sun Also Rises*, *A Farewell to Arms*, *The Short Stories of Ernest Hemingway*, *Green Hills of Africa*, *A Moveable Feast*. Faulkner, *The Hamlet*, *The Town*, *The Mansion*, *The Reivers*.

ENGL 790 Studies In: Modernist Women Poets. Instr. Harrington. Modernist poetry traditionally has been one of the most canonical specializations within English-language literature; for decades, Ezra Pound, William Carlos Williams, T.S. Eliot, and Wallace Stevens largely have defined that

canon. The growing interest, in the 1970s onward, in Marianne Moore and H.D. helped to broaden this focus, but today students could still receive the mistaken impression that very few women were among the avant-garde or experimental poets of the twentieth century. In fact, some of the most interesting and daring poetry of the time was written by women such as Mina Loy, Gertrude Stein, Laura Riding (Jackson), Anne Spencer, Lorine Niedecker, Muriel Rukeyser, Gwendolyn Bennett, Louise Bogan, and Kay Boyle, as well as their successors from the 1950s-present. These writers are finally receiving interest from critics – but there is still much interesting work to be done. Were these writers creating a women's modernism? What does their work do to our understanding of modernism generally? And what possibilities do their poems open for the present day? The class will address these questions, primarily through close readings of the poetry, criticism, and class discussions.

ENGL 790 Studies In: The Nature of Museums. Instr. Swann. 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 Smithsonian and 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.

This course will analyze the museum as an institution structured by collections and collecting. We will first explore theories of material culture and collections, and then apply this material in a far-ranging exploration of the social and cultural functions of museums. Our readings will be richly interdisciplinary, and we will examine the evolving nature of museums from the Renaissance through to the present day. **REQUIRED TEXTS:** Leah Dilworth, ed., *Acts of Possession*; Susan Pearce, ed., *Interpreting Objects and Collections*; Lawrence Weschler, *Mr. Wilson's Cabinet of Wonder*; additional essays and articles on e-reserve.

ENGL 801 Practicum. Instr. Devitt This course is under review by departmental committees at the moment. It will be required of all incoming Graduate Teaching Assistants in English, but its form is uncertain right now. Details will be available from the instructor, Amy Devitt, after the Department makes its decision.

ENGL 803 Practicum in the Teaching of Creative Writing. Instrs. Johnson and Lorenz. This course is designed for graduate teaching assistants who are pursuing an MFA in creative writing or a PhD with an emphasis in creative writing and have completed English 801 and 802. Normally students take it in the third year and while teaching a 300-level creative-writing class. The course concerns primarily the pedagogy of creative writing: workshop techniques, approaches to conferencing, revisional strategies, pedagogical theories, and the like. Weekly meetings will be supplemented

by class visitations and individual conferences. Each student will be expected to complete a final project of modest scope. The required materials will be distributed at the first meeting.

ENGL 904 Seminar in Composition Theory: Rhetoric, Culture and Theories of Everyday Life. Instr. Farmer. This course will examine what Louis Althusser refers to as the “false obviousness of everyday practices.” Beginning with the premise that everyday life is a sociohistorical construction, we will survey theoretical understandings of everyday life and, in particular, the role that rhetoric plays in constructing and enacting everyday practices. Using select observations from Marx as our starting point, we will survey everyday life theory as it comes to us through the sociological theories of Georg Simmel; the aesthetics of Dada and Surrealism (and later: Punk, Beat, Rasta, Reggae, and Glitter subcultures); the “prosaics” of Mikhail Bakhtin; the detritus or “ragpicker” cultural methodology of Walter Benjamin; and an analysis of the two major theorists of everyday life, Henri Lefebvre and Michel de Certeau. Over the course of the semester, we will discuss specific illustrations of the rhetoric of everyday life, and we will conclude with an examination of new media as both effect and condition of changing understandings of the contemporary everyday.

Students will be encouraged to apply these ideas to their individual interests and projects. A seminar paper of substantive length and quality will be required, along with a prospectus for a collaborative research project that endeavors to investigate some aspect of everyday life. Students will be required to keep a reading journal. Required texts to be announced.

ENGL 950 Seminar in 19th-Century British Literature: Class and 19th-Century British Literature. Instr. Elliott. Although ideas and assumptions about social and economic class have long been crucial forces in organizing social relations and determining individual subjectivity, class has been less often studied by modern literary scholars than other categories like gender and race. The idea of class was especially important in nineteenth-century England and is reflected in virtually all of the literature written during the century. Through reading and discussion of literary, historical, and theoretical texts, we will explore not only the ways class shaped the social and personal experiences of nineteenth-century readers, but also how literary texts defined and promulgated notions of class. Specifically, we will look at traditional Marxist, materialist feminist, new historical, and cultural studies theories about class in conjunction with novels, poetry, personal narratives, and historical documents from the nineteenth century. Readings will include: Thackeray, *Vanity Fair*; Disraeli, *Sybil*; Carlyle, *Chartism*; E.B. Browning, *Aurora Leigh*; Gaskell, *North and South*; Wheeler, *Sunshine and Shadow*; James R. Simmons Jr., ed., *Factory Lives*; Mayhew, *London Labour and the London Poor*; Dickens, *Our Mutual Friend*; Hardy, *Jude the Obscure*. Students will be asked to prepare one or more oral presentations, write one or two short papers, and do a seminar/research paper.

**ENGL 970 American Regionalist Writing, 1880-1920.
Instr. S. Harris.**

“It is the differences which interest us.”

Hamlin Garland, *Crumbling Idols*

This is a course in turn-into-the-20th-century American Regionalism—the artistic movement that sought to depict American life in terms of specific geographic locales. As such, it takes up questions of place and the histories of particular peoples in that place; questions of borders—geographic, demographic, and social; and questions about the relationship between the local, the national, and the global. We will also consider the issue of language, especially as the battles over an “American” English were played out in the literary representations of regional dialect. In addition to primary texts, we will tackle the history of critical readings of regionalism: what regionalism “is,” what it “does,” and how it should be evaluated. Throughout both sets of readings, issues of race, class, gender, and environment are paramount—in fact taken together, the primary texts and the critical history provide an excellent overview of the construction of American literature and its criticism in the 20th century.

At this writing, I have not yet finalized the syllabus, but primary texts we will be reading are likely to include *The Squatter and the Don*, by Maria Amparo Ruiz de Burton, and *Stories from the Country of Lost Borders*, by Mary Austin (Western literature); *Selected Stories of Mary E. Wilkins Freeman*, and *Country of the Pointed Firs*, by Sarah Orne Jewett (New England literature); *Main-Travelled Roads*, by Hamlin Garland, and *American Indian Stories*, by Zitkala-Sa (Midwestern literature); *The Grandissimes: A Story of Creole Life*, by George Washington Cable and *Conjure Tales and Stories of the Color Line*, by Charles W. Chesnutt (Southern literature). In addition we will be reading articles and sections of scholarly books theorizing regionalism both in its local and global contexts.