

Fall 2010 Courses 600-999

ENGL 610 The Literature of England to 1500: Getting Medieval--Chaucer and His Contemporaries. Instr. Schieberle. 3:00-4:15 MW (meets with ENGL 714). What are the most important late medieval English works to know? To answer that question, our readings will embrace enthusiastically the "greatest hits" of the fourteenth and fifteenth centuries in all of their glory: Chaucer's *Canterbury Tales* (selections), Gower's *Confessio Amantis: The Lover's Confession* (selections), *Pearl*, *Sir Gawain and the Green Knight*, and Malory's *Morte D'Arthur* (selections). This course will not only provide students with the opportunity for thorough reading of popular medieval works, but it will also prepare them for the GRE Subject Test, future teaching opportunities, critical research techniques, and exploration of continuities among the medieval and later periods. Thematically, these works engage discourses of politics, gender, religion, and social critique that are essential for understanding the Middle Ages. Theoretical perspectives we will apply to our readings may include manuscript study, historicism, feminism, Marxism, and environmental approaches, among others – depending on student interests – in order to help students develop a sense of the methodologies useful for reading medieval literature. No prior knowledge of Chaucer or Middle English is expected. Our goal is for you to leave the course with a strong sense of the major literary works in Middle English and practical methods for studying them. Requirements: careful reading of all assigned texts; participation in seminar discussions; one presentation; a short close reading essay; and a 10-20 page researched essay. This course fulfills the English 312 or equivalent requirement for the English major.

ENGL 655 Victorian Literature: The Novel in Culture, Practice and Theory. Instr. Rowland. 3:00-4:15 MW. This course will study the emergence of the novel in Britain in the nineteenth century as the pre-eminent cultural form of the modern age. Formally innovative and aesthetically complex, the Victorian novel achieved a popularity and cultural dominance that is rare for inventive and original art forms. We will study classic and representative novels of the period to understand what formal, rhetorical and cultural strategies the novel developed to represent and effect the Victorian world; in turn, we will study the historical and social contexts that gave the novel its mixed and multiform shape. Drawing on varieties of the best novel theory to illuminate our readings in the period, we will address such questions as: how does the novel represent individual experience, memory and

consciousness, the gendered self, the workings of the mind? how does the novel place the individual into the larger social world of family, region, nation or empire? how do the complexities of the modern world – new technologies, sciences, landscapes, laws, new ways of working and living – make their way into the novel and demand formal innovation? how are novels published, read and consumed in the nineteenth-century? what cultural practices and formal strategies does the novel create in this period that continue to persist today? Authors we will read include: Charlotte Brontë, Charles Dickens, Elizabeth Gaskell, George Eliot, Wilkie Collins, and Anthony Trollope. Requirements include: extensive weekly reading assignments; two short papers; one final research paper. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 674 South African Fiction, Politics, and Culture. Instr. B. Caminero-Santangelo. 11:00-12:15 MW. This course introduces students to South African fiction from the beginning of apartheid (1948) to the present, as well as to critical theoretical issues concerning language, literature, literacy, race, ethnicity, and power generated by the country's often violent history. Towards these goals, we will read and explore the relationships among novels, short stories, theoretical and critical essays, and political manifestoes. We will also be drawing on a short, excellent history of South Africa which will help us better understand the historical trajectory leading up to 1948 as well as the apartheid era itself. During reading and discussion, students may well find interesting parallels with American history and literature. Texts: J.M. Coetzee *Disgrace*, Nadine Gordimer *The Conservationist*, Alex La Guma *Fog at the Season's End*, Sindiwe Magona *Mother to Mother*, Zakes Mda *Heart of Redness*, Niq Mhlongo *Dog Eat Dog*, Alan Paton *Cry, The Beloved Country*, Robert Ross *A Concise History of South Africa*. This course fulfills the English 314 or equivalent requirement for the English major. It also fulfills the non-Western culture course requirement.

ENGL 690 Topics in American Literature: The Transnational Experience in American Literature: 1880-1920 and 1990-2010. Instr. S. Harris. 7:00-9:50pm T. Please Note: This course is appropriate for both advanced undergraduates and graduate students. M.F.A. students may find it particularly attractive, as much of the course will be looking at recently published fiction within writerly and market frameworks. The focus on immigrants to the U.S. and the attention to gender issues should also make the course of interest to students in American

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Studies and in Women, Gender, and Sexuality Studies.

The course will use stories, novels, memoirs, and essays to examine the construction of the transnational experience in U. S. immigrant writing. We will focus on two periods. The first third or more of the course, covering works written between 1880-1920, will begin with nonfiction by writers such as Randolph Bourne, whose essay "Trans-National America" articulated many of the issues that have haunted U.S. immigration debates from the early 20th century to the present, and José Martí, whose essay "Nuestra América" established the literary presence of Latin America within U.S. writing. The first section will also look at the literary forms employed by turn-into-the-20th-century fiction writers to communicate, or "translate," their experiences to Anglo-American readers (for example, Mary Antin framed her autobiography *The Promised Land* by the Biblical story of Exodus). In this first section we will read classic memoirs and fictions by writers such as Abraham Cahan, Anzia Yeszierka, and Sui Sin Far.

The second two-thirds of the semester will jump to the 21st century, working with a broad array of materials such as memoirs by Tara Bahrapour (*To See and See Again: A Life in Iran and America*), Jamaica Kincaid (*Lucy--Antigua*), Randa Jarrar (*A Map of Home--Palestine*), and Bich Minh Nguen (*Stealing Buddha's Dinner--Vietnam*), and fiction such as Jhumpa Lahiri's *The Namesake* (India), Sandra Cisneros's *Caramelo* (Mexico), and Khaled Hosseini's *The Kite Runner* (Afghanistan).

In addition to discussing the literary construction of these narratives, we will also use a variety of other lenses, including their historical and social contexts, and gender and racial issues. We will also discuss the impact of technology, especially communications technologies, on the experience of crossing borders. We will supplement our primary readings with historical and theoretical articles written across several disciplinary areas, such as selections from Gloria Anzaldúa's *Borderlands/ La Frontera*. Throughout, our interest will be to explore the differences between "assimilationist," "transnational," and "diasporic" models of immigrant experience and the ways that these models are displayed in the creative output of immigrants/transnationals themselves. (n.b.: I have not yet turned in my booklists, so I am open to suggestions and preferences until mid-March.) This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 709 Critical Theory: Reading the Journals.

Instr. Neill. 1:00-2:15 TR. The always-pressing responsibilities we have to teaching and to our own research projects can leave us little time to explore the most current thinking in our discipline. This course provides an opportunity to read and respond to recently published articles on theory and criticism in journals such as *Critical Inquiry*, *New Literary History*, *Philosophy and Literature*, *Style, Discourse*, and *Public Culture*. Students will select and present 3 articles over the course of the semester (preferably on power-point) and then write these up as short papers. When they present, they will also select additional readings for the class from the *Norton Anthology of Theory and Criticism* and from on-line resources, representing the theoretical background to the journal articles they discuss. In this way, the course will introduce and/or review key themes from e.g. Marxism, post-structuralism, psychoanalysis, and gender, post-colonial and eco-criticism even as we become up-to-date in some of their most current applications. No extensive background in critical theory is presumed. **TEXTS:** *The Norton Anthology of Theory and Criticism*, 2nd Edn.; Jonathan Culler, *Literary Theory: A Very Short Introduction* (recommended for those new to theory); Terry Eagleton, *Literary Theory* (also recommended). **REQUIREMENTS:** three presentations and three 7-10 page papers.

ENGL 714 The Literature of England to 1500: Getting Medieval--Chaucer and His Contemporaries. Instr. Schieberle. 3:00-4:15 MW (meets with ENGL 610).

What are the most important late medieval English works to know? To answer that question, our readings will embrace enthusiastically the "greatest hits" of the fourteenth and fifteenth centuries in all of their glory: Chaucer's *Canterbury Tales* (selections), Gower's *Confessio Amantis: The Lover's Confession* (selections), *Pearl*, *Sir Gawain and the Green Knight*, and Malory's *Morte D'Arthur* (selections). This course will not only provide students with the opportunity for thorough reading of popular medieval works, but it will also prepare them for the GRE Subject Test, future teaching opportunities, critical research techniques, and exploration of continuities among the medieval and later periods. Thematically, these works engage discourses of politics, gender, religion, and social critique that are essential for understanding the Middle Ages. Theoretical perspectives we will apply to our readings may include manuscript study, historicism, feminism, Marxism, and environmental approaches, among others – depending on student interests – in order to help students develop a sense

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of the methodologies useful for reading medieval literature. No prior knowledge of Chaucer or Middle English is expected. Our goal is for you to leave the course with a strong sense of the major literary works in Middle English and practical methods for studying them. Requirements: careful reading of all assigned texts; participation in seminar discussions; one presentation; a short close reading essay; and a 10-20 page researched essay.

ENGL 751 Fiction Writing III Inst. Lorenz. 7:00-9:50pm R. 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. W. Harris. 7:00-9:50pm W. This is an advanced course in the writing of poetry. The student will write a poem a week, critique peers poems, report on an established poet for class and go to at least one poetry reading and write a critical response to this reading. On the last day the student will hand in a twelve to fifteen poem chapbook, with an introduction. One question the class will entertain over the semester is: how does one put together a chapbook? Although the course grade will be based in part on the report, the response and class participation, it will primarily be based on the quality of poems submitted, in revised form, at the end of the semester. The texts for the course are Cole Swensen's *A Norton Anthology of New American Poetry: American Hybrid*, J. D. McClatchy's *The Vintage Book of Contemporary American Poetry* and Ron Padgett's *Handbook of Poetic Forms*.

ENGL 774 Ellison & Baraka: Jazz, Politics & Race. Instr. W Harris. 2:30-3:45 TR. Central to these great African-American writers are the themes of jazz, politics and race. Both Ellison and Baraka regard black music—spirituals, blues, gospel, and jazz—as the core of African-American culture. In short, to understand the music is to understand the culture; moreover, jazz, the most sophisticated of black musical forms, serves as a model for these authors' literary innovations. Unlike much of American literature, politics is front and center in

their oeuvres, and even though they reach different conclusions, radical politics is confronted by both. Furthermore, race hovers over their texts: what is the meaning of blackness in America and what is blackness? Since I argue that Ellison and Baraka are cultural theorists, we will read their nonfiction as well as their creative work. In essence, these authors, from different generations, battle over the very nature of the African-American tradition. We will read Ellison's *Invisible Man*, *The Collected Essays*, *Flying Home and Other Stories* and *Juneteenth* and Baraka's *The LeRoi Jones/Amiri Baraka Reader*, *Tales of the Out & the Gone* and *Digging: The Afro-American Soul of American Classical Music*. Some of the critics we will utilize are Arnold Rampersad, Kimberly Benston, Nathaniel Mackey, Fred Moten, Sherry Brennan, Aldon Nielsen, Meta DuEwa Jones, John Gennari, Robert O'Meally and Jerry Watts. The student will write one long paper, which will have two incarnations: one as a short paper in the middle of the term and as a long one at the end and will give a report in class on some aspect of our authors.

ENGL 779 U.S. Poetries since 1900. Instr. Irby. 11:00-12:15 TR. We will focus to start with on four major and continuingly important works of epic American poetic modernism, Pound's *Cantos*, Williams' *Paterson*, H.D.'s *Trilogy*, and Eliot's *Four Quartets*, along with the backgrounds to these and other preceding works by the authors—and also with some consideration of writing that is relevant from other more or less contemporary authors, such as Marianne Moore and Hart Crane. And then follow that line—one, but a very central one, out of the diversity of U.S. poetry of the century—into work (and especially the long/large poem) by Olson and Duncan (and perhaps some others, as time permits). The poems will be attended closely, and as well the critical considerations and reactions, the historical and cultural situations, the traditions and continuities, supporters and opponents, from before and on after. There will be quizzes, a research essay, perhaps some class presentations, and a final paper as a take-home final exam. Texts will include volumes of Pound, Williams, H.D., Eliot, Olson, and Duncan; materials in handouts; and items on reserve.

ENGL 781 Criticism and the Teaching of Literature. Instr. Lancaster. 3:00-4:15 MW. This course will focus on scholarship concerning the use of critical theory to teach literature to undergraduates (both in introductory general-education courses and courses for English majors). I am assuming that participants in this course will be familiar with or interested in critical theory and our focus will be on

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the pedagogical – teaching practice informed by theory.

During the course of the semester, we will discuss teaching literature and teaching critical theory and how to use digital media in a literature classroom. The final project for this course will be a teaching portfolio for which students will design a course in which they will approach literature (a topics course, major author course, survey) from a theoretical standpoint, with critical theory informing the structure and content of the course.

In addition to the following books, we will be reading articles and chapters. Required Texts: Sheridan Blau's *The Literature Workshop*; Terry Eagleton's *How to Read a Poem*; Kathleen Yancy's *Teaching Literature as a Reflective Practice*.

ENGL 787 Modern English Grammar. Instr. Hartman. 2:30-3:15 TR. 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, and outside reading will be necessary, as well as thoroughness of preparation.

ENGL 790 The Nature of Museums. Instr. Swann. 7:00-9:50p W. 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: Duane Blue Spruce, ed., *Spirit of a Native Place* (University of Minnesota Press, 2002). ISBN: 0-8166-1989-1; Susan M. Pearce, ed., *Interpreting Objects and Collections* (London: Routledge, 1994). ISBN: 0-4151-1289-3; Sherry Turkle, ed., *Evocative Objects: Things We Think With* (Cambridge, Mass: MIT Press, 2007). ISBN: 0-2622-0168-2; Lawrence Weschler, *Mr. Wilson's Cabinet of Wonder* (New York: Vintage Books, 1996). ISBN: 0-6797-6489-5. Essays and articles from other sources available electronically via class website.

ENGL 801 Practicum in the Teaching of College English. Instr. Farmer. 12:30-1:45 MW. English 801 is both a practicum *and* an introduction to recent scholarship on the teaching of writing. On the one hand, then, 801 is a course designed to offer you structured opportunities to reflect on your teaching practices in dialogue with other writing teachers. It is therefore intended to be a course that provides you with support, ideas, pedagogical insights, and, I hope, some needed camaraderie as well. On the other hand, 801 is a course designed to introduce you to the literature of modern composition studies, especially that portion which concerns itself with writing pedagogy. My intent is that we should be able to achieve a good balance between reflections on our classroom practices and responses to scholarly readings that might help us improve upon, or better think about, what it is we do as teachers of writing. Assignments will include a reading journal, a collaborative annotated bibliography (with accompanying report), a teacher's commonplace book, and a reflection essay. Our only required text will be Victor Villanueva's *Cross-Talk in Comp Theory: A Reader* (2nd edition). Occasional supplementary readings, though, will also be assigned.

ENGL 801 Practicum in the Teaching of College English. Instr. Farmer. 4:00-5:15 MW. English 801 is both a practicum *and* an introduction to recent scholarship on the teaching of writing. On the one hand, then, 801 is a course designed to offer you structured opportunities to reflect on your teaching practices in dialogue with other writing teachers. It is therefore intended to be a course that provides you with support, ideas, pedagogical insights, and, I hope, some needed camaraderie as well. On the other hand, 801 is a course designed to introduce you to the literature of modern composition studies, especially that portion which concerns itself with writing pedagogy. My intent is that we should be able to achieve a good balance between reflections on our classroom practices and responses to scholarly

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ENGL 803 Practicum in the Teaching of Creative Writing. Instrs. Johnson and Lorenz. 5:00-7:50pm

T. 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: Creativity and Conformity. Instr. Devitt. 4:00-6:30 R.

Do creativity and conformity conflict with or complement one another? Are creativity and innovation synonymous? What happens to our notions of creativity in an age of remixing? What happens to our notions of plagiarism? What is the relationship of conformity to agency, invention, genius, authenticity, originality, the self? What is the relationship of creativity to tradition, culture, society, situation?

In this course, we'll examine the tensions between creativity and conformity through work in multiple disciplines, including rhetoric, composition, linguistics, literary theory, and even psychology. Rhetorical theory speaks of innovation and expectation. Composition addresses invention and collaboration. Linguistics offers both standardization and variation theory. Literary authors write sonnets, free verse, and flarf. Psychology examines creativity in the brain and the power of constraint in the world. We'll consider one of my favorite topics, genre, too, in light of rhetorical and cultural conventions, and I'll argue that the constraints of genres enable creative choices. We'll extend the significance of creativity and conformity to our work in the world, discussing new takes on plagiarism and remixing, contemporary

views of copyright and copyleft and copytheft, incorporation of personal experience and "new" media in academic writing, and other applications that come from students' interests—how workplace writers learn to conform, how the current conventions of public non-argument developed over time, or how an individual author works within the tensions to innovate and to conform, for a few examples.

Details: I expect that each student will write a seminar paper with potential as a scholarly article, though I will consider collaborative projects that students suggest. To follow students' interests, I intend to have each student read and bring to the class books or articles on a particular approach to the common subject. I will ask students to write and to read each other's writing, both the formal paper at the end and informal writing along the way. Our readings will depend heavily on chapter pdf's and articles, as well as some relevant poems, speeches, websites, and student papers.

Please note: The time of this class has been changed to Thursdays 4:00-6:30, to avoid conflicts with other graduate courses.

Feel free to contact the instructor for more information.

ENGL 960 James Joyce. Instr. Conrad. 11:00-12:15 MW.

In this course, we will be reading most of James Joyce's major works works--*Portrait of the Artist as a Young Man*, poetry, *Dubliners*, *Ulysses*, and selections from *Finnegans Wake*. Among the topics we will explore are the ways Joyce variously exploits and challenges systems of authority, the relationship between style and content, and the controversies surrounding Joyce and his works. The majority of the semester will be devoted to *Ulysses*. Students will be expected to participate in classroom discussion; find a critical article on Joyce, summarize it, and post to Blackboard questions about it; and prepare an annotated bibliography, a paper abstract, and an original seminar paper.