ENGL 600  Seminar in Verse Composition  Amadon  M 5:30 – 8:00pm  HUMCB 412  
In this course, students will write and revise new poems. Our goal in workshop discussions will be to discuss each poem in terms of the poet’s particular aesthetic, while also encouraging each other to push our work in new directions. Toward that aim, students will write some poems in traditional verse forms and some poems that result from constraint-based and experimental prompts, and we will read and discuss essays and books of contemporary poetry from poets with a variety of aesthetic leanings. The final portion of the semester will be devoted to workshop portfolios, and our discussion will turn to larger issues in each poet’s work. Prerequisites: admission to the MFA program in poetry, or admission to another graduate English program with permission of the instructor.

ENGL 602  Fiction Workshop: Short Story  Bajo  W 5:30 – 8:00 pm  GAMBL 103A  
English 602 is an intensive workshop in the art and craft of the literary short story and the novel chapter. Writers will spend the majority of their time composing original stories or chapters and analyzing the fiction submitted by other workshop members. Our discussion will focus on each writer’s aesthetic decisions and the elements of fiction, including language and motif as well as plot, character, and temporal structure. We will also consider some recently published fiction and give some general consideration to the story form—its definitions, limits, variations, and possible futures. Interspersed will be discussions concerning professionalization. Prerequisites: admission to the MFA program in fiction.

ENGL 691  Teaching of Lit. in College  Levine  MW 3:55 – 5:10 pm  GAMBL 124  
Introduction to the methods of teaching literature, with emphasis on current pedagogical practice and theory and applications of electronic media. *This course meets during the first seven weeks of term and provides supervision of graduate students teaching ENGL 101.

ENGL 706  Special Topics in 16th & 17th Century British Lit. & Culture  Shifflett  TR 2:50 – 4:05 pm  HUMCB 308  
English and Continental Renaissance Literature  
Study of several major Renaissance authors, some ancient authors whom they admired, and scholarship about them (using English translations whenever necessary). Texts are likely to include Cicero, For Archias the Poet and Dream of Scipio; Seneca, Moral Letters and On Leisure; Petrarch, Coronation Oration and Ascent of Mt. Ventoux; Castiglione, Book of the Courtier; More, Utopia; Erasmus, Colloquies and Praise of Folly; Tasso, Jerusalem Delivered; Sidney, Apology for Poetry; Montaigne, Essays; Nashe, Unfortunate Traveller; Shakespeare, Hamlet; Calderón, Life Is a Dream; and Milton, Paradise Lost. Requirements are likely to include an annotated bibliography and the choice of either a comprehensive final exam or a scholarly essay.
Poetry of the Romantic Era
The British Romantic poets lived and wrote during a period of rapid social change and violent political upheaval. We will examine some of the most innovative poetic works written within this context—works conceived in revolutionary terms, which sought both personal and political transformation. In so doing, we will attempt to come to terms with the concept of “Romanticism” as redefined within an expanded canon. Poets include William Blake, Anna Letitia Barbauld, Samuel Taylor Coleridge, Mary Robinson, John Keats, Mary Tighe, Lord Byron, Felicia Hemans, William Wordsworth, Helen Maria Williams, Percy Bysshe Shelley, Charlotte Smith, and others. Course requirements include two essays (8-10 pages), an in-class presentation and a final exam. Class participation is important.

Influence and Intertextuality in the American Renaissance
Emboldened by the work of scholars such as Wai Chee Dimock, Ronan Mcdonald, and Julia Kristeva, this course reopens the question of literary influence in major texts of antebellum American literature. Rather than reestablishing traditional paradigms of influence, the course will focus on influence as a means of innovation and transformation of a wide array of source materials. Influence is a crucial component of American writers’ conceptualizations of gender, sexuality, race, and class as well as their development of an American literary form. While American writers’ engagement with British literary tradition will be a central concern, we will explore the impact of non-Western and non-literary texts as well. Class readings include works by Hawthorne, Melville, Emerson, Thoreau, and Stowe, precursor texts by Ovid, Spenser, Shakespeare, Milton, and the King James Bible, and translations from The Bhagavad Gita and the Koran.

Studies in American Fiction After 1945: Pynchon, DeLillo, and Company
To provide some depth on two of our most important contemporary authors, the emphasis in this course will be on four works each by Thomas Pynchon and Don DeLillo, to be read and discussed over our first sixteen or so meetings. At the beginning of the semester, however, students will be asked to choose an additional four or more works of contemporary fiction for the class to cover. Some preference might figure here for writing not produced by white males. Students will be asked to make presentations (either singly or in teams) on one of these extra books or, if the numbers make this unwieldy, on one of the novels by Pynchon or DeLillo. Students may, if they wish, devote one of the two required papers to expanding an oral presentation.

Note that Gravity’s Rainbow (which many would call the most important American novel of this period) goes pretty slowly the first time one reads it, but it’s pretty straightforward the second time through. Students might want to read it first during the summer. For students unable to do that, there will be the option of reading designated portions of the novel, rather than the complete text.
Please note that electronic devices (phones, laptops, e-readers) must not be operated in class (exceptions made for students with disabilities). Students will be expected to have physical copies of assigned books.

Likely Texts by Pynchon--

V.
The Crying of Lot 49
Vineland
Gravity's Rainbow

--and by DeLillo:
End Zone or Zero K
White Noise
Libra
Mao II

SEMESTER GRADE:
10% Daily Writing
20% Oral Presentation
50% Two ten-page papers
20% Final exam

ENGL 733  Classics of Western Lit. Theory  Dal Molin  T 4:25 – 7:10 pm
HUMCB 315

Cross-listed with CPLT 701
In his essay “The Archetypes of Literature” Northrop Frye argues that it is not really possible either to teach or to learn “literature.” What teachers teach, and what students learn, in “literature” courses, Frye concludes, is really the criticism of literature, because literature itself cannot be grasped except through some sort of criticism. Therefore much of the texts that will be studied in this class is comparable to that which is studied in literature courses, the difference is that the students will approach the material with a higher degree of self-consciousness.

This course underscores the complex questions at the foundation of all literature such as “what is reading?” and “what is literature?”

DURING THIS COURSE, STUDENTS:
- Will engage in intelligent discussions about the writers, works, and issues covered from the classical period through the beginning of the Enlightenment;
- Will write well-informed essays and response papers about the readings in order to apply the theories to literature and topics that coincide with the students’ personal scholarly interests.
- Will come to understand aspects of their own critical practices in light of the subject matter of the course
- Will acquire the tools to writing a successful paper abstract as well as to delivering a thought-provoking conference paper.
**Invisible Man and American Culture**

Ralph Ellison’s 1952 novel, *Invisible Man*, provides an interdisciplinary playground for scholars interested in exploring African-American literature and culture during the twentieth century. In this seminar we will use *Invisible Man* as a lens through which to view elements of folk storytelling traditions, the influence of jazz and blues, socio-economic politics and labor, and World War II-era cultural movements. Students will have the opportunity to grapple with the text’s dilemma of “invisibility” and the discourse of racial and national identity from different critical perspectives including psychoanalytic, post-structuralist, feminist, and bio-critical approaches. We will also incorporate other literary works by Nella Larsen, James Weldon Johnson, and Percival Everett that feature strong intertextual relationships with Ellison’s eclectic language, themes, and narrative strategies. Please note that our investigation will be reading and writing intensive. Multiple readings of Ellison’s novel are essential for successful participation in this course. Students are required to read *Invisible Man* before the start of class in order to facilitate rigorous intellectual study during the semester. Assignments include an oral presentation and two drafts of a research paper (min. 15 pages).

**Colonial Modernity**

This course will examine how works of fiction and theory represent and critique the extant history of colonial power. Tracing the development of colonial forms from the advent of the New World through to the present—from Haiti to India to South Africa—our inquiry will accent the ways in which modernity has been constituted from and by the “periphery” of the capitalist world system. In our engagement with the contemporary moment, we will reflect upon the continuing resonance of colonial rationality in the time of its supposed negation—the structural contiguities between the colonial past and (post)colonial present, and the cultures of memory that evince the enduring presence of colonial histories. Proceeding in a dialectical spirit, we will remain attentive throughout to formations of cultural, intellectual, and political resistance to colonial power.

**Survey of Composition Studies**

This course will examine some historical and theoretical grounds for composition as a field and work to develop connections among historical contexts, theories or concepts, and pedagogical practices. The seminar will examine various historical perspectives and key issue areas in the field, look at a sample historical conversation in the field, and close with the development of students' own "brief histories" of a conversation centered on an issue, practice, or sub-field of composition studies. Students will write responses to the readings, three short papers, and a final project that lays out a conversation in an area of interest.
In the history of rhetoric, the “excluded middle,” so to speak, between ancient and contemporary rhetorical theory has become the site of recent scholarly revisitation and rediscovery. Works, practices, and figures in this span serve as critical nodes through which we can examine, complexify, and multiply relations between elements often presently considered distinct: rhetoric, literature, poetry, philosophy, history, and criticism. We will explore several definitions, pedagogies, practices, orientations, and developments in the history of rhetoric via a selection of important figures: St. Augustine, Anicius Manlius Severinus Boethius, Geoffrey of Vinsauf, Christine de Pizan, Desiderius Erasmus, Baldessare Castiglione, Petrus Ramus, Thomas Wilson, Francis Bacon, Madeline de Scudery, Giambattista Vico, Henry Home Lord Kames, George Campbell, Hugh Blair, Immanuel Kant, and Gilbert Austin. These thinkers’ writings provide compelling, influential, and productive perspectives on topics pertinent to rhetoric, composition, and communication, such as speech, writing, style, argumentation, eloquence, comportment, and enlightenment. Likewise, these writings mobilize ancient rhetorics in diverse ways to respond to contemporaneous exigencies, just as scholars of the twentieth and twenty-first centuries have and continue to revisit thinkers from these periods to expand the repertoire of resources for current concerns. We will focus on primary texts (in standard translation, where applicable), excerpts, and secondary scholarship from eminent historians and theorists of rhetoric and the periods in question.

Historicism and its Discontents
“Always historicize!” More than thirty years have passed since Frederic Jameson used this slogan in The Political Unconscious to describe the “moral” of his book and the shared imperative of all dialectical thinking. But the phrase continues to provoke contentious disagreements in Victorian studies, a field that is as deeply indebted to historicist thought as it is discontented by it.

This course will examine foundational works of historicist inquiry by Walter Benjamin, Frederic Jameson, and Catherine Gallagher and Stephen Greenblatt before shifting to consider the writings of critics and theorists who have offered alternatives to the historical analysis of literature and culture from the nineteenth century to the present, including Friedrich Nietzsche, Hayden White, Eve Sedgwick, Rita Felski, Heather Love, and Caroline Levine. To ground our considerations of these methodological debates we will explore the varying ways that historicist and post-historicist scholars have interpreted works by Charles Dickens, Emily Brontë, John Ruskin, Joseph Conrad, and others.
catastrophic historical conditions produced some of the greatest literature of the Middle Ages, including works by Chaucer, Langland, Gower, Julian of Norwich, and the Pearl-poet, among others. In so doing, we will think about what it means to read these texts in what has been described as a “post-historicist” moment in medieval studies. How might newer methodologies, including affect-, gender- and queer-theory, along with new materialisms as well as anti-imperialist and anti-racist methodologies, account for the literary achievements of this era?

ENGL 804  Special Topics: Seminar in Theory & Critical Methods
Muckelbauer  M 5:30 – 8:00 pm
HUMCB 308

The work of English Departments has changed significantly over the last few decades, due in no small part to the intervention of what is sometimes called Literary Theory, Cultural Theory, or Critical Theory. As a result, theory is also one of the most polarizing focal points in today’s academy. But whether you love it, hate it, fear it, or just have no concrete idea what “it” is, it’s nearly impossible today to become a humanities scholar without becoming steeped in some version of theory. This course is designed as a survey of the various strains of theory that have circulated through English Departments in the last 30 years. I have organized the course around theoretical questions (What is “Literature”? What is “subjectivity” and why does it matter? What does “meaning” mean?); this approach will allow us to examine the many different “-isms” through which scholars have responded to such questions (new criticism, postmodernism, reader-response theory, feminism, queer theory, Marxism, post-structuralism, deconstruction, postcolonialism, etc.). We will conclude the course by focusing on some contemporary theoretical directions, including new materialisms, the concept of affect, and the turn to ethics.