

**DEPARTMENT OF ENGLISH GRADUATE COURSE DESCRIPTIONS
FALL SEMESTER 2008**

500 LEVEL COURSES

W501	TEACHING OF COMPOSITION IN	W554	TEACHING CREATIVE WRITING
W511	WRITING FICTION	L503	TEACHING OF LITERATURE IN
W513	WRITING POETRY		COLLEGE
		L599	INTERNSHIP IN ENGLISH

600 LEVEL COURSES

G603	CELTIC LANGUAGES & LITERATURE	L663	INTRO TO FEMINIST CRITICAL W611
	WRITING FICTION 1		STUDIES
W613	WRITING POETRY 1	L680	SPECIAL TOPICS IN LITERARY
W680	THEORY & CRAFT OF WRITING		STUDY AND THEORY LITERARY
L613	MIDDLE ENGLISH LITERATURE		
L625	SHAKESPEARE		
L631	ENGLISH LITERATURE 1660-1790		
L639	ENGLISH FICTION TO 1800		
L653	AMERICAN LITERATURE 1800-1900		

700 LEVEL COURSES

L725	SHAKESPEARE
L745	ENGLISH FICTION 1800-1900
L779	LITERATURE & SOCIETY

THESIS HOURS, RESEARCH HOURS, AND INDEPENDENT STUDIES

W697 (9335)	INDEPENDENT STUDY IN WRITING
W699 (9336)	M.F.A. THESIS
L695 (9119)	INDIVIDUAL READINGS IN ENGLISH
L699 (9120)	A.M. THESIS (MA)
L790 (9121)	INDEPENDENT STUDY
L799 (9122)	PH.D. THESIS
G901 (9067)	ADVANCED RESEARCH

PRE-ENROLLMENT FOR FALL REGISTRATION

We will have pre-enrollment for Fall Semester 2008 seminars **March 26 and 27, 8:30-11:30A and 1:30-4:30P.**

PRE-ENROLLMENT PROCEDURES: Pre-enrollment procedures were developed jointly by the Director of Graduate Studies and elected representatives of the Graduate Student Union. **Priorities are based on the number of seminars remaining to complete a degree requirement (two seminars for M.A. candidates; an additional two seminars for Ph.D. candidates).** Non-degree and special students may not pre-enroll. Students unsure of their priority status should check with Bev Hankins or the Director of Graduate Studies.

Students may pre-enroll for only one seminar. No student may reserve places for another student. RESERVATIONS MUST BE MADE IN PERSON, NOT BY PHONE. Seminars are capped at 10 and instructors have been asked not to over-enroll to ensure that all graduate courses are filled.

Wednesday, March 26 8:30-11:30A	Ph.D. candidates who have two or fewer seminars remaining in order to complete the requirement.
Wednesday, March 26 1:30-4:30P	M.A. candidates who are completing course work for the degree during the coming semester, & students pursuing both the M.F.A. & Ph.D.
Thursday, March 27 8:30-11:30A	Ph.D. candidates who have three seminars remaining to complete the requirement. Ph.D. candidates who have completed their seminar requirements (for no more than one additional seminar). M.F.A. candidates in their third year. M.A. candidates completing course work for degree this current semester, but not yet admitted to the Ph.D. program.
Thursday, March 27 1:30-4:30P	All other degree candidates from 1:30-3:00P ; from 3:00-4:30P students interested in taking a second seminar may enroll on a first-come, first-serve basis.

NOTE/SIGN-UP TIME: 8:30-11:30A AND 1:30-4:30P EACH DAY.

Please see the Director of Graduate Studies if you have any questions about these procedures.

PLEASE REMEMBER THAT OUR REGISTRATION SYSTEM OFTEN CREATES LAST-MINUTE CHANGES TO COURSE INFORMATION. BE SURE TO CHECK THE ONESTART SYSTEM AND REGISTRAR WEBSITE OFTEN FOR CHANGES OR UPDATES IN SECTION NUMBERS, DAYS, TIMES, AND ROOM ASSIGNMENTS.


ENGLISH DEPARTMENT GRADUATE COURSE DESCRIPTION
FALL SEMESTER 2008


W501 13453/14881/17790 FARRIS

Teaching of Composition in College

(13453) 2:30p-3:45p T (17789) 1:00p-2:15p R

(14881) 1:00p-2:15p T (17790) 2:30p-3:45p R

[Sign up for only one of the days/times.]

This course has two main purposes: 1) to provide Associate Instructors teaching W131 for the first time with various strategies for connecting reading and writing, preparing assignments, and evaluating student writing; 2) to engage new instructors in reflective practice through readings, speakers, and discussion of a variety of approaches and materials.

Requirements include regular attendance of proseminar and consultant meetings; observations of other W131 teachers, and a portfolio of teaching materials and a reflective essay.

Texts: Photocopy collection of materials will be available.

This proseminar, required of all AI's teaching W131 at IU for the first time, is offered for three credits on a Satisfactory/Non-satisfactory basis; the three credits for the course may be applied for the doctoral degree, but not for the M.A.

W501 9333 ELMER

Teaching of Composition in College

Open only to M.A. candidates who have been recommended by the Director of Graduate Studies and to Ph.D. candidates, who, for one reason or another, will not have had teaching experience by the end of their work. W501 is a practice-teaching course: a student is accepted by a faculty member who is teaching a composition course as a kind of intern, conducting a few classes, grading some papers, seeing some students, etc. M.A. students should take the course in their second or third semester of study. Once a student has been accepted by a faculty member with whom he/she will work, the student must report the fact to Ms. Samantrai so that proper records may be kept. The course is not open to students in other departments.

W501 30745 GRABAN

Teaching of Composition in College

9:30a – 10:45a TR

TOPIC: PRACTICUM IN TEACHING COMPOSITION TO MULTILINGUAL WRITERS

ENG W501 combines an introduction to the general principles of teaching ESL composition with weekly workshops intended to improve instructors' multilingual writing pedagogy. The aim of this practicum is to better prepare experienced AIs to develop a class that provides linguistic and discursive shelter for students who would not benefit from being mainstreamed into standard ENG W131, while providing students with rigorous practice in critical reading, textual analysis, and writing from inquiry at the college level.

Because of its emphasis on building stronger pedagogical understandings for L2 writing, this course is not intended to be an introduction to teaching at the college level. Our focus will instead be on directed reading into composition

pedagogy, language-learning models, cross-cultural communication, genre and "moves" analysis, sequenced writing projects, and basic principles of course design. As we read, we will try to answer some of our most pressing questions about how to conduct the class day-to-day, while generally building on our critical repertoire of what it means to teach writing well.

Readings will tentatively include the following: Ilona Leki on understanding ESL writers; Tony Silva and Paul Matsuda on multilingual classrooms and self-placement; John Swales on genre and moves; Dana Ferris and John Hedgcock on responding to writing and responding to error; Ken Hyland and Ann Johns on genre for L2 learners; and Michelle Cox, Jay Jordan, and Christina Ortmeier-Hooper on constructing assignments for multilingual writers.

This particular section (Fall 2008) will take on a special emphasis. As a group, we will collaboratively revise the ENG W131NN curriculum, in accordance with newly drafted goals, means, and outcomes for the course. This curriculum revision will occur over the semester, in and out of the practicum, with several "Development" days given specifically to its work.

This section of W501 is open to those returning instructors who are teaching W131NN in Fall 2008 (or who have taught it regularly prior to the fall semester) and who can commit to teaching the course in Spring 2009, when we will pilot the revised curriculum together.

Requirements include regular attendance at all class meetings, weekly reading and preparation, observation and analytical write-up of at least one ENG W131 class, participation in all phases of the curriculum redesign, and completion of a final written project.

Offered for three credits on a Satisfactory/Non-satisfactory basis; the three credits for the course may be applied for the doctoral degree, but not for the M.A.

W511 28992 AL MILLER
Writing Fiction

2:30p – 5:30p R

AUTHORIZATION OF INSTRUCTOR REQUIRED.

This graduate-level fiction writing class is tailor-made for poets in our MFA program, graduate students in literature and other departments, and nontraditional students with writing background who want the opportunity to work with a member of our graduate faculty in writing, and to discover more about what it means to write fiction in a friendly workshop setting. This is one of my favorite classes to teach. We will focus on the "short story."

The class will introduce various elements of fiction, including point of view, voice, narrative distance, character development, writing scene, writing summary, narrative arc, story structure, the sentence, image, metaphor, irony, etc. You will have a chance to discover, experiment, and play. Final portfolios will include one revised story and revisions of some the exercises we'll use as prompts.

We are likely to read a batch of short stories by writers of all stripes as our models (e.g., Anton Chekhov, James Joyce, Alice Walker, Eudora Welty, Alice Munro, Edward P. Jones, Junot Diaz, Yukio Mishima, D. H. Lawrence, Flannery O'Connor, John Cheever, James Baldwin, Gayle Jones, Jorge Luis Borges, etc.). Expect to write 40-50 pages over the semester (poets, don't be daunted, fiction is different!), and to show at least two pieces in workshop. Students will turn in written peer critiques to both the writer and to me. There is also likely to be something along the signs of a short take-home exam over the readings, and an in-class critical presentation on some element of craft. Depending on the group composition, we might also assign some of the discussion leading to class members.

Enthusiastic participation in workshops is key, as well as the willingness to give and receive constructive criticism.

Suggested pre-class reading (not required) if you're interested is Janet Burroway's classic Writing Fiction. Any edition is fine.

Otherwise, just grab some short stories and read.

Feel free to direct any questions to me at almiller@indiana.edu

Hope to see you in the fall.

W513 27668 BOWMAN**Writing Poetry**

5:45p – 8:30p W

AUTHORIZATION OF INSTRUCTOR REQUIRED.

MFA Creative Writing Students do not need authorization.

W513: Writing Poetry is a graduate class for students interested in writing poetry but who are not MFA Creative Writing Students in Poetry. Students in the graduate program in fiction, English graduate students working toward an M.A. or the Ph.D., as well as graduate students outside the English department are eligible to enroll in the course.

In this course we will practice and explore the writing process, the elements for creating a poem, and craft. We will focus on the ways in which the eye, the ear, the imagination, passion and intellect converge and intermingle with exacting language and formal attention to create or make a poem. We will focus on exactitude, speed, compression, displacement, music, image, and surprise. We will explore the musical charge of language, the textures of language and the line beyond the straight ahead dictionary meaning, the layered connotations of words, the exacting image. This course will experiment with the various forms of poetry, looking at the music-making, bodily aspects of the poem, exploring roots in dance and song. We'll try out traditional structures and stanza forms such as sonnets, sestinas, blues poems, and villanelles. We will venture into the worlds of the free verse line. We will also write poems in non-literary forms. We will read several essays. I'll most likely assign an anthology, several poetry collections, and a packet of essays.

Students currently enrolled in the graduate program in fiction have automatic acceptance into the course; however, they should notify the instructor well in advance of registration to insure that they'll have a seat in the class. For those not in the MFA program, admission into this course is by permission of the instructor. Interested students should submit a sample of their poetry (minimum of five pages) along with name, email address, and a brief description of their current interests and previous creative writing experience to the instructor's mailbox in Ballantine Hall 442 or as an attachment to cabowman@indiana.edu.

W554 9334 BOWMAN**Teaching Creative Writing**

2:30p – 5:30p M

AUTHORIZATION OF INSTRUCTOR REQUIRED.

W554 is a required course for all incoming MFA Creative Writing students. The aim of this course is to prepare you to teach college-level creative writing classes in poetry and prose. In this course we will discuss hands-on practical methods and strategies for leading the creative workshop. We will also practice various modes and models for teaching the writing and reading of poetry and fiction. We will discuss various pedagogical theories, and political orientations around the teaching of writing. We will investigate the place of creative writing within the university and the function of the workshop, what it means to teach "creativity," the role of the artist/teacher in the classroom and the writing community, a writers approach to teaching literature, the kinds of practices and work generally privileged over others in the college writing workshop and why. We will also look at the work and teaching of artists from various disciplines as a way to think about the teaching of poetry and fiction writing. On a practical level

we will discuss ways of dealing with difficult situations in the classroom, creating a community of openness in the class, how to grade, how to manage time, and how to organize the workshop.

L503 9118 ELMER
Teaching of Literature in College

Open only to M.A. candidates who have been recommended by the Director of Graduate Studies and to Ph.D. candidates, who, for one reason or another, will not have had teaching experience by the end of their work. L503 is a practice-teaching course: a student is accepted by a faculty member who is teaching a 300-level course as a kind of intern, giving a lecture or two, grading some papers, seeing some students, etc. The student must have had some graduate work in the area of the 300-level course in which he or she wishes to practice-teach. M.A. students should take the course in their second or third semester of study. Once a student has been accepted by a faculty member with whom he/she will work, the student must report the fact to Ms. Samantrai so that proper records may be kept. The course is not open to students in other departments.

L599 16193 ELMER
Internship in English

A supervised internship in the uses of language in the workplace. Each intern will be assigned a problem or task and will develop the methods for solving or completing it. Each intern will complete a portfolio of workplace writing and self-evaluate. Authorization required.

G603 27671 FULK (#6)
Celtic Languages & Literature

4:00p – 5:15p TR

The topic this semester will be the Middle Welsh language. Welsh is a Celtic language, a lineal descendant of the language spoken in most of Britain when the Anglo-Saxons invaded the island in the fifth century. Middle Welsh is the form that the language took from the middle of the twelfth century to the end of the fourteenth, the period during which for the first time a corpus of literature in Welsh is preserved—as opposed to the rare, stray glosses and names that comprise nearly all of the small corpus of Old Welsh. Some Middle Welsh texts, however, are plainly redactions of much earlier compositions, some perhaps as old as the sixth century. The language is something like English in structure, as it is syntactically isolative and not heavily inflected, though the word order is different, and syntactic functions are frequently indicated by initial consonant mutations (as in Old Irish, though Welsh is much easier to learn and pronounce). Our approach to the language will be text-oriented, so that we will learn much of our grammar from the process of translating texts (much as one learns, for example, Old Norse reading the texts in Gordon's *Introduction to Old Norse*). Depending on availability, the texts to be studied will include *Branwen Uerch Lyr* from the delightful, fairy-tale-like *Pedeir Keinc y Mabinogi* 'Four Branches of the Mabinogi', as well as the tale *Cyfranc Lludd a Llefelys* and selections from the older heroic-elegiac verse. There will be two examinations and some shorter exercises. **Please contact Dr. Fulk (fulk@indiana.edu) for instructions about book ordering.**

W611 28699 BELTON
Writing Fiction 1

2:30p – 5:30 p T

AUTHORIZATION OF INSTRUCTOR REQUIRED.

This course's focus is the production and development of new fiction. We will discuss student work in the context of craft, art, and the writer's lived experience. We will also read and discuss, as writers, the work of established and celebrated authors, including several short stories and Nobel Prize Lectures. Various aspects of the writing life,

including writing from art and writing from life, will be explored. Contact the English Department Creative Writing Secretary for permission to register for this class.

W613 17565 STANTON
Writing Poetry 1

2:30p – 5:30p T

AUTHORIZATION OF INSTRUCTOR REQUIRED.

This course is a workshop in poetry writing for students in the MFA Program in Creative Writing. Students will write approximately 10 poems, and will take turns leading the discussion on each other's work. We will also be reading and talking about several books of contemporary poetry.

W680 16383 UPADHYAY
Theory & Craft of Writing

9:30a – 10:45a TR

TOPIC: WRITING THE NOVEL

AUTHORIZATION OF INSTRUCTOR REQUIRED.

In this course we will explore the form of the novel, mostly by writing it but also by reading—in part or whole—novels of varied aesthetics, as well as one or two nonfiction books on the art of the form. In the beginning, you will write and present a two-page proposal on what you want your novel to do, and, more importantly, what you want it to be. Depending on the number of students, we will try to workshop at least one novel section per class. You will also be asked to do a presentation on a novel of your choice that's not on our list—a novel that has inspired you and might serve as your ideal. By the end of the course you will have written the first few chapters (minimum 100 pages) of a novel-in-making, with a general idea of where you are going with the rest.

These are some of the novels we'll be reading, in part or whole:

Alai, *Red Poppies*;;
Gita Mehta, *A River Sutra*;
Uzodinma Iweala, *Beasts of No Nation*;
Kitty Fitzgerald, *Pigotopia*;
William Trevor, *Felicia's Journey*;
Alice McDermott, *Charming Billy*;
Kazuo Ishiguro, *The Remains of the Day*;
Edward P. Jones, *The Known World*;
Rohinton Mistry, *A Fine Balance*

L613 14455 GAYK (#1)
Middle English Literature

5:30p – 8:30p T

TOPIC: FROM HISTORY TO FORM: READINGS IN THE LONG FIFTEENTH CENTURY

The last decade has seen the fifteenth century emerge as an increasingly defined period of literary study. Recent work on this period has brought new perspectives along with challenges to notions of the English medieval canon,

authorship, and traditions of literary authority. The fifteenth century has emerged, in short, as both a new field and as a testing ground for rethinking periodization and theorizing the relations between form and history.

Yet even while the fifteenth century has attracted a new critical momentum, the majority of work has concentrated on only the opening years of the 1500s. Figures like John Lydgate and Thomas Hoccleve tend to stand in for broader claims about both the century as a whole and “post-Chaucerian” writing. While we will consider these writers in L613, we will read them in their fifteenth-century context, paying special attention to the middle and later years of the century. Writers from these years, like Audelay, Capgrave, and Caxton, but also Skelton, Medwall and the early English humanists, have been only lightly treated, and often through literary historiography; the few studies of these figures primarily consider questions of heresy, censorship, the market, emerging literacy, shifting patronage models, and the role of the courtier.

In this course, we will extend the critical chronology of the fifteenth century and also explore how the century's writers speak to the categories of "literary" and "history" that inform our sense of the changes that took place over this period – from incunabula to print, from Catholic to reformist, from Middle Ages to Renaissance. Over the course of the semester, we will consistently interrogate the period's engagements with formal innovations and historical interventions.

We will read widely in early English literature, beginning with John Gower's *Confessio Amantis* at the end of the fourteenth century and concluding with John Skelton's poetry at the beginning of the sixteenth. Other authors will include: Thomas Hoccleve, John Lydgate, John Capgrave, and William Caxton. Over the summer I will e-mail PDFs of introductory readings to those registered for the class, but all participants would benefit from reading James Simpson's *Reform and Cultural Revolution* (Oxford, 2002) in preparation.

Course requirements include a book review, the construction of an undergraduate syllabus, an in-class presentation on one author and/or text, a conference proposal, and conference-length paper. The class will conclude with a mock conference in which participants present their papers.

**L625/L725 27681/27682 CHARNES (#2)
Shakespeare**

1:00p – 2:15p TR

TOPIC: SHAKESPEARE, POLITICS AND PERFORMATIVITY

This course will examine some more (and less) recent critical and theoretical approaches to performance and performativity, paying special attention to how such theories can help us to map political choreographies in Shakespeare's plays. We will trace the many different kinds of performativity in the *Henriad*, *Merchant of Venice*, and *Antony and Cleopatra*, examining how competing political platforms work (or fail to) in the plays. We will also pay close attention to how the discursive conditions of “staging” and “acting out” determine the political psychology of the plays. While our readings each week will serve as an introduction to psychoanalytic, feminist, materialist and political theories of performance, their utility will ultimately be tested through close readings of the assigned plays.

For colloquium or survey credit: Students will write weekly response notes, and two 10-12pp papers, one of which they will present to the class at the end of the semester.

For seminar credit: Students will write weekly response notes, and, in consultation with the instructor, choose an area of performance theory to research beyond the assigned readings, develop a critical bibliography, and write a 20-25pp essay due at the end of the semester.

Required Texts

Shakespeare: *Richard II*; *Henry IV*, Parts One and Two;
Henry V; *The Merchant of Venice*; *Antony and Cleopatra*
Elster, Jon. *Political Psychology*
Slavoj Zizek. *The Sublime Object of Ideology*
Butler, Judith. *Gender Trouble*

Additional readings to be assigned electronically:

Bertolt Brecht. "The Literarization of the Theatre"
----- "Three Cheers for Shaw"
Jacques Lacan. "The Mirror Stage" (excerpt).
Sigmund Freud. "The Interpretation of Dreams" (excerpt).
Peggy Phelan. sel. from *Unmarked: the Politics of Performance*
Erving Goffman. sel. from *The Presentation of the Self in Every Day Life*.
J.L. Austin. sel. from *How to Do Things with Words*
Herbert Blau. sel. from *The Audience*
Jean-Francois Lyotard and Jean-Loup Thebaud, from *Just Gaming*
Judith Butler, sel. from *Bodies That Matter*

L631 27684 P ANDERSON (#3)
English Literature 1660-1790

4:00p – 5:15p TR

TOPIC: GENDER AND WRITING IN EARLY MODERN ENGLAND

This course focuses primarily on early modern women's writings, some well-known and some very recently brought into print. These texts force a reconsideration of the central intellectual concerns of the early modern period: sovereignty and servitude; liberty and republicanism; the role of humanist learning; print technology and the public sphere; and colonialism's challenges to perception, among others. They also, in their formal and thematic innovations, change the stories we tell about the growth and demise of the characteristic genres of the Renaissance and eighteenth century: the development of romance narratives into novels, for instance, or the relation between metaphor and political treatises.

In addition to considerations of period and genre, this course takes up a methodological question: do the texts we read and write about change our strategies of critical argumentation? That is, do we need new kinds of justifications and new kinds of proof to generate relevant critical arguments from these materials (archival, non-canonical, sometimes non-literary)? What might those arguments look like, and how do they change our ways of reading other texts? As a way to answer this question, we will look both at the current state of scholarship in the field and at theoretical texts that have framed the terms of the debate. Much of the scholarship on these writers takes historical, feminist and/or queer studies approaches, but you will be encouraged to bring your own theoretical and methodological interests to bear upon these questions.

READINGS: We will read a wide range of works by Margaret Cavendish, Lucy Hutchinson, Hester Pulter, Katherine Philips, Aphra Behn, Lady Mary Wortley Montagu, Anne Finch, Anne Bradstreet, Mary Astell, and Charlotte Lennox, among others. We will also read a number of works that frame the debate about gender in the early modern period: humanist treatises by Erasmus and Juan Luis Vives; religious texts such as John Calvin's commentaries on St. Paul; and didactic marriage manuals like William Gouge's. In addition, we will read selections from canonical texts that productively engage the questions of the course: John Milton's *Paradise Lost*; John Wilmot, Earl of Rochester's lyrics; and John Locke's treatises, for example. This course does not assume prior knowledge of the texts or period, but it would be useful to read *Paradise Lost* in advance if you have never done so.

REQUIREMENTS: Since this is a 600-level course, it will focus on wide reading and, correspondingly, on exploratory rather than definitive writing assignments. The course will take place in the Lilly Library, which will afford us the opportunity to work closely with archival materials, in manuscript, print, and digital formats. Course requirements include one short paper that uses archival materials and reflects upon methodology; an oral presentation on a critical topic; a final conference-length paper; and attendance and active participation.

L653 16375 GUTJAHR (#4)
American Literature 1800-1900

9:30p– 10:45p TR

Taking a page out of American Idol's book, this course will look at well-known (and some little-known) nineteenth-century "hits" and attempt to make them our own. The reading, by necessity, will be heavy. We will do extensive primary source work in a number of genres including drama, poetry, fiction, and non-fiction writing. At the same time, we will study these primary sources in conjunction with literary critical material to familiarize ourselves with the current and past debates rooted in many of these primary works. The name of the game will be familiarization with some of the grand literary themes and movements of the nineteenth century. Aside from helping to lead class discussions, students will be expected to complete a few shorter writing assignments, as well as a longer bibliographic/critical paper due at the end of the semester.

Authors which might be studied include: Charles Brockden Brown, Washington Irving, James Fenimore Cooper, Frederick Douglass, Edgar Allan Poe, Herman Melville, Catharine Sedgwick, Harriet Beecher Stowe, Robert Bird, Henry Longfellow, Henry Thoreau, Walt Whitman, Elizabeth Stoddard, Elizabeth Stuart Phelps, Louisa May Alcott, Mark Twain and William Dean Howells. If they come in time, suggestions are welcome.

Students who wish to get ahead (and give themselves a bit of breathing space during the semester) may wish to read Moby-Dick and Uncle Tom's Cabin over the summer.

L663 13483 GUBAR (#6)
Introduction to Feminist Critical Studies

2:30p – 4:00p TR

This survey opens with classic texts in the history of feminism: Virginia Woolf's A Room of One's Own and her Three Guineas. The rest of the syllabus draws upon the Norton reader of Feminist Literary Theory and Criticism and the second volume of The Norton Anthology of Literature by Women (NALW, 3rd edition). We will be using the latter so as to integrate literature into conversations that will map the complex evolution of feminist theory from its philosophical absorption with the Otherness of womanhood to its deployment of anthropology and psychoanalysis so as to uncover the kinship systems that construct femininity; from its investment in critical race studies and identity politics to its linguistic turn in post-structuralism, which undermined identity politics and simultaneously generated the enterprises of sexuality studies and queer theory. Recent scholarship on gender in post-colonial studies will lead us to contemporary work on gender in trauma studies.

We will be reading not only to understand a given argument but also to comprehend how scholarly and academic arguments are made. Critical writing will recurrently take up our attention. What sorts of styles are available to us and with what strings attached? How can we responsibly enter into a critical conversation while making a claim of our own? Requirements include two one-page response papers as well as two longer required essays, each approximately 10-12 pages long. Before Thanksgiving break, we will devote several sessions in workshop to help improve critical writing.

L680/G625 28700/27202 COMENTALE/RASCH (#5)
Special Topics in Literary Study and Theory

2:30p – 3:45p MW

TOPIC: A COLDER MODERNISM: CONNECTIONS IN BRITISH AND GERMAN MODERNISM

This course will track the evolution of a provocative, if often overlooked counter-modernist tendency within early twentieth-century thought and culture. Rather than look to traditional milieus of Paris or New York, we will study

Anglo-German crossovers and collaborations and thus outline the origins of an equally committed, yet more thoroughly critical modernist practice and its continued value for contemporary critical theory. We will consider the ways in which dissident British and German moderns pursued radical theories of aesthetic and political form to confront not only the material changes and attendant social structures brought on by modernization, but also the aesthetic values and practices of their more celebrated contemporaries. In addition to art and literary movement such as Decadence, Primitivism, Imagism, Vorticism, Expressionism, Surrealism, and Bauhaus, we will consider a range of issues pertinent to modernist studies today: nationhood, gender, translation, historicism, humanism and anti-humanism, cultural relativism, cultural transmission, technology, mass culture, etc.

Authors will include Friedrich Nietzsche, Ludwig Wittgenstein, T.E. Hulme, H.D., Ezra Pound, Wyndham Lewis, D.H. Lawrence, Georg Trakl, Gottfried Benn, Robert Musil, Bertolt Brecht, Mina Loy, Carl Schmitt, Walter Benjamin, Siegfried Kracauer, Georges Sorel, Lou Andreas-Salomé, Christopher Isherwood.

Students will be required to complete either two conference-length papers (10-12 pages each) or one longer seminar paper (20-25 pages).

The course will be co-taught by Professors Ed Comentale (English) and William Rasch (Germanic Studies)

L680 15643 BOSE/CRUZ (#6)
Special Topics in Literary Study and Theory

11:15a – 12:30p TR

TOPIC: INTRODUCTION TO COMPARATIVE ETHNIC AND POST-COLONIAL STUDIES

This course is an introduction to key debates and theories of Comparative Ethnic Studies and Post-Colonial Studies. Both Comparative Ethnic and Post-Colonial Studies draw on theories that treat representation in relation to race, ideology, gender, class, culture, nation, citizenship, and diaspora. Comparative Ethnic Studies' focus on the very processes by which particular groups are racialized foregrounds both differences and relationships between intra-national groups. Rather than positing ethnicity as an object to be studied, current work in this field examines shifting shapes of the categories "race," "ethnicity," and "culture" along with particular productions of ethnic differences. Post-Colonial Studies has also been concerned with canon formation and the exclusion, from the study of literature, of cultures and people who have experienced, or are still enduring, some form of colonialism. Yet post-colonial and ethnic studies scholars have not limited themselves to the analysis of literary texts alone; rather, they have studied colonial and domestic laws, educational policies, administrative records, nationalist pamphlets and speeches, music, print and mass media, among other kinds of documents and cultural artifacts. This course brings these concerns into conversation with one another.

The course may be divided into the following units: "Race and Ethnicity," "Ethnic Dialogues," "Imperialism and Orientalism," "Feminism and Post-Colonialism," "Situated Studies," "Bodies and Globalization," "Queer Diasporas," and "Transnational and Hemispheric Turns."

Our reading may include:

Gloria Anzaldúa, *Borderlands/La Frontera*

Benedict Anderson, *Imagined Communities*

Homi Bhabha, *Nation and Narration*

Kandice Chuh, *Imagine Otherwise*

Paul Gilroy, *The Black Atlantic*

Inderpal Grewal, *Transnational America*

Gayatri Gopinath, *Impossible Desires: Queer Diasporas and South Asian Public Cultures*

Achille Mbembe, *On the Post-Colony*

Walter Benn Michaels, *Our America: Nativism, Modernism, and Pluralism*

Vijay Prashad, *The Karma of Brown Folk*
Johnella Butler, *Color-Line to Borderlands: The Matrix of American Ethnic Studies*
Frantz Fanon, *The Wretched of the Earth*
Matthew Jacobson, *Whiteness of a Different Color: European Immigrants and the Alchemy of Race*
Miriam Ching Yoon Louie, *Sweatshop Warriors: Immigrant Women Workers Take on the Global Factory*
Richard Rodriguez, *Brown: The Last Discovery of America*
Edward Said, *Orientalism*
Gayatri Spivak, *The Post-Colonial Critic*
Ann Laura Stoler, ed., *Haunted By Empire: Geographies of Intimacy in North American History*

The writing assignments may include a faculty interview, an annotated bibliography, and a conference-length paper.

L725/L625 27682/27681 CHARNES (#2)
Shakespeare

1:00p – 2:15p TR

TOPIC: SHAKESPEARE, POLITICS AND PERFORMATIVITY

This course will examine some more (and less) recent critical and theoretical approaches to performance and performativity, paying special attention to how such theories can help us to map political choreographies in Shakespeare's plays. We will trace the many different kinds of performativity in the *Henriad*, *Merchant of Venice*, and *Antony and Cleopatra*, examining how competing political platforms work (or fail to) in the plays. We will also pay close attention to how the discursive conditions of "staging" and "acting out" determine the political psychology of the plays. While our readings each week will serve as an introduction to psychoanalytic, feminist, materialist and political theories of performance, their utility will ultimately be tested through close readings of the assigned plays.

For colloquium or survey credit: Students will write weekly response notes, and two 10-12pp papers, one of which they will present to the class at the end of the semester.

For seminar credit: Students will write weekly response notes, and, in consultation with the instructor, choose an area of performance theory to research beyond the assigned readings, develop a critical bibliography, and write a 20-25pp essay due at the end of the semester.

Required Texts

Shakespeare: *Richard II*; *Henry IV*, Parts One and Two;
Henry V; *The Merchant of Venice*; *Antony and Cleopatra*
Elster, Jon. *Political Psychology*
Slavoj Zizek. *The Sublime Object of Ideology*
Butler, Judith. *Gender Trouble*

Additional readings to be assigned electronically:

Bertolt Brecht. "The Literarization of the Theatre"
----- "Three Cheers for Shaw"
Jacques Lacan. "The Mirror Stage" (excerpt).
Sigmund Freud. "The Interpretation of Dreams" (excerpt).
Peggy Phelan. sel. from *Unmarked: the Politics of Performance*
Erving Goffman. sel. from *The Presentation of the Self in Every Day Life*.
J.L. Austin. sel. from *How to Do Things with Words*
Herbert Blau. sel. from *The Audience*
Jean-Francois Lyotard and Jean-Loup Thebaud, from *Just Gaming*
Judith Butler, sel. from *Bodies That Matter*

L745/V711 27683/13444 GREINER (#4)
English Fiction 1800-1900

5:30p – 8:30p W

TOPIC: THE ETHICS OF REALISM

While grounding our discussions in the domestic and “high” realist novels of the 19th century, in this class we will be concerned with the question of realism’s relation to ethics (especially via the discourses of moral philosophy, aesthetics, the natural sciences, and literary theory). The primary goal will be to map out the major claims for and against realism as an ethical aesthetic practice, and in particular to think carefully about the relationship (if there is one) between ethics and aesthetic form. For that reason our readings will begin in the late 18th century (possible names include Shaftesbury, Adam Smith, Richardson, Mackenzie, Hume, Diderot) and press forward into domestic or historical realism (Austen, Scott), urban realism (Dickens), and philosophical or “high” realism (Eliot, Conrad). Please note that these are the sorts of novels on which we will concentrate (that is, largely of the nineteenth century, and likely British). The course will briefly consider, at semester’s end, the more recent, if waning, mania for “reality-based entertainment” and the fate of “the real” in contemporary discourses, especially queer theory (*Brokeback Mountain* will serve as our final text). Author list is tentative and subject to change; critical materials will draw from a variety of disciplines, including contemporary theory. Course requirements will include regular (preferably perfect) attendance, periodic writing assignments (short but substantial), a short presentation on a critical or theoretical text, participation in a writing workshop, and your choice of A) a lengthy seminar-style paper (due at the end of the semester) or B) a conference paper (which will require you to produce a longer paper mid-semester, then cut it down to conference length). Both paper options will require substantial research.

L779 15352 BROWN (#5)
Literature & Society

2:30p – 5:30p R

TOPIC: GLOBALIZING MODERNISM

In the last several years, a new critical rubric in modernist studies has emerged: transnational, global, or geo-modernisms. In this class, we’ll investigate the turn toward the global, question whether “modernism” is a Western paradigm and aesthetic movement, and think about the possibilities of a modernism more broadly conceived. We will be particularly attuned to the “aesthetic dimension” of the works in question as we consider the cross-currents between the works and their authors. Critical readings will likely include work by Homi Bhabha, Simon Gikandi, Deepika Bahri, Arjun Appadurai, Ania Loomba, and Susan Stanford Friedman, among others. Our literary readings will circulate around India, and may include novels by G.V. Desani (*All about H. Hatterr*), Raja Rao (*Kanthapura*), R.K. Narayan (*The Dark Room*, *The English Teacher*), E.M. Forster (*Passage to India*), and Virginia Woolf (*Mrs. Dalloway*), as well as T.S. Eliot’s *The Waste Land*.