

**DEPARTMENT OF ENGLISH GRADUATE COURSE DESCRIPTIONS
SPRING SEMESTER 2009**

500 LEVEL COURSES

W501	TEACHING OF COMPOSITION IN COLLEGE	L503	TEACHING OF LITERATURE IN COLLEGE
L502	CONTEXTS FOR STUDY OF WRITING	L599	INTERNSHIP IN ENGLISH

600 LEVEL COURSES

L621	ENGLISH LITERATURE 1500-1660
L641	ENGLISH LITERATURE 1790-1900
L645	ENGLISH FICTION 1800-1900
L649	BRITISH LITERATURE SINCE 1900
L680	SPECIAL TOPICS IN LITERARY STUDY AND THEORY
W602	CONTEMPORARY THEORIES IN RHETORIC & COMPOSITION
W612	WRITING FICTION 2
W614	WRITING POETRY 2
W615	WRITING CREATIVE NONFICTION
W664	TOPICS IN CURRENT LITERATURE

700 LEVEL COURSES

L705	PROBLEMS IN COMPOSITION, LITERACY, & CULTURE
L713	MIDDLE ENGLISH LITERATURE
L733	RESTORATION & AUGUSTAN LITERATURE
L749	TWENTIETH CENTURY BRITISH LITERATURE
L779	LITERATURE & SOCIETY
L780	SPECIAL STUDIES IN ENGLISH & AMERICAN LITERATURE

THESIS HOURS, RESEARCH HOURS, AND INDEPENDENT STUDIES

G901 (6968)	ADVANCED RESEARCH
L695 (7019)	INDIVIDUAL READINGS IN ENGLISH
L699 (7020)	M.A. THESIS
L790 (7021)	INDEPENDENT STUDY
L799 (7022)	PH.D. THESIS
W697 (7190)	INDEPENDENT STUDY IN WRITING
W699 (7191)	M.F.A. THESIS
W795 (13630)	DISSERTATION PROSPECTUS WORKSHOP

PRE-ENROLLMENT FOR SPRING REGISTRATION

We will have pre-enrollment for Spring Semester 2009 seminars **October 21 and October 22, 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 the Director of Graduate Studies.

Students may pre-enroll for only one seminar during the first three time slots. No student may reserve places for another student. **RESERVATIONS MUST BE MADE IN PERSON, NOT BY PHONE.** Seminars are capped and instructors have been asked not to over-enroll until we are certain that all graduate courses will make.

Tuesday, October 21 8:30-11:30A	Ph.D. candidates who have two or fewer seminars remaining in order to complete the requirement.
Tuesday, October 21 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.
Wednesday, October 22 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 the degree this current semester, but not yet admitted to the Ph.D. program.
Wednesday, October 22 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 IS 8:30-11:30A AND 1:30-4:30P EACH DAY. NO PRE-ENROLLMENTS WILL BE PROCESSED DURING THE LUNCH HOURS (11:30A -12:30P)

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
SPRING SEMESTER 2009


L503 7017 ELMER
Teaching of Literature in College

AUTHORIZATION OF DIRECTOR OF GRADUATE STUDIES REQUIRED.

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 15648 ELMER
Internship in English

AUTHORIZATION OF DIRECTOR OF GRADUATE STUDIES REQUIRED.

Primarily for Special Field M.A. candidates. Students will define a project and secure both a faculty and external sponsor. Likely external sponsors will include the IU Foundation, the IU Press, advertising agencies, charities, legal or political offices, health agencies, and writing centers. Number of credit hours depends on length of commitment.

W501 7188 ELMER
Teaching of Composition in College

AUTHORIZATION OF DIRECTOR OF GRADUATE STUDIES REQUIRED.

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 Mr. Elmer so that proper records may be kept. **The course is not open to students in other departments.**

L621 26265 LINTON (#2)
English Literature 1500-1660

1:00p – 2:15p TR

TOPIC: QUESTIONS OF RACE IN EARLY MODERN ENGLISH LITERATURE AND CULTURE

The diverse theories, representations, and perceptions of race in early modern England developed both from classical and medieval traditions and from ongoing overseas commerce, diplomacy, military campaigns, colonial enterprises, and so on. For this reason, the term “race” is a highly complicated and slippery one for the period. As Ania Loomba writes in *Race in Early Modern England*, “as is the case in the modern world, when we examine early

modern notions of racial difference we must consider not only those divisions of humanity that were putatively based on distinctive combinations of physical traits and transmitted through a line of descent, but also the eclectic range of cultural differences that are used to explain, manage, or reorganize relations of power” (2). In the past two decades such contextualized research has generated a rich critical conversation from different perspectives, feminist, historicist, postcolonial, and queer. In this course, we will bring together early influence and current criticism in examining early modern constructions of whiteness and blackness, of the Jew, the Turk, and the Moor, of English and Irish, and of old and new worlds in literary and non-literary texts. The goal of this inquiry is for participants to articulate their own critical insights into texts, and to rethink critical paradigms as they enter the scholarly conversation.

Depending on class size, participants will be responsible for 1 or 2 15-minute in-class presentations. Written work will include a combination of assignments, 15 pages total.

Primary texts may be selected from the following: Marlowe’s *Tamburlaine*; selections from Spenser’s *Amoretti*, *The Faerie Queene*, and *A View of the Present State of Ireland*; Shakespeare’s sonnets, *Antony and Cleopatra*, *The Merchant of Venice*, *Othello* and *Titus Andronicus*; Thomas Nashe’s *Unfortunate Traveller*; Ben Jonson’s *The Masque of Blackness*; George Chapman’s *Memorable Masque*; Amelia Lanyer’s *Salve Deus Rex Judaeorum*; Milton’s *Paradise Lost* (selections) and *Samson Agonistes*; and Aphra Behn’s *Oroonoko*.

In addition to key theoretical texts and selections from *Race in Early Modern England: A Documentary Companion*, edited by Ania Loomba and Jonathan Burton; secondary readings may include writings by Loomba, Burton, Emily Bartels, Barbara Bowen, Jonathan Goldberg, Imtiza Habib, Kim Hall, Margo Hendricks, Arthur Little, Joyce Green MacDonald, Nabil Matar, Patricia Parker, James Shapiro, Jyotsna Singh, Valerie Traub, Daniel Vitkus, and others.

L641 26266 WILLIAMS (#4)
English Literature 1790-1900

9:30a – 10:45a TR

Given that L641 is a readings course in 19th-century British literature other than fiction, my ambitions are largely limited to surveying works of some of the major poets of the period, along with a bit of non-fiction prose. That is to say, I don’t use a heavily thematic organization for the course, but rather think its ends are well met if we read and discuss a variety of texts (to include William Blake, Anna Barbauld, William Wordsworth, Samuel Taylor Coleridge, Charlotte Smith, Percy Shelley, John Keats, Felicia Hemans, LEL, Tennyson, Robert Browning, Elizabeth Barrett Browning, Christina Rossetti, and so on). Clearly, there’s a wealth of material to be discussed in such a course, and, given the limitations of time, my bias is more towards the beginning than the end of the century.

To the extent that I have any larger thematic in mind about this period, it concerns the increasing role that poetry plays at this time in describing sensation and sensory experience, a theme we’ll have ample time to reflect upon throughout the semester. Wordsworth’s foundation of poetry in feeling, Keats’s call for “a life of sensation rather than thought,” are just two instances of a widespread notion that poetry’s job is to formulate and bring into discourse this dimension of life formally regarded as beneath significance. This interest in sensation drives my choice of two prose works for us to read: Thomas de Quincey’s Confessions of an English Opium-Eater and John Stuart Mill’s Autobiography.

I’ll order Duncan Wu’s Romanticism anthology and the Broadview anthology for Victorian material, along with the prose works. Assignments will include 2 papers of approximately 10 pages and a group assignment asking you to reflect on strategies for teaching this material.

L645/V611 26268/26883 KREILKAMP (#4)
English Fiction 1800-1900/Victorian Britain: Culture & Society, 1820-1900

1:00p– 2:15p TR

TOPIC: INTRODUCTION TO VICTORIAN STUDIES

This course will offer a practical survey and overview of the field of Victorian Studies with the aim of helping students situate their own work and ideas in relation to ongoing (both long-standing and more recent) critical debates and conversations. This is an exciting and unsettled time in the field as some of the dominant methodologies of the past couple decades or so, notably a Foucault-inspired (new) historicism, seem to be giving way to new approaches. We'll begin the semester by asking such questions as: given all its ideological baggage, is "Victorian" still a helpful rubric? Why define an area of scholarly inquiry according to the reign of an imperial Queen? Are 1837 and 1901 really sensible points of demarcation? And what about "studies": is this a salutary (and once, ahead of its time) interdisciplinarity, or a permanent state of fuzzy all-inclusiveness? How can we distinguish between one or the other?—what kind of Victorian Studies do or should we want?

Our readings will include a range of classic and recent scholarship on Victorian British literature, history, and culture, much of it organized in "threads" of developing debates, conversations and critical narratives among scholars of literature, history, and other disciplines. So, for example, a thread on Sexualities that begins with Steven Marcus's *The Other Victorians: A Study of Sexuality and Pornography in Mid-Nineteenth-Century England* (1966) will wind through readings by Judith Walkowitz and Eve Sedgwick to conclude with excerpts from two recent books, Seth Koven's *Slumming: Social and Sexual Politics in Victorian London* and Sharon Marcus' *Between Women: Friendship, Desire, and Marriage in Victorian England*. Other possible threads include Culture and Ethnography; Reading; Commodities and Things; Empire; and Darwin studies. These critical narratives or clusters, featuring such scholars and critics as Raymond Williams, Christopher Herbert, Deborah Cohen, Mary Poovey, and Catherine Hall, will be organized in different ways, some showing a historical development from the 1950s or 60s to the present day, some more based in recent work, but all will aim to prod us to consider a range of questions about the development and stakes of scholarship, including the most important question for us and especially you: what remains to be done? How might one most effectively or compellingly enter this (or that) area of research or scholarly discussion now? We will consider professional and institutional dynamics, with a special focus on conference papers and scholarly journal publishing, with *Victorian Studies* on the third floor on Ballantine offering one convenient case study for us. The course will also incorporate presentations by some visitors to IU this spring, including John Plotz (Brandeis), Hina Nazar (Illinois), and speakers to be determined from the English/History 19th-century studies search.

Assignments will include an annotated bibliography leading, first, to a conference paper proposal and then a final 20-minute (10 page) conference paper to be delivered in a V611 conference that will be held in the final class sessions, as well as some smaller writing and oral presentation assignments. You will be encouraged to bring your own interests and archives to the written work you do, which need not relate directly to readings on the syllabus.

For any questions, email me at ikreilka@indiana.edu.

L649 26269 SAMANTRAI (#5) **British Literature Since 1900**

5:45p– 8:30p R

TOPIC: THE CROSSROADS OF POSTMODERNITY AND POSTCOLONIALITY

The coincidence of postmodernity and postcoloniality in Britain in the latter half of the twentieth century created a powerful impetus for experimentation in arts and letters. In literature that impetus led to the search for narrative forms that explore fissures in the hitherto smooth surface of reality. Specifically, disenchantment with dominant or official narratives created a pluralization effect as writers sought to contest historical erasures or to incorporate marginalized perspectives. In this class we will attend to their evaluations of received historical knowledge and literary models, and will ourselves evaluate their attempts to grapple with questions of exclusions, erasures and alterity.

The literature of this conjuncture is peculiarly cerebral: often incorporating non-literary material (historical documents, philosophical writings and the like) and blurring genre boundaries, it quarrels with the disciplinary production of knowledge. This querulous and suspicious body of work is also unusually entertaining, as humor and

irony are primary weapons in its arsenal against the pomposity of certainty. Students should be prepared to enjoy their reading and perhaps even to (re)discover the pleasure of the text, even as they consider the weighty questions that make late twentieth-century literature a particularly compelling site of social engagement.

Primary texts will be drawn from the following list*:

Sam Selvon, Lonely Londoners
John Fowles, The French Lieutenant's Woman
Tom Stoppard, Rosencrantz and Guildenstern are Dead and Arcadia
Angela Carter, Nights at the Circus
John Berger, A Fortunate Man
Kazuo Ishiguro, The Remains of the Day
J.M. Coetzee, Foe
Carolyn Steedman, Landscape for a Good Woman
Salman Rushdie, Satanic Verses
Julian Barnes, Flaubert's Parrot
Caryl Phillips, Crossing the River
Bernadine Evaristo, The Emperor's Babe
David Mitchell, Black Swan Green
Amitav Ghosh, In An Antique Land

Our theoretical lens will be provided in part by:

Jean Franois Lyotard, The Postmodern Condition
Linda Hutcheon, A Poetics of Postmodernism
Gallagher and Greenblatt, Practicing New Historicism
Gayatri Spivak, from Ethics, Subalternity and the Critique of Postcolonial Reason
Ranajit Guha, "The Prose of Counter Insurgency"
Paul Gilroy, either The Black Atlantic or selected essays
And more to come...

In addition, readings on individual texts will be provided by class participants. The writing assignments for the class—a review essay and a conference presentation approximately 10 pages each—are designed to provide rehearsals for the writing expectations of the profession. Students may also expect to contribute one in-class research presentation (the basis for the review essay) and a close reading.

L680 13221 ADAMS (#6)

Special Topics in Literary Study & Theory

11:15a– 12:30p TR

TOPIC: READING DICTIONARIES

This course considers the literary and cultural position of a common but largely misunderstood and overlooked type of text: dictionaries. For instance, note that I did not write "the Dictionary," even though that's where people say they look up words, because there is no "the Dictionary." That misunderstanding or misrepresentation is nonetheless culturally significant, as we'll discover during the term. Centrally, though, the course will consider actual dictionaries: what they are, how they're made, what they're for (scientifically, educationally, culturally), how to read them (because at least some dictionaries are literature), and how to use them to read, not just other texts but culture, too.

Our reading will include Sidney I. Landau's *Dictionaries: The Art and Craft of Lexicography* (2/e, Cambridge UP, 2001); K. M. Elizabeth Murray's *Caught in the Web of Words: James Murray and the Oxford English Dictionary* (Yale UP, 1977; Oxford UP paperback, 1979); Lynda Mugglestone's *Lost for Words: The Hidden History of the Oxford English Dictionary* (Yale UP, 2003); Charlotte Brewer's *Treasure-House of the Language: The Living OED* (Yale UP, 2007); Herbert C. Morton's *The Story of Webster's Third: Philip Gove's Controversial Dictionary and Its Critics* (Cambridge UP, 1994); Ammon Shea's *Reading the OED: One Man, One Year, 21,730 Pages* (Penguin,

2008); and several articles. In addition (of course), we'll examine lots of dictionaries of English, from Cawdrey's *A Table Alphabeticall* (1604) to Web-based dictionaries and everything in between. The core reading focuses on two major dictionaries, mainly because these are the two about which most has been written; but studying these two will illustrate various means of reading dictionaries, means that can be adopted and developed to understand other dictionaries, as well as the intellectual and cultural enterprise of lexicography generally.

Members of the course will make a presentation early in the term on an aspect of the dictionary (defining, labeling, illustration, etymology, etc.) with regard to a set of half a dozen assigned dictionaries; from the middle to end of the term, they will write papers of extended conference length (10-15 pages). The subject and method and even style of the paper are open. The course is not designed with one group of graduate students in mind: linguists, philologists, literary historians and critics, pedagogues, theorists, and creative writers will find the course material informative and interesting and can make use of it in terms of their own ongoing intellectual or aesthetic projects.

One last note: the Dictionary Society of North America will meet at IU in late May 2009. IU graduate students are welcome to attend sessions of this conference without becoming members of DSNA or paying to register; I am currently trying to secure funding that offers graduate students access to the program. The program consists of two components, plenary sessions of 20-minute papers and seminars. The deadline for abstracts for the regular sessions is December 1, 2008; the deadline for announcing interest in seminars is November 1. Papers for the seminars are longer and circulated among seminar members in advance of the conference. Any graduate student in English interested in presenting a paper or participating in a seminar at this conference should see Michael Adams as soon as possible, with some basic idea of a topic in hand (he will help you to develop it). We would like to form a seminar on the role of dictionaries in college and university teaching and learning, and students interested in this subject (perhaps especially those in composition and rhetoric) should see Michael Adams even sooner. Successful submissions can then be developed over the course of the Spring Term, in our course.

L680/C601 7018/6252 VOGEL (#6)
Special Topics in Literary Study & Theory
(Introduction to Cultural Studies)

4:00p – 5:15p TR

TOPIC: CRITIQUES OF EVERYDAY LIFE

This introduction to the interdisciplinary field and methods of cultural studies will be focused by an investigation into the quotidian and unrefined domain of everyday life. Cultural critic Raymond Williams notes three different senses of the word “culture” in contemporary use: (1) a general process of intellectual, spiritual, and aesthetic development; (2) a particular way of life, whether of a people, a period, a group, or humanity in general; and (3) the works and practices on intellectual and especially artistic activity. In this course we will explore the ways in which these three senses of “culture” are braided together, following first one, then another of these threads as we pursue the relationship between material cultural production and symbolic systems of meaning. Specifically, we will move between a specialized notion of late-capitalist popular culture, on the one hand, and an anthropological notion of a whole way of life, on the other. Indeed, one of the questions that this course will pursue is whether or not these two domains have more in common than is usually assumed, or even if the distinction can be maintained at all in a world shaped by transnational and global capital.

Our exploration into these questions will be focused by the notion of the everyday. Examining the terms and principles by which “culture” has been constituted as a realm of academic study and critique, we will ask what humanistic and social scientific academic study can—and cannot—tell us about the material and psychic domain of the everyday. The everyday is that largely taken-for-granted world where culture is *lived*, a sphere where agency and subjectivity exist in dialectical tension, where transnational flows of capital, commodities, and signs shape the ways in which people come to know and express themselves and their worlds. As the realm where culture is consumed, the everyday is where official knowledge confronts practical and unofficial knowledge, putting various theories to the test. By focusing our inquiry at the interface of “culture” and the “everyday” we will investigate the myriad ways

that the everyday is constituted, managed, and administered, and subsequently how it is reimagined, remapped, and reinhabited. We will likely read work by Richard Hoggart, Raymond Williams, Michael Denning, Stuart Hall, Theodor Adorno, Walter Benjamin, Antonio Gramsci, Karl Marx, Lauren Berlant, Laura Kipnis, Veena Das, Michel de Certeau, Louis Althusser, Roland Barthes, Anna Tsing, Kathleen Stewart, Robin Kelley, James Scott, Lisa Lowe, and Paul Gilroy.

Reading in this course will be heavy (usually a book a week, sometimes more) and often dense; however, no prior knowledge of critical theory or cultural studies is required or expected. Writing assignments will be somewhat lighter, combining informal responses papers with a longer final paper. Class will be a combination of discussion, lecture, and student presentations. This course is joint-listed between English and Cultural Studies and meets the core requirement for the Ph.D. minor in Cultural Studies. It is open to all interested students.

W602/L705 15650/28370 SCHILB (#6)
Contemporary Theories in Rhetoric & Composition

2:30p – 3:45p TR

TOPIC: THE RHETORICS OF SCHOLARSHIP IN ENGLISH STUDIES

This course is for not only for those specializing in rhetoric and composition, but also for anyone who wants to learn more about current features of scholarly writing in English Studies. My hope is that the course will better equip you to analyze, teach, and contribute to the published work of your particular field. For guiding principles, we will turn to two major theoretical texts: Chaim Perelman and Lucie Olbrechts-Tyteca's 1959 classic *The New Rhetoric* and Norman Fairclough's *Analyzing Discourse*, a recent book by a key figure in the area of inquiry known as critical linguistics. We will also read several articles and essays that describe rhetorics of literary criticism. In addition, each class member will investigate and orally report on the kinds of writing favored by a specific journal in which he or she might publish. The material we examine will include as well submissions to *College English*, one of the journals that our department hosts. Your own writing for the course will consist of several short analytical exercises and a major project, whose topic and form you will choose in consultation with me.

W612 7189 ARDIZZONE
Writing Fiction 2

2:30p – 5:30 p R

AUTHORIZATION OF INSTRUCTOR REQUIRED.

Writing fiction involves a process which is best learned by encouraging students to follow a series of steps: write and revise to the best of their abilities, submit the work for discussion and review by a critical yet supportive group of their peers, listen to the group and the course instructor constructively discuss the work during workshop session, review the returned line-edited manuscripts and critiques, meet with the instructor in private conference, and then return to the act of writing and revising. 60-65 pages of work, which may include significant revisions of previously written work, will be required of each student over the semester; students will also be required to read and to respond to the other fiction submitted to the workshop. Students may submit short stories, novellas, or excerpts from novels for workshop discussion. Copies of each manuscript will be returned to the writer, fully critiqued by the other students as well as the instructor. Students will also read, discuss, and write brief analyses of the short stories in the two required course texts.

Recommended reading prior to the beginning of the semester: [The Art of Fiction](#), by John Gardner; and [Writing in General and the Short Story in Particular](#), by Rust Hills.

Required texts: TBA

All fiction writers currently enrolled in the MFA in Creative Writing Program are automatically admitted to the workshop. Once these students have been placed, any remaining openings may be given to applicants from outside the program. Interested students should email the instructor at ardizzon@indiana.edu.

W614 13706 BOWMAN**Writing Poetry 2**

5:45p – 8:45p R

AUTHORIZATION OF INSTRUCTOR REQUIRED.

W614 is a graduate course in the writing of poetry, its enrollment limited to students admitted to the MFA program in poetry. Students will write one poem each week, will submit revisions of poems, participate in the workshop, give presentations on books from the reading list, and write a larger paper based on poetics and contemporary poetry. I will also give writing assignments and exercises based on our discussions, readings and the particulars of your work.

W615 14395 SANDERS**Writing Creative Nonfiction**

5:45p – 8:45p T

AUTHORIZATION OF INSTRUCTOR REQUIRED.

This is a workshop in writing personal essays, personal forms of documentary or reportage, and memoir. The writing might deal with travels, nature, or science, with falling in or out of love, with growing up or growing old, with any subject under the sun or beyond the sun; but, whatever the subject, you must be willing to draw primarily on your own experience, reflection, and observation—as well as research, when appropriate—and to make your discoveries accessible to strangers. Therefore the workshop will not address such worthy but impersonal modes as scholarship and conventional journalism, nor such private modes as the diary, nor the freely invented modes of fiction.

We will spend the first third of the semester reading and talking about published works of nonfiction, and writing brief exercises in light of that reading. We will spend the rest of the semester discussing manuscripts produced by members of the workshop. You will be expected to write, in addition to the exercises, roughly 35-40 pages of finished work. You will be expected to read with care the manuscripts handed in by others, and to write for each manuscript a one-page critique, a copy of which will be turned in to me. The schedule allows for each person to submit new work for discussion twice and revised work for discussion once. You will also be expected to give a brief oral report on a book-length work of nonfiction of your own choosing.

To suggest my taste, I list a few of the writers whose nonfiction I have found engaging: Ed Abbey, James Baldwin, Wendell Berry, Bernard Cooper, Joan Didion, Annie Dillard, Gretel Ehrlich, Loren Eiseley, Nadine Gordimer, Patricia Hampl, Jim Harrison, Edward Hoagland, Barbara Kingsolver, Maxine Hong Kingston, D. H. Lawrence, Primo Levi, Barry Lopez, Peter Matthiessen, Bill McKibben, John McPhee, N. Scott Momaday, Kathleen Dean Moore, V. S. Naipaul, Kathleen Norris, George Orwell, Chet Raymo, Richard Rodriguez, Leslie Marmon Silko, Wallace Stegner, Henry David Thoreau, Terry Tempest Williams, and Virginia Woolf.

The course is open to students in the English Ph.D. as well as the MFA program, and to qualified writers from outside the English Department. I do not expect members of the workshop to have any considerable experience of writing personal nonfiction, but I do expect you to be able to write good prose.

By permission of the instructor: Send me a message by email (sanders1@indiana.edu) briefly describing your reasons for wishing to take the course, and anything about your background that seems pertinent. If you are in the English MFA or Ph.D. programs, you do not need to send a writing sample. If you are outside the English Department, please attach a writing sample. Please also include your telephone number and email address. I will respond as soon as possible, to let you know whether you have been admitted to the workshop.

W664 14396 GAY
Topics in Current Literature

9:30a – 12:30p T

TOPIC: AFRICAN-AMERICAN POETRY AFTER THE BLACK ARTS MOVEMENT

AUTHORIZATION OF INSTRUCTOR REQUIRED.

In this course we will be considering some of the African-American poetry that has emerged and is emerging in the wake of the Black Arts Movement. We will do some work tracing the aesthetic lineage of contemporary Black poets, and contemplate what, precisely, Black poetry or African-American poetry means in our contemporary context. Among the poets we will be reading are Jay Wright, Rita Dove, Elizabeth Alexander, Carl Phillips, Terrance Hayes and Claudia Rankine. There will be a final 15-20 pg paper.

L705/W602 28370/15650 SCHILB (#6)
Problems in Composition, Literacy, & Culture

2:30p – 3:45p TR

TOPIC: THE RHETORICS OF SCHOLARSHIP IN ENGLISH STUDIES

This course is for not only for those specializing in rhetoric and composition, but also for anyone who wants to learn more about current features of scholarly writing in English Studies. My hope is that the course will better equip you to analyze, teach, and contribute to the published work of your particular field. For guiding principles, we will turn to two major theoretical texts: Chaim Perelman and Lucie Olbrechts-Tyteca's 1959 classic *The New Rhetoric* and Norman Fairclough's *Analysing Discourse*, a recent book by a key figure in the area of inquiry known as critical linguistics. We will also read several articles and essays that describe rhetorics of literary criticism. In addition, each class member will investigate and orally report on the kinds of writing favored by a specific journal in which he or she might publish. The material we examine will include as well submissions to *College English*, one of the journals that our department hosts. Your own writing for the course will consist of several short analytical exercises and a major project, whose topic and form you will choose in consultation with me.

L713 26270 INGHAM (#1)
Middle English Literature

9:05a – 12:05p W

The Middle Ages has long been characterized by a fascination with conservation rather than with innovation, said to be preoccupied by revivals of very old figures and forms rather than with an embrace of novelty or anything like an active *avant garde*. On the one hand, it is certainly true that medieval authors, along with their early modern counterparts, worried over the attractions of 'newfangledness.' Yet much evidence remains of the importance of innovation during the period. What are we to make, for example, of the fact that the first documented description of a mechanical rat trap occurs in Chretien de Troyes 12th century romance *Yvain*? How should we read the futurist strains of Middle English Arthurian Romance or of the Prophecies of Merlin; or Roger Bacon's speculation on the topic of flying machines; or a thirteenth-century fascination with Islamic and Asian technologies like gunpowder, fireworks, automata, or water clocks? Furthermore, as Bruce Holsinger has shown, the innovations of the theoretical

avant garde of the latter half of the 20th century (theorists including Lacan, Derrida, Bourdieu, all indebted to the ground-breaking work of professional medievalist Georges Bataille) harbor a resolutely medieval “archeology.” Given all this, why does the category of the “medieval new” still seem such an oxymoron?

This course will examine the paradoxical status of newness in late-medieval literature and culture, and in the historiography about the Middle Ages. We will begin by examining the prominence of the category of the new in critical theory, moving to consider the ways in which medieval culture (from the 12th to the 14th centuries) flirted with creative innovation and with novelty. Our readings will likely include Roger Bacon’s *Secrets of Art and Nature*; Geoffrey Chaucer’s “The Squire’s Tale,” “The Canon Yeoman’s Tale” and the *House of Fame*, Lyric poetry of the Troubadour and Troibaritz, Dante’s *La Vita Nuova*, excerpts from the *Lais* of Marie de France, Mandeville’s *Travels*, stories of Virgil the Necromancer, and the letters of Christopher Columbus. Our theoretical considerations will range from Max Weber’s account of modern disenchantment, to the return to St. Paul as figure for the “new man” in the theories of Alain Badiou and Slavoj Žižek, to Jacques Lacan’s re-reading of scholastic theologies of “creation ex nihilo,” Malcolm Gladwell’s pop sociology of the “Tipping Point,” and finally Bruno Latour’s fantastical work of “scientifiction,” *Aramis, or the Love of Technology*.

Course work will include a few short “exercises” and one long seminar paper on a topic of your choice to be determined in consultation with me. Students interested in innovation and change in any period are very welcome; those interested in adjacent historical periods (Early Modern, including 18th century; Anglo-Saxon; or early Middle English periods) particularly so. No prior knowledge of medieval theology, literature, or history is required, although some facility with (or willingness to learn) Middle English will be helpful. All non-English texts will be available in translation. [Students are welcome to contact me regarding any particular issues or texts they would like to see represented in the course.]

L733 26271 NASH (#3)
Restoration & Augustan Literature

5:45p – 8:45p W

TOPIC: RESTORATION & EARLY 18C BRIT LIT: EARLY MODERN GEORGIC AND AGRICULTURAL STUDIES

Animating recent work in Literature and Science is an increasing attention to matters sometimes loosely categorized as AgriCultural Studies. This course will focus on the early modern period (not, in this articulation, the Renaissance but rather that period from the Interregnum to about the American Revolution) as a way to focus our engagement with the critical problems that such a critical approach brings to the foreground.

Recently, in The Washington Post, I got to read about the environmental threat posed to drinking water by deer scat. This is the sort of topsy-turvy eco-threat that we have grown increasingly familiar with over the past quarter century: wild animals and plants are threatening our ecosystem! One hardly knows whether to laugh, be outraged or both. As this course will have a lot to do with satire, we will grow accustomed to combining those two responses; and as we will do so, we will be reminded to take them seriously. For the interdependence of deer and human populations are well-established realities that put pressure on our easy distinctions between a Culture in which we live and a Nature in which they live.

One feature of our critical position with respect to the Early Modern period will be committing to a “non-modern” perspective that seeks to engage with, while simultaneously resisting those modern constructions that sought to purify Nature and Culture, by disavowing NatureCulture hybridities. Following the path of such theorist of science studies as Karen Barad, Bruno Latour, and Donna Haraway, we will return to the terrain of Early Modern literature with an eye toward re-engaging critically with the material demands of an intensely agrarian culture during a period frequently identified as experiencing an “agricultural revolution.” Central to our reconsideration of how to theorize these questions will be Karen Barad’s Agential Realism in conjunction with a return to the ideas of Jakob Von Uexküll, recently revitalized by the writings of Giorgio Agamben.

Doing so should remind us that Cultural Studies is not restricted either to late-twentieth century capitalism, or to urban environments. It should prompt us to engage with historical arguments that, in spite of the inroads made in recent decades as English departments move beyond literary history, have for the most part remained too “off-road” to encounter much vehicular traffic. It will bring us to consider seriously a set of questions that anticipate “ecocriticism” before “ecology” was a word. And, I certainly hope, it will bring us to see with fresh eyes familiar literary forms like Georgic, locodescriptive poetry and fable. While our emphasis will be on poetry, we will read in a variety of genres. Among those we are likely to read are Dryden, Addison, Defoe, Pope, Swift, Gay, and Somerville.

L749 26273 GUBAR (#5)**Twentieth Century British Literature**

1:25p – 4:25p M

In a May 2008 PMLA essay on “The New Modernist Studies,” Douglas Mao and Rebecca L. Walkowitz emphasize spatial and vertical expansions of the field: spatial expansions, which involve the so-called transnational turn, produce conversations about a variety of geo-political cultural interactions; vertical expansions direct attention to popular mass media as well as to the mechanisms of cultural production, dissemination, and reception. For many contemporary scholars, then, the evolution of modernist studies has meant dealing, on the one hand, with artists and thinkers from new multilingual contexts (in the Caribbean, eastern Europe, China, South America) or, on the other, with undervalued media and genre (journalism, propaganda, radio programs, popular music, photography). Some participants in this seminar may use their final papers to attempt such work. However, the syllabus will engage us in understanding how canonical Anglo-American authors figure differently with these new methodological lenses. Because of such recent approaches as well as feminist and queer as well as post-colonial methodologies, the rubric “British” in the title of this course no longer holds sway, though we will focus for the most part on “literature” composed, published, and reviewed during the first few decades of the “twentieth century.”

Our pivotal figure will be Virginia Woolf, whose critical and creative works will be paired with those produced by her Anglo-American contemporaries. More specifically, we will explore Woolf’s responses to the key issues of her day—the women’s movement, the Great War, imperialism, the emergence of a visible homosexual community, and the rise of fascism—comparing them to those of Mina Loy, Nella Larsen, W. E. B. Du Bois, T. S. Eliot, Wilfred Owen, Katharine Mansfield, D. H. Lawrence, E. M. Foster, George Orwell, Aldous Huxley, Nancy Cunard, Radclyffe Hall, Katherine Burdekin, and H.D. Working with e-reserve, Ocourse, JStore, and Muse throughout the term, we will also be asking about the pedagogic and research uses of digitalization in the modernist period.

Neither interviews nor prerequisites are required for this class and students are not presumed to be experts in the field. Those who wish to read in advance might start with Woolf’s A Room of One’s Own, To the Lighthouse, Mrs. Dalloway, Orlando, and Three Guineas. During the semester, participants will be asked to produce two one-page summaries of a recent critical response to the text under discussion. This will allow us as a group to comprehend the critical conversations swirling around each of the canonical texts we study. To facilitate the production of a final research paper, we will devote two weeks of the semester to a workshop in which drafts of work-in-progress will be distributed and (I hope) strengthened by the group’s feedback. Final papers will be due during finals week.

L779 26274 HERRING (#5)**Literature & Society**

12:20p – 3:20p W

TOPIC: REGIONAL SEXUALITIES

Over the last decade or so, forays in sexuality studies have been more than eager to track the difficult logicistics of identitarianism (the “who” and the “what” of “why” “we” are) as they overlap with recent concerns about time and history (the “when”). Now, however, may be a ripe moment to focus more on the “where.” To do so, this seminar asks a very basic question: what happens to U.S. sexuality studies when it shifts its ever-dominant NY/LA/SF axis to Lawrence, Kansas, or to Liberty, Tennessee, or to Beech Creek, Pennsylvania, or to rural West Virginia, or to the

Mississippi Delta, or, spanning beyond transcontinental boundaries, to the Caribbean island of Antigua? This inquiry will guide our investigations as we explore what could be called the “urban/rural” binary that haunts, guides, and, we will find, too often misdirects many of the now-commonplace assumptions of queer studies in American academies. Over the course of sixteen weeks, we engage with a mess of disciplines—ethnography, literary studies, cultural studies, social history, urban studies, rural studies, geography, post-colonial studies, African-American studies, disability studies, Latino/a Studies, and, most emphatically, studies of visual culture—as we chart the critical *terrain* that sexuality studies both enables and elides. Along the way, we collate a series of dossiers on critical keywords such as “metro-normativity,” “queer regionalism,” and “sexual citizenship” that will then enable us to explore a series of case studies on rural, regional, and anti-urban activities that, when taken together, try to think beyond the compulsions of the metropolis. In doing so, we’ll jumpstart discussions over a concept that receives scant attention from U.S.-based queer theory and that (these days at least) is so outmoded as to seem *de rigueur*: sex outside the city.

Reading include works by Susan Sontag, Pierre Bourdieu, Eve Kosofsky Sedgwick, Toni Morrison, Michael Warner, Lauren Berlant, Elizabeth Freeman, Judith Halberstam, Elizabeth Povinelli, Jamaica Kincaid, E. Patrick Johnson, Siobhan Somerville, John Howard, Eithne Luibhied, Alison Bechdel, Lionel Cantu, Inderpal Grewal, Caren Kaplan, Gayatri Gopinath, Mary Louise Pratt, and many others. If you register for this course, please purchase a used copy of Edmund White’s *States of Desire: Travels in Gay America* to discuss during our first meeting.

Assignments will include one in-class presentation and one article-length (7000-9000 words) essay.

L780 14406 IRMSCHER (#6)
Special Studies in English & American Literature

2:30p – 3:45p TR

TOPIC: ECOCRITICISM

Ecocriticism emphasizes issues of environmental interconnectedness, sustainability, and justice in cultural interpretation. It borrows liberally from those and other interpretive modes to produce a polymorphous set of possible strategies, which are not united by a single method but orbit around issues of cultural-environmental concern. This course is conceived as a broad introduction to the theory and practice of ecocritical work; we will not focus on any specific period or national tradition. The basic narrative of the course will follow Lawrence Buell’s *The Future of Environmental Criticism* (Blackwell), supplemented by essays from *The ISLE Reader*, ed. Michael Branch and Scott Slovic (Georgia). I will also ask students to purchase the Library of America edition of John James Audubon’s *Writings and Drawings* and Bill McKibben’s *American Earth* (Library of America). We will trace the stages of ecocriticism’s development, map the shifting theoretical terrain inhabited by ecocritics and their alliances with other disciplines, and attempt to define the relationship of the movement with ecofeminism, environmental justice, and science studies. Theoretical Readings will draw on the work on Michael Branch, Lawrence Buell, Cheryll Glotfelty, Glen Love, Jean-Luc Nancy, Louise Westling, and others. Primary readings will be drawn from texts by John James Audubon, Susan Fenimore Cooper, Barbara Gowdy, Joy Kogawa, Robert Lalonde, John Muir, Shakespeare, H.D. Thoreau, and others. Course requirements: I will ask students to develop their own ecocritical course syllabus (for an undergraduate or graduate class) and present it to the class. In addition, students will write and revise one longer critical paper (25-30 pages), based on original research, which they will submit for publication in an academic journal. I also have tentative plans for an exhibit of environmental writing at the Lilly Library on which the class would collaborate.

W795 13630 ELMER
Dissertation Prospectus Workshop

2:30p – 3:45p TR

This class is designed to serve as a workshop for students in their exam year, in which they can get regular guidance from faculty (the DGS), and feedback from peers, on the shaping of the dissertation prospectus. The course aims toward the successful defense of the prospectus in late spring. Two meetings in the fall will set up some guidelines for advance preparation, disseminate models of the prospectus document, and discuss the intellectual challenges involved in constructing a large project. Students will be grouped according to their own sense of their pace and preparedness in the spring semester, so that we all learn from each other, but do not slow anyone down. Students will be asked to have regular check-ins with the DGS, as well as attend several (probably three) small-group workshopping meetings, at which the DGS will also be present. We will also discuss and plan for the defense itself. All meetings will be completed by the end of the first 8 weeks of spring semester.