ENGL 600: Introduction to Graduate Studies in English  
Instructor: Tim Spaulding  
Course Time: W, 10:10-11:00am

The goals of this colloquium are to (1) teach new graduate students to negotiate the modes of reading and modes of authority they will encounter in their academic work; (2) introduce them to the library and other resources for graduate study in English; and (3) help them acquire a better understanding of the genres of our profession—especially the academic article and monograph. The colloquium will exemplify the reading practices that are essential to scholarship in the discipline of English. The class will focus on a single text and move from a basic reading to a close reading, turning finally to a critical reading that prepares them for producing scholarship on the text.

ENGL 675: Studies in Film and Media: From Page to Screen  
Instructor: Tom Leitch  
Course Time: W, 12:20-3:20pm

A study of works based on other works, with some attention to the question of whether that traditional definition of adaptation really says anything. Despite the course’s rather narrow title, which honors its institutional history, it seeks to cast a much wider net in considering adaptations across multiple presentational modes (movies based on comic books, comic books based on novels, novels based on movies, and so on) and within a single presentational mode (e.g., About Last Night, which reviews have accurately described as an adaptation of an adaptation). Instead of adopting an inductive approach based on specific adaptations, we’ll fuel our discussions by reading intensively in the leading adaptation theorists of the past twenty years (Brian McFarlane, Deborah Cartmell, Imelda Whelehan, Kamilla Elliott, Robert Stam, Sarah Cardwell, Julie Sanders, Linda Hutcheon, Christine Geraghty, Simone Murray, and, yes, the instructor), along with their most important forbears (André Bazin, George Bluestone, Dudley Andrew) and due attention to parallel and sometimes competing developments in translation theory (Lawrence Venuti, John Milton), intermedial theory (Eckart Voigts, Lars Elleström), and remediation (Henry Jenkins, Jay David Bolter). In addition to writing weekly response papers on specific theorists, students will be each asked to lead one class discussion and strongly encouraged to develop a topic for a substantial final paper early on in the course in order to provide the class with a variety of specific examples for discussion. Students contemplating whether to take the course will find a high tolerance for unresolved questions a definite plus.

This course satisfies the requirement for literary and cultural theory.
ENGL 684: Introduction to Literary Theory and Criticism  
Instructor: Peter Feng  
Course Time: M/W, 8:40-9:55am

The goal of this course is to orient students toward the presuppositions and practices of contemporary (post-1960) literary theory and criticism. Rather than a "tool box" course that applies a theory-a-week to a given literary text, this course is designed to help students understand current theory and criticism in relation to the long history of literary criticism. Therefore, readings will draw on philosophy and theory generally (Saussure, Benjamin, Levi-Strauss, Lacan, Althusser, Foucault, Butler, et al.) as foundation for literary theory (Bakhtin, Barthes, Derrida, Fish, Hernstein Smith, et al.).

Writing assignments will include short, medium, and longer assignments, building toward the integration of theoretical discussions into text-centered article-length essays.

ENGL 685: Cultural Theory and Criticism: Rhetoric as a Social Process: Antiquity to the Middle Ages  
Instructor: Stephanie Kerschbaum  
Course Time: T/Th 12:30-1:45pm

This course will constitute a historical survey of ancient rhetorics and rhetorical practices, with an emphasis on Greek and Roman rhetorical tradition. Throughout its history, rhetoric has emerged from and responded to discourses of race, class, gender, sexuality, disability, and citizenship. In identifying and exploring definitions, performances, negotiations, and subversions of the rhetorical tradition, we will interrogate how various conceptualizations of rhetoric shape opportunities and means for engaging the social world and defining human communication.


Possible Secondary Texts: Baliff, Theorizing Histories of Rhetoric; Murphy, A Short History of Writing Instruction, 2nd ed.; Lunsford, Reclaiming Rhetorica; Dolmage, Disability Rhetoric; Hawhee, Bodily Arts; Kennedy, Classical Rhetoric, Jarratt, Rereading the Sophists and selected articles including indigenous scholarship and analysis.

*This course satisfies the requirement for literary and cultural theory.*

ENGL 688: Teaching Academic Writing: History, Theory, Practice  
Instructor: Joseph Harris  
Course Time: F, 9:05am-12:05pm

Writing has been a teaching subject in American colleges and universities since their beginnings. Well before English literature was established as an object of study, American colleges had
appointed Professors of Rhetoric and Oratory, and in recent decades, as literature courses and majors have declined, the demand for the teaching of writing has steadily increased. And yet the status of writing as a subject of study has remained curiously low—with writing commonly viewed as a basic skill that everyone should already know, and composition as a remedial course that almost anyone should be able to teach.

But it turns out that writing about texts and ideas is a complex craft—and one that can prove frustratingly hard to teach. We will thus begin this seminar by comparing several leading approaches to teaching writing. We will look at how these pedagogies have been put into practice in particular writing programs and courses. And we will try to account for their differences by analyzing the theories of writing and discourse that inform each. I hope that through this work you will both gain a broad understanding of the controversies that now drive the teaching of academic writing and form a more specific sense of how you might want to teach writing yourself.

In place of a final seminar paper, I will ask you to take on several projects over the course of the semester. The most ambitious of these will be a sequence of writing assignments for a course you plan to teach next year. But I will also ask you to complete several brief responses to readings, an analysis of a writing program, a Wikipedia entry on an important text or figure in writing studies, and a proposal for a talk at a conference on teaching writing.

ENGL 806: Special Topics in Early Modern Literature: Actor Network Theory and Early Modern Studies
Instructor: Julian Yates
Course Time: Th, 9:30am-12:30pm

This course will explore the ways in which the legacies of Actor Network Theory now shape key questions in early modern studies focusing on the absorption of the paradigm of the ‘actor network’ as developed by Bruno Latour, Michel Callon, and John Law into the ways in which we model theater, material culture, and history of the book (media ecologies). The course will introduce the key texts / concepts of ANT and examine their application to early modern texts / phenomena / objects. We will also consider approaches that posit a larger epistemological continuity between the non or a-modern orientation of ANT and so-called early or pre-modern cultures. Likely early modern texts shall include: Thomas More’s Utopia, William Shakespeare’s Othello, the poems of George Herbert, and selected writings by Francis Bacon. The methodological orientation of this course makes it hospitable to all manner of projects regardless of time period and participants are actively encouraged to use the course to develop their own research projects. A useful summer project would be to read Bruno Latour’s Aramis, or the Love of Technology (Harvard 1996) or We Have Never Been Modern (Harvard, 1993).

Research Track: Print/Material Culture
This course satisfies the requirement for literature pre-1700.
ENGL 820: Special Topics in Eighteenth Century Literature: *Eighteenth Century Anglo-American Narratives of Empire*
Instructor: Ed Larkin
Course Time: T, 9:30am-12:30pm

Empire was an old idea. It had its roots in ancient Greece and Rome. Over the course of the eighteenth century as Britain’s investments in the new world grew, the idea of empire was renovated to fit the needs of their rapidly expanding global commercial endeavor. Their American colonists learned those lessons well and began to formulate their own theory of empire. This seminar explores the eighteenth-century development of the idea of empire through the multiple narratives of exploration and cultural encounter that were produced on both sides of the Atlantic. Our reading will include texts such as Aphra Behn’s *Oroonoko*, and Daniel Defoe’s *Robinson Crusoe* on the British side, and Susanna Rowson’s *Reuben and Rachel* and James Fenimore Cooper’s *The Pioneers* on the American side. We will also read recent criticism and theory on empire from Benedict Anderson, Dipesh Chakrabarty, and Michael Hardt and Antonio Negri. Students will be write a conference paper (8-10 pp) and a research paper (20-25 pp).

*Research Track: Transatlantic/Transnational*
*This course satisfies the requirement for literature 1700-1900.*

ENGLISH 844: Special Topics in American Literature: *The New Negro Movement and its Discontents*
Instructor: Tim Spaulding
Course Time: M, 12:20-3:20pm

In this seminar will be focus on the cultural production of African Americans during the period of time alternately referred to as the Harlem Renaissance, the New Negro Movement, the Jazz Age and the Prohibition Era. Although our primary concern will be with the literary works of the period (poetry, essays, novels), we will examine these texts within the contexts of other expressive forms (music, visual arts, theater) in an attempt to re-conceptualize the links that critics have made between these diverse texts. To what extent do these texts operate within the broader space of American modernism? On what basis should we see these texts as part of a coherent cultural movement? Some of the key texts we will examine include: Jean Toomer’s *Cane*, Nella Larsen’s *Passing*, Langston Hughes’s *The Weary Blues*, Duke Ellington’s “Black and Tan Fantasy,” Countee Cullen’s *Color*, Claude McKay’s *Home to Harlem*, Bessie Smith’s blues, Rudolph Fisher’s *The Walls of Jericho*, Jessie Fauset’s *Plum Bun*, and Archibald Motley’s portraits of the era. We will also look at contemporary re-imaginings of the era such as Toni Morrison’s *Jazz*, August Wilson’s *Ma Rainey’s Black Bottom*, and Houston Baker’s *Modernism and the Harlem Renaissance*. Writing requirements will involve either a seminar paper (15-20 pages) or a series of short essays (5-7 pages) including a conference length paper (8-10 pages).

*Research Track: Race/Ethnicity*
*This course satisfies the requirement for 1900-present.*
ENGL 621: History and Early Literatures  
**Instructor:** Jim Dean  
**Course Time:** M, 9:05am-12:05pm

This course will examine the intersections of early literature and history. Why should we study literature from a historical standpoint, or why study history from a historical perspective? What are the differences in approach between literature and history? Who gets to structure literary history? We will historicize everything we investigate in this course, especially “history” itself. We will consider primary sources—especially the *Travels of Sir John Mandeville,* Petrarch’s humanistic concepts of history (“Middle Ages”), Giovanni Boccaccio’s *On Famous Women,* Geoffrey Chaucer’s *The Canterbury Tales* (especially the *Monk’s Tale*) and *Troilus and Criseyde,* and other late medieval contemporary writers—and secondary sources, especially Emmanuel Le Roy Ladurie’s *Montaillou,* Paul Strohm’s *Hochon’s Arrow,* and Stephen Greenblatt’s *Marvelous Possessions.* We will also read and study some documents surrounding the Great Rising (the so-called Peasants’ Revolt) of 1381: “chronicle history.” In these considerations we will want to consider how we write history. Do we want to structure our historical considerations as “Big History” or as smaller and more detailed observations? What about feminist history, including the formulations of Christine de Pizan (*The Book of the City of Ladies)*?

The chief assignment for this proseminar will be a research essay where students put together their own ideas on the questions of history and literature raised in this class. Other requirements will include class participation; shorter writing assignments designed to support the research essay, which will come in in stages; and presentations on research and on progress for the essay. The class format will feature some lecture, lots of discussion, and some group work (depending on enrollment).

*(Satisfies the requirement for literature pre-1700)*

English 673: Bending Form: Modern and Contemporary Poetry  
**Instructor:** Jeanne Walker  
**Course Time:** T/Th, 2:00-3:15pm

We will read modern and contemporary poetry, first for the pleasure of the work, then for the pleasure of discovering how it describes and addresses the human problems of the twentieth century. The voices that will dominate our semester are T. S. Eliot, W. H. Auden, Elizabeth Bishop, W. C. Williams, Wallace Stevens, Langston Hughes, and Gwendolyn Brooks, each of whom carved eloquent and permanent images into the granite of history. We will read later poets more briefly in order to get a sense of where poetry is going now. Among those voices might be included Sylvia Plath, Rita Dove, W. S. Merwin, and voices from the international scene such as Seamus Heaney, Yehuda Amichai, Tomas Transtromer, Anne Carson, and Pablo Neruda. *Western Wind* (Nims and Mason) will serve as our handbook of prosody. Students will be expected to become familiar with poetic strategies such as different kinds of metaphor,
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rhyme, scansion, as well as traditional poetic forms like the sonnet, the villanelle, the sestina, and the dramatic monologue. We may compose in some of these forms and we may memorize some poetry well. The primary writing in the course will include two or three short in-class presentations and a long paper.

(Satisfies the requirement for literature 1900-present)

ENGL 680: Ways of Knowing in Writing Studies  
Instructor: Melissa Ianetta  
Course Time: T/Th 12:30-1:45pm

This course has a twofold goal: to explore recent work in writing studies and to understand the modes of inquiry used to create this new knowledge. Topics will include both rhetorical methods (such narrative, lore, and theory-driven argument) as well as empirical method (such as case study, ethnography, and survey). In addition to reading about the methods themselves, the class will pursue works that represent each mode of inquiry, such as Jessica Restiano’s First Semester; Laura Wilder’s Rhetorical Strategies and Genre Conventions in Literary Studies; Howard Tinberg and Jean Paul Nadeau’s The Community College Writer; and our own Stephanie Kerschbaum’s Towards a New Rhetoric of Difference. Students will write a series of short (3-4 page) response papers as well as write and share a final project.

(Satisfies the requirement for literary or cultural theory)

Instructor: Siobhan Carroll  
Course Time: Th, 9:30am-12:15pm

In the early eighteenth century, people thought of “Nature” as a local entity. Animals, plants, water, and climate were imagined as essentially unchanging and as bound to specific places. But with the rise of colonial travel and the creation of international scientific networks, a different – and disturbing – vision began to emerge of a Nature that was global in scope and subject to drastic change. What role had – and could – humans play in changing global Nature? How might the structures of empire be leveraged to better understand and control the natural world? When Britain transplanted breadfruit to the West Indies, or the United States reversed the current of a river, were they making the world a better place? Or unleashing forces whose impact they could not anticipate? Throughout the eighteenth and nineteenth centuries, writers like Percy & Mary Shelley, Erasmus & Charles Darwin, Susanna Moodie, and Herman Melville pondered these questions. In doing so, they helped forge notions of global connection and imperial ecology that continue to shape our own discussions of environmental crisis. As we explore key moments in the emergence of global nature, we will read a variety of non-fictional and fictional works from 1700-1900 alongside scholarly criticism. Students will be expected to write short preparatory assignments and assemble a proposal and annotated bibliography in advance of a final paper of approximately 20 pages.

(Satisfies the requirement for literature 1700-1900)  
(Track: Transatlantic/Transnational)
ENGL 840: Modernism and Modernity: Case Studies in Print and Material Culture  
Instructor: Bernard McKenna  
Course Time: W, 12:20-3:20pm

The seminar will explore examples of how print and material culture shaped the cultural and artistic trends of the late nineteenth and early twentieth centuries. We will also examine how a study of print and material culture shapes our critical perspective on Modernism and Modernity. The course will take advantage of holdings in special collections and the electronic material available on the Modernist Journals Project. We will examine various examples of "little magazines," anthologies, newspapers, advertisements, manuscript material, and coinage. The course will have three integrated components:

1) Critical and theoretical readings.
2) Case Studies
3) Graduate student presentations of work in progress.

You will be evaluated on your preparation for and participation in seminar discussions, on an informal presentation of work in progress, and on a semester essay of at least 5000 words.

(Satisfies the requirement for literature after 1900)  
(Track: Print and Material Culture)

ENGL 874: Literary Things: Material Culture in American Lit (1700-1900)  
Instructor: Martin Brueckner  
Course Time: T, 9:30am-12:15pm

This seminar explores the rise of “literary things” and examines how objects, from symbolic icons to everyday stuff, impact form and narrative convention in American literature between 1700 and 1900. Following a broad introduction to the field of material culture and its methodology, seminar meetings will explore how objects circulate and signify in different literary genres. Topics to be discussed are the rise of the “It-Narrative” and popular print culture; the birth of the modern “child and the consumer revolution; literacy, gender, and self-representation; theatricality and performance; race and objectification; and the agency of “literary things” from C18 Age of Reason to C19 Sentimentalism and Realism. Readings include theoretical texts and primary sources covering different genres (biography, travel narratives, folktales, drama, novels, magazine stories, textbooks, news). One short presentations/papers; one object lesson; and one original research project recovering a “literary thing” of choice.

(Satisfies the requirement for literature 1700-1900)  
(Track: Print and/or Material Culture Studies)