

# 500 Level Course Descriptions

Last updated 10/10/2008

\*Variable title course, listed alphabetically by instructor

## **English 501    Methods of Literary Study**

### *General Description*

Introduction to graduate studies in English, with special emphasis on research and reference tools, methods of bibliography, and the writing of scholarly papers.

### *Professor Palmer*

Introduction to graduate studies in English, with special emphasis upon Critical Theory, Close Reading, Research Methods, the Writing of Scholarly Papers, the Strategies of Conference Presenting, Notation and Bibliographic Style, and Professionalization Issues.

## **English 502    Practicum in Teaching College**

### *General Description*

The courses 502A through 502W, which deal with teaching English as a second language, literature, linguistics, freshman composition, Writing Lab, business writing, and technical writing in the college classroom or lab, are open only to graduate teaching assistants in the Department of English.

## **English 505    Approaches to Teaching College English**

### *General Description*

Reading professional literature on the teaching of writing, linguistics, and ESL. Studies of methodologies, issues of assessment, and the relationship between theory and pedagogy. This course is not part of the degree requirement.

## **English 506    Introduction to English and General Linguistics**

### *General Description*

General study of language and linguistic theory, with emphasis on English. Problems and methods in phonology, morphology, syntax, and semantics. Current techniques of linguistics analysis.

### *Professor Ginther*

This course is an introduction to the field of linguistics, which is concerned with the study of language and its speakers. We will study animal "language," the basic components of human language (phonology, syntax, semantics, and pragmatics), first- and second language- acquisition, language, language variation across speakers and cultures, and the representation of language in the

brain. A considerable amount of time, both inside and outside of class, will be spent discussing and solving problems in phonology, morphology, syntax, semantics, and pragmatics. Class requirements include participation in class discussions, completion of all homework assignments, a take-home midterm, and a final paper.

*Professor Niepokuj*

This course provides an introduction to linguistics, including such topics as phonetics, phonology, morphology, syntax, semantics, pragmatics, and historical linguistics. Our two main textbooks will be Ferdinand de Saussure's *A Course in General Linguistics* and a modern introduction to the field; there will also be a number of additional readings. The course work will consist of several homework assignments involving the linguistic analysis of data, a term paper based on the student's area of interest, and an exam.

*Professor Raskin*

This course is an advanced introduction to the linguistics of the English language and to language and modern linguistics, in general. Current methods of phonology, morphology, syntax, semantics, and pragmatics are introduced and applied to English. Basic concepts, problems, and issues are discussed. Problems of linguistic change and linguistic universals, language acquisition and the origins of human language, language typology and language use are discussed in the broad context of the relations of language to human mind, society, culture, and history as well as to the adjacent fields of literature, philosophy, psychology, sociology, and computer science. There are no prerequisites for the course. There are 4 take-home assignments and no exams. The text for the course is V. Raskin, *A Concise Introduction to Linguistics*, Purdue University, 1986 (distributed online).

**English 507 Poetry Writing**

Prerequisite: ENGL 407 and consent of instructor for undergraduate students; admission by consent of instructor for graduate students

*General Description*

A workshop for those experienced in the writing of poetry. Criticism by class and instructor. Study of the work of established writers.

*Professor Boruch*

English 507 is a course in poetry writing for graduate students not currently enrolled in the MFA program in poetry and for advanced undergraduates who have taken English 407 (Introduction to Poetry Writing) though, in special cases, consent of the instructor will suffice. The course is a workshop; our discussion will be centered on the poetry written by class members, with some attention--written responses and general discussion-- given to the work of established writers. A serious, insightful and good-humored exchange of criticism is crucial; our concern is aimed at matters of craft: timing, invention, design, imagery.

Final manuscript requirements are 12-15 poems, and, as preface to the collection, a meditative essay on the nature of the work written during the term.

**English 508 Play Writing**

*General Description*

Principles of dramatic construction and practice in the writing of one-act and three-act plays. Experimental production or laboratory testing of the written product when possible.

**English 509 Fiction Writing**

Prerequisite: ENGL 409 and consent of instructor for undergraduate students; consent of instructor for graduate students

*General Description*

Study of the techniques of writing short stories. Workshop.

*Professor Henley*

This is a course in the writing of the traditional short story. This course is for the writer interested in the serious literary story. Writers we will read include Richard Ford, Alice Munro, Kate Braverman, and William Trevor. We will focus on the fundamentals of scenic development, sustaining multiple lines of tension, deep characterization, and revision. Students will be required to read assigned stories, write annotations, and write two full-length short stories, which they will submit to workshop.

*Professor Solwitz*

Study of the techniques of writing short stories. Discussion of professional stories. Exercises. Workshop.

**English 510 History of the English Language**

Prerequisite: ENGL 506 or AUSL 580 or consent of instructor. May be repeated for credit

*General Description*

Introduction to theories of linguistic change and their application to the historical development of English from its beginnings.

*Professor Hughes*

Introduction to the principals of Historical linguistics and their application to the historical development of English from its beginnings. Included will be a survey of the Indo-European family of languages, Old and Middle English syntax and phonology, foreign influences on English, and the distinctions between modern American and British dialects. Principles of language change will be emphasized and a reverse chronological approach will be used. Final and midterm

examinations, quizzes, and one short term paper. A previous linguistics course recommended. Texts: *Historical Linguistics*, Bynon (Cambridge); *History of English*, Strang (Methuen); *Origin and Development of the English Language*, Vols. I-III, Schibsbye.

## **English 511 Semantics**

### *General Description*

An introduction to, and survey of, current semantic theories and methods with an emphasis on English. Basic concepts of linguistic semantics and its relation to the other semantics: compositional (transformational), model-theoretical (truth-conditional), pragmatic, and contextual semantics.

### *Professor Raskin*

The course is an introduction to modern semantic theory. Basic concepts, ideas, problems and methods are identified and discussed. After a brief historical and general introduction, such contemporary approaches to semantics as transformational semantics, truth-conditional semantics, and contextual semantics/pragmatics are studied. Meaning and reference, semantic feature, semantic interpretation and representation, semantic rule, presupposition and semantic recursion, speech act, implicature and conversational postulate, possible world, obvious context, and frame/script are introduced, explained and exemplified. The relations between meaning and thought, language and reality, formal and natural logic are investigated. Applications of semantics to literature, poetry, philosophy, psychology, sociology, and other adjacent fields are briefly outlined.

There are no prerequisites for the course, though English 506, AUSL 580 or an equivalent introductory course in linguistics, taken previously or concurrently, would be an asset. The assignments include a number of small take-home assignments and a short paper. The course is taught in a Macintosh-equipped lab, and all the materials for the course are available online.

## **English 512 English Syntax and Syntactic Theory**

### *General Description*

Introduction to English syntactic structure, syntactic argumentation, and syntactic theory. Emphasis on one current theory as the primary theoretical framework, with other theories considered.

### *Professor Benedicto*

This is an introduction to syntactic theory within the general framework of generative grammar. We will focus on the methodology of syntactic analysis and on mastering the basic techniques. The goal of the course is to cover a core set of topics relevant for syntactic theory, including: the projection from the lexicon to structural representations; X'-theory; structural relations (c-command); syntactic operations (Move vs. Merge; A'- and A-movement; movement restrictions).

Although a textbook may be used, original sources will also be introduced.

Homework exercises will be assigned on a regular basis. Class participation and class presentations will be essential to the proper development of the course; both collaborative learning and individual work will be encouraged. Students will be evaluated on the basis of their participation in class, homework, a class presentation and a final project.

*Professor Wilbur (AUS)*

Introduction to English syntactic structure, syntactic argumentation, and syntactic theory. Emphasis on one current theory as the primary theoretical framework, with other theories considered. Course assignments include regular homework in the form of problem solving, and take-home midterms and finals. Emphasis is on critical thinking and understanding **why** as well as **how**.

### **English 513    English Phonology**

*General Description*

Introduction to current phonological theory, with applications to description of American and British English. Articulatory description of English phonological structure and contrastive analysis of phonetic variation across dialects. Evolution of the stress system of English and its utilization by poets writing metrical verse.

*Professor Brentari (AUS)*

Foundations of phonological analysis. Development of concepts and methods for the analysis of phonological data and the phonological structures of natural languages within the framework of generative phonology. Focus on problem solving and linguistic argumentation.

*Professor Niepokuj*

Introduction to contemporary phonological theory, with emphasis on analyzing data to discover sound patterns and using theoretical approaches, primarily generative phonological theory, to account for such patterns.

### **English 515    Advanced Professional Writing**

Prerequisite: ENGL 309 or COM 459 or consent of instructor

*General Description*

Production of documents and coordination of publishing projects for clients and users; applications of advanced principles of document design, rhetoric, collaboration, and project management; and team writing in a computer-networked environment.

*Professor Blakesley*

Designed for undergraduates and graduates interested in professional writing and electronic publication, students in this course will collaborate on the production of a new electronic journal/forum, The Writing Instructor

(<http://www.writinginstructor.com>), which debuts at Purdue in March 2001. Students will learn to produce documents and coordinate assorted publishing projects, apply principles of document design and electronic publication using assorted application software, and work as teams in a computer-networked environment. Students will also complete research on topics relevant to print-based and electronic publication, such as copyright law, intellectual property, and the editorial process. There will also be some opportunities for participating in important academic conferences, such as the Conference on College Composition and Communication and Computers and Writing 2001.

*Professor Salvo*

Production of documents and coordination of publishing projects for clients and users; application of advanced principles of document design, rhetoric, collaboration, and project management; and team writing in a computer-networked environment. This semester, students participate in ongoing usability testing, analyze existing usability research, and create usability materials in order to investigate and articulate usability as a focus of professional expertise for professional writers. No previous experience with usability required.

*Professor Sullivan*

Planning, writing, revising, and publishing are related to the production of specialized publications. A project-centered course, the documents developed will address a range of audiences (professionals, consumers, or stockholders) for a variety of purposes (explanation, persuasion, or translation) in a subject area of the student's choosing. Professional writers and technical writers are welcome.

**English 516 Teaching English as a Second Language: Theoretical Foundations**

Prerequisite: ENGL 506 or AUSL 580 or consent of instructor

*General Description*

Survey of theories of learning and teaching English as a second/foreign/international language. Focus is on current theories and their implications for practice.

*Professor Berns*

This course is an historical a survey of theoretical developments in the field of English as a Second Language from the mid 20th century to the present. Focus is on assumptions, beliefs, and principles that have been the foundation for ESL teaching and research in instructional settings around the world.

*Professor Silva*

This course presents the theoretical foundations of current trends in the teaching of English as a Second Language. While the practical concerns of the ESL professional are addressed, emphasis is on the role and relevance of theory in informing practice. Examples of language teaching in a variety of cultural and educational contexts will be studied as a basis for (1) understanding how theory has been related to diverse language teaching objectives and models and (2)

exploring options for course design, materials development, and program planning. Course assignments include class observations, journals, and a term project.

**English 518 Teaching English as a Second Language: Principles and Practices**

Prerequisite: ENGL 516 or consent of instructor

*General Description*

Studies of issues and principles in ESL/EFL program development. Emphasis is on practical application of theory in a variety of English learning and teaching contexts in the U.S. and abroad.

*Professor Berns*

This course addresses the interaction of various social and cultural contexts of learning and teaching of language with principles of course and materials design. The objective is twofold: (1) provide a principled basis for and practical experience in course and materials design and development, and (2) prepare participants for a range of teaching situations through awareness of the characteristics and needs of different cultural and linguistic groups with various learning goals.

*Professor Silva*

Study of issues and principles in ESL program development. Emphasis is on practical application of theory in a variety of English learning and teaching contexts in the United States and abroad.

**English 519 Teaching Learners of English as a New Language**

Crosslisted with EDCI 519

*General Description*

This course focuses on current issues and techniques in ESL instruction and assessment for students at the beginning or intermediate stages of English language acquisition Pre-K-12.

**English 527 Medieval Drama in English Society**

*General Description*

An examination of representative mysteries, moralities, and folk plays in their social, political, and religious contexts. Consideration of critical issues including patronage, carnival, subjectivity, and audience reception.

*Professor White*

An examination of representative mysteries, moralities, folk plays in their social, political, and religious contexts. Consideration of critical issues including patronage, carnival, dramaturgy, subjectivity, and audience reception.

**English 528 Medieval English Literature**

Prerequisite(s): one 400-level course in English Literature or consent of instructor

*General Description*

A survey of selected works of Medieval English literature (700-1500 C.E.), exclusive of Chaucer's writings

*Professor Ohlgren*

A survey of the literature produced in the British Isles from A.D. 700 to 1500. Some of the texts to be read include *Beowulf*, *Sir Gawain and the Green Knight*, Chaucer's *Wife of Bath's Tale*, Thomas Malory's *Le Morte d'Arthur*, and the play, *Everyman*. Through readings, videos, discussion, and reports we will contextualize the historical and cultural backgrounds as well as consider relevant traditional and contemporary critical approaches.

The class is designed as an introduction to the middle ages and to medieval English literature. Although no linguistic preparation is needed, the texts will be read in heavily-glossed original texts or in facing-page translations.

**English 531 The Rise of the Novel**

*General Description*

A study of the history and theory of the emergent novel genre as it developed in 18<sup>th</sup>-century Britain and/or America.

*Professor Allen*

This course introduces students to the wonderful, satirical, and surprisingly naughty world of the eighteenth-century novel. We will examine the so-called "rise of the novel" as both literary phenomenon and literary-critical narrative. What do we mean when we talk about "the" novel? What conditions made possible its emergence in eighteenth-century Britain? What is at stake in the various and competing critical accounts of the novel's "rise" to literary dominance? How and why was the novel canonized at the end of the eighteenth century, and how is that canon being revised? We will begin with Samuel Richardson's *Pamela*, arguably the "first" novel, and one that initiates us into the pleasures of the epistolary and the politics of sentiment. As we continue, tying the novel's increasing cultural legitimacy into a number of debatable "rises"--including the rise of the bourgeoisie, of the modern subject, and of the domestic woman--we will read a series of bawdy, funny, and/or sentimental novels by Henry Fielding (*Joseph Andrews*), Charlotte Lennox (*The Female Quixote*), Laurence Sterne (*A Sentimental Journey*), Frances Burney (*Evelina*), Elizabeth Inchbald (*A Simple Story*) and Walter Scott (*Waverley*). [N. B. This line-up may change before the semester begins, but we will definitely start with *Pamela*, which students could safely read over break.] I have designed the course to operate both as an introduction to the eighteenth-century novel and to theories of the novel and its ideological operations. Critical and theoretical readings will introduce students to the best and most influential accounts of the novel's aesthetic, cultural, and ideological importance. Readings will also be helpful for

students interested in the discourse of sentiment, the formation of the gendered subject, and the regulation of sexuality. Coursework will consist of a short paper and presentation, a paper-proposal, a seminar paper, and well-informed participation.

*Professor Powell*

Did the novel really rise, as Ian Watt so famously suggests? If so, how far up did it go, and what did it leave behind? Perhaps it rather crawled forth, an evolved dialectical creature, from a primordial stew of other, older, seedier genres? Or maybe, as Margaret Anne Doody would have it, it was pretty much there all along? In order to search for answers to these and other burning generic questions, this course will carefully examine the history of and theories surrounding the novel's appearance in British literature of the long eighteenth century. We will consider histories of the novel both modern and Early Modern, will read narrative works by women as well as men, and encounter heroes as well as heroines. We will also explore the formative roles and formations of a wide variety of novelistic sub-genres, such as the romance, the scandal narrative, amatory fiction, criminal narratives, the picaresque, the epistolary, and the Gothic.

The class will depend heavily on student participation. Assignments will include oral presentations, short papers, and a longer (15-20pp) research paper. Be aware that the reading load will lean towards the heavy side, and will involve secondary as well as primary sources.

**English 532    The English Novel in the Nineteenth Century**

*General Description*

A survey of fiction up to about 1880, including such novelists as Scott, Dickens, Thackeray, the Brontës, Eliot, and Meredith.

*Professor Allen*

This course will function as an introduction both to the nineteenth-century British novel and to the current field of nineteenth-century studies. Working across the span of the nineteenth century, we will consider the development of the novel as aesthetic, political, and material artifact. Coursework will include research assignments, multiple class presentations, and a substantial term paper. Mostly, our job will be to read and discuss long and glorious novels. (The reading list for this class is TBA, but likely novelists are J. Austen, E. Brontë, C. Brontë, G. Eliot, C. Dickens, O. Wilde, and T. Hardy).

*Professor Palmer*

This course consists of the reading of approximately eight major nineteenth-century British novels. It begins with Mary Shelley's *Frankenstein* and the Bronte sisters, then progresses through Thackeray, Dickens, George Eliot, Stevenson, Trollope and Hardy. The classes run completely by discussion. The written work of the course consists of two (2) essay examinations, a class presentation, and a final course paper.

**English 533 Renaissance Texts/Renaissance Theory to 1603**

*General Description*

Renaissance texts by Spenser, Sidney, Marlowe, Shakespeare and others. The course looks at literary background (classical and Continental), the art of translation, verse construction, poetics, rhetoric, and political and religious contexts. Possible approaches include new historicism, gender, and cultural theory.

*Professor Ross*

This course provides essential literary and cultural backgrounds to Shakespeare's plays as well as a comparatist perspective on key Renaissance authors and texts: More, Erasmus, Sidney, Marlowe, Spenser, and Shakespeare. We will consider the influence of classical, French, and Italian literature; critical movements such as New Historicism, queer theory, post-colonialism, and the latest work on newly discovered women authors and critical approaches.

**English 534 Seventeenth-Century Literature**

*General Description*

Nondramatic literature, 1603 to 1660. Particular emphasis upon such figures as Jonson, Donne, Marvell, and Herbert, with representative prose from Bacon, Browne, Burton, and others.

*Professor Duran*

Primarily non-dramatic texts of seventeenth-century English literature, capaciously defined. The subtitle of this course, "Ours and Others" reflects the manner in which we will focus on how early modern British poetry and prose respond to classical and Continental influences, and in turn how they have influenced landmark literary works and criticism. To focus an otherwise overwhelming number of potential readings and discussion topics, many of the texts are those on the MA exam list (with which PhD should also be very familiar), the Renaissance section primarily but also later periods.

*Professor Lein*

This course engages with the work of the major non-dramatic writers in England from 1600 to 1660 in both poetry and prose, with greatest attention to that of Donne, Bacon, Jonson, Burton, Herrick, Browne, Herbert, and Marvell. The course will mix lecture and discussion and involve both close critical reading and plunges into current theoretical controversies and approaches to those texts in an attempt to define the sensibility and modes of literary production in the early seventeenth century. Students will write a series of short critical papers and take a final exam. They will also be expected to consult reference materials, both critical and scholarly, to enrich their understandings and promote class discussions.

**English 535 Early Eighteenth-Century Literature**

*General Description*

A survey of the nondramatic literature from 1660 to 1744, from Clarendon through Thomson. Emphasizes Bunyan, Dryden, Pope, Swift.

**English 536 Later Eighteenth-Century Literature**

*General Description*

A survey of the nondramatic literature from 1744 to 1798, from Young through Gibbon and Cowper. Excludes the novel. Emphasizes Johnson and his circle and Gray and his circle.

**English 537 Drama in Early Modern England**

*General Description*

Analysis of plays by Marlowe, Jonson, Middleton, Webster, and others with attention to poetics, dramatic structure, and recent critical and cultural theory.

*Professor Adler*

This course surveys English dramatic literature, exclusive of Shakespeare, from its medieval beginnings in religious ritual up to the closing of the theatres under the Puritans. Close attention is given to the development and refining of dramatic structure and form, particularly of the chronicle/history play, the city comedy, and both tragedy and tragi-comedy. Approximately one-third of the course is devoted to a discussion of medieval and Tudor drama, one-third to Elizabethan drama, and one-third to Jacobean and Stuart drama, with special emphasis on Marlowe and Ben Jonson. There will be two short papers, a longer course paper, a midterm examination, and a final. The main text is Brooke and Paradise's *English Drama 1580-1642*, supplemented by three other paperback collections of plays.

*Professor White*

The subtitle for the Spring 2001 course is "Theater, History, and Sexuality." It will examine a cross-section of early modern plays and theatre-related events in conjunction with recent critical developments in the areas of historicism and sexuality. Plays such as *Tamburlaine*, *Edward II*, *The Duchess of Malfi*, *The Changeling*, *Knights of the Burning Pestle*, *Volpone*, *'Tis Pity She's a Whore*, will be matched up with current commentary. We'll also look at texts relating to the material conditions of the early modern theatre. Oral reports, research project, and two tests are the major requirements.

**English 538 Drama from the Restoration to the Modern Period**

*General Description*

A survey of the English drama from Dryden and Wycherley through Robertson and Pinero.

**English 540 Studies in Chaucer's *Troilus and Criseyde***

*General Description*

Critical reading of *Troilus and Criseyde* and related works in Middle English, with attention to the literary and cultural background and to secondary studies.

**English 541 Studies in Chaucer's *Canterbury Tales***

*General Description*

Critical reading of *The Canterbury Tales* and related works in Middle English, with attention to the literary and cultural background and to secondary studies.

*Professor Hughes*

A introduction to the "Canterbury Tales", "Troilus and Criseyde", and the other major poems. While the course does not assume any previous exposure on the part of the students to medieval literature, the emphasis will be on reading Chaucer's texts in the original, attempting to balance the needs of modern readings against the demands of a philological approach necessary to avoid anachronistic misinterpretations. Particular emphasis will be placed on gendered approaches to Chaucer acknowledging the important contributions made to Chaucer studies over the last decade or so of feminist, masculinist and queer readings of the canonical works. Class requirements include regular attendance, class participation, midterm, final and paper.

Since English 441 will not be offered in the Spring Semester of 2002, undergraduate students desiring a course on Chaucer are welcome and encouraged to take this course instead.

*Professor Ohlgren*

Using the *Riverside Chaucer*, students will read a representative sample of Geoffrey Chaucer's major poetry in Middle English. The course will also have two sub-topics: 1) Chaucer's use of the visual arts in the creation of memorial narrative imagery; and 2) the theory and practice of textual editing using the authoring program *Poetry Shell*. For both projects students will make extensive use of the Medieval Slide Collection in the Department of English. For the editing project, students will use the IBM computer classroom in LAEB. Texts include: Larry D. Benson, *The Riverside Chaucer*, 3rd Ed. (Boston: Houghton Mifflin, 1987) and V. A. Kolve, *Chaucer and the Imagery of Narrative* (Stanford: Stanford University Press, 1984).

**English 542 Shakespeare's Dramatic Art**  
Crosslisted with FLL 593S

*General Description*

Analysis of Shakespeare's plays within the dramatic tradition of comedy, tragedy, history, and romance. Consideration of matters such as poetics, dramatic structure and conventions, and textual problems.

*Professor Ross*

The theme of the course this year will be Shakespeare and the Law. We will be reading the plays both as literature and as representatives of various approaches to the relationship between literature and the law, using the new book *The Law in Shakespeare* edited by Constance Jordan and Karen Cunningham (Palgrave 2006). Topics will include property, sovereignty, women's rights, fraud, and treason in plays like *The Merchant of Venice*, *Measure for Measure*, *Hamlet*, *Richard II* and *The Merry Wives of Windsor*. No legal training is necessary. Background information will be given on statutory construction, case histories, inheritance, and the Common Law, but we will also see how the plays draw on theories of Renaissance rhetoric that substitute ethical discourse for legal issues.

*Professor White*

Shakespeare's plays read in context of historical and contemporary literary theory and criticism, considering such issues and approaches as structuralism, Marxism, deconstruction, new historicism, colonialism, sexuality, race, and gender.

**English 543 Shakespeare in Critical Perspective**

*General Description*

Shakespeare's plays read in context of historical and contemporary literary theory and criticism, considering such issues and approaches as structuralism, Marxism, deconstruction, new historicism, colonialism, sexuality, race, and gender.

**English 544 Milton**

*General Description*

A study of Milton's poetry and prose, with particular emphasis on *Paradise Lost*, and some attention to the social, political, and literary background.

*Professor Duran*

Subtitled "Across Borders, Across Disciplines, Across Centuries," a study of Milton's *Areopagitica*, *Paradise Lost*, *Paradise Regained*, and *Samson Agonistes*, with particular attention to the works' social, political, and literary backgrounds and influences.

## **English 547    British Romanticism**

### *General Description*

Readings from among the works of the High Romantics and other figures; discussion of historical, philosophical, cultural debates of the era, with attention to current critical and theoretical developments in the field.

### *Professor Friedman*

Through intensive textual readings and supplementary materials, this course will approach Romanticism as a discourse, constructed around such categories as subjectivity, interiority, imagination, aesthetics, nature, history, nation, empire, and gender. The project of the course is multiple. Its first goal is to provide an introduction to the canonical and some non-canonical authors of the period. Readings will include works by such figures as Blake, Wordsworth, Coleridge, Byron, Shelley, Keats, Anna Seward, Wollstonecraft, Mary Robinson, Charlotte Smith, Anna Laetitia Barbauld, Dorothy Wordsworth, De Quincey, and Mary Shelley. On the level of theory, we will explore the ways in which Romanticism both embodies and critiques a particularly powerful, distilled, and seductive version of Western metaphysics, including its textual, political, and gendered effects. On the level of history, we will seek to read Romantic texts with the political, social, and cultural developments of the period, such as the French Revolution, the Reform Movement, the accelerating rise of capitalism and colonial imperialism, and the emergence of modern domesticity and its forms of desire. Secondary readings will supply an entree into the history of the period, serve as an introduction to scholarship in the field, and help to locate Romanticism in recent theoretical developments.

### *Professor Yetman*

Readings will be concentrated in Wordsworth and Byron, with healthy samplings (prose and poetry) of Coleridge, P. B. Shelley, and Keats. We will also do at least three female writers in the course. There will be supplementary readings each week from an anthology of recent criticism on the Romantics, and there will be regular student reports, both on primary and secondary readings.

## **English 548    Victorian Literature**

### *General Description*

A study of English poetry and prose, largely nonfiction, from circa 1830-1900. Includes readings from such figures as Arnold, Barrett Browning, Bronte, Browning, Carlyle, Mill, Rosetti, Ruski, and Tennyson

### *Professor Allen*

This course will place Victorian literature in its cultural context, considering poetry alongside other artistic and cultural forms and through the period's most important debates, movements, and scandals. We will take up the question of Victorian culture in a number of ways. How did the Victorians--the people who gave us the term "culture"--construct the cultural domain? What did the rise of

mass consumer culture mean for the products of an artistic elite? How can we track the changing cultural capital of poetry in a self-described "age of prose"? We will begin our investigations by reading theories of culture (both Victorian and contemporary) over and against the poetry of the period. As we move from the "pure poetry" of the early Tennyson, through the experimental verse novels of the Brownings and the ekphrastic verse of the Pre-Raphaelites, to the decadent lyricism of Swinburne and Wilde, we will focus on the cultural politics of poetry considering dangerously feminine, while Browning's poetry was found to be vigorous and masculine? How is it that genres came to be understood as masculine or feminine, high or low, domestic or exotic, chaste or defiled? To follow the shifting fortunes of Victorian poetry, we will focus on the relationships between forms, paying careful attention to the weird generic experimentation and hybridization that is a hallmark of the period (e.g., the verse novel, the dramatic monologue, the prose poem, illustrated poetry). Our goal will be to understand the changing shape of Victorian poetry as part of a larger intellectual, cultural and political landscape.

This course is designed as an introduction to Victorian poetry and to Victorian culture. It will be especially suitable to those with an interest in cultural studies and interdisciplinary work, particularly the connections between poetry and the visual and theatrical arts. Anyone with a yen for Victorian Britain, or with an interest in the politics of the market, the empire, gender, or sexuality, should prepare to have their fancies tickled. A Victorian film series will run concurrently with the course, so that we may expand our investigation of Victorian culture to include the contemporary culture of Victorianism.

Featured figures will include: Matthew Arnold, Aubrey Beardsley, Elizabeth Barrett Browning, Robert Browning, Thomas Carlyle, Julia Margaret Cameron, William Holman Hunt, George Meredith, John Everett Millais, William Morris, Walter Pater, Christina Rossetti, Dante Gabriel Rossetti, John Ruskin, Elizabeth Siddal, Alernon Swinburne, John Addington Symonds, Alfred Tennyson, Queen Victoria, and Oscar Wilde.

#### *Professor Deering*

This course will survey the major Victorian writers of poetry and non-fiction prose from 1824 to 1880, with special attention to Macaulay, Carlyle, J. S. Mill, J. H. Newman, Tennyson, Browning, Arnold, Clough, the Pre-Raphaelites, and Pater. Students are expected to read widely in primary and secondary works related to the Victorian age, literary movements, and individual authors. Two essays of eight to ten pages will be required in addition to a mid-term and a comprehensive final exam.

### **English 549 Late Victorian and Edwardian Literature**

#### *General Description*

A study of the rebellion against Victorian conventions that characterized the period from 1880 to 1910. Such movements as aestheticism, decadence, symbolism, and naturalism are examined in the works of Hardy, Yeats, Butler, Wilde, and others.

**\*English 550 Studies in Major Early British Authors**

Prerequisite(s): one 400-level course in English Literature or consent of instructor

*General Description*

A study of the works of one or two influential early British authors, 700-1800 C.E., exclusive of Chaucer, Shakespeare, and Milton.

**\*English 550 Gender and Malory**

*Professor Armstrong*

Critical study of Sir Thomas Malory's *Morte d'Arthur* with special attention paid to how gender functions to produce the action of the narrative. Through analysis of selections from Malory's sources, comparison with other late medieval romance literature, and the application of current feminist and gender criticism, students will try to understand why Malory's work is unique among late medieval romance texts.

**\*English 550 The World of Thomas Malory**

Prerequisite(s): one 400-level course in English Literature or consent of instructor

*Professor Ohlgren*

As the epilogue informs us, the *Morte Darthur* was completed in the ninth year of Edward IV, i.e. between March 4, 1469 and the same date in 1470. Thus it is not only the last important English literary work surviving in manuscript form but one of the earliest English books to be printed by William Caxton (1485). Because the work falls between two periods of literary history — late medieval and early Tudor — it is rarely taught in its complete and original form (comprising 883 pages in Eugene Vinaver's Oxford edition).

The class will be organized around a series of reports on the cultural contexts of each of the eight romances in the Winchester manuscript of the *Morte Darthur*. Students will be encouraged to supplement their research with the incredibly rich visual resources of the Medieval Slide Collection, which contains some 1200 slide sets of medieval manuscript illuminations. Some of the hundreds of potential topics include: arms and armor, astrology, chivalry, courtly love, feasting, feudalism, heraldry, holy grail, kings and queens, mysticism, tournaments, and women.

The class will also embrace a variety of critical and theoretical approaches, from new historicism and semiotics to cultural studies and gender studies. The class should appeal to students in early English literature as well as those in later periods seeking "historical balance." Because the *Morte Darthur* is arguably the fountainhead of the Arthurian legends, a knowledge of it will be invaluable for the study of later literature from Spenser's *Faerie Queene*, Tennyson's *Idylls of the King*, and James Russell Lowell's *The Vision of Sir Launfal* to T.S. Eliott's *The Wasteland*, Thomas Berger's *Arthur Rex*, and Wendy Mnookin's *Guenever Speaks*.

**\*English 551 Studies in Major British Authors**

Prerequisite(s): one 400-level course in English Literature or consent of instructor

*General Description*

A study of the works of one or two influential nineteenth- or twentieth-century British authors.

**\*English 551 Salman Rushdie and the Transnational Imagination**

Prerequisite(s): one 400-level course in English Literature or consent of instructor

*Professor Marzec*

Over the course of the last twenty -five years Salman Rushdie has not only produced a large body of work (to date eight novels, two plays, a screenplay, a documentary, more than a dozen short stories, a political memoir of Nicaragua, and over a hundred critical reviews and political essays), he has become a literary figure of international standing. Even before the notorious “death sentence” Rushdie had achieved international status with his novel *Midnight’s Children*, which won the Booker Prize in 1981. His novels increasingly reflect a transnational sensibility. *Midnight’s Children* and *Shame* are set in India and Pakistan, respectively, but *The Satanic Verses*, *The Ground Beneath Her Feet*, and *Shalimar the Clown* move between India, England, the U.S., Argentina, Germany, and elsewhere. Classified originally as a “postcolonial Indian” author, Rushdie is now considered by some critics to be a Westernized writer, and by others to be without nationality. His direct political work in the area of race relations in 1980s London led many scholars to characterize Rushdie as the ideal Third World writer and activist. His thematization of “hybridity” in *The Satanic Verses* led in part to Homi Bhabha’s theorization of the postcolonial hybrid subject. His criticism of capitalism in *Midnight’s Children* and *The Moor’s Last Sigh* and support of Daniel Ortega’s government stood as evidence of his “leftist” sensibilities. His inclusion in the literary canon at the height of the canon wars reflected one of the earliest attempts to acknowledge, in the emergent discipline of postcolonialism, what was considered to be the “repressed voice” of the subaltern writer. The 1989 *fatwa* placed Rushdie at the center of the transnational conflict between “Islam” and “the West.” The charge of blasphemy made by certain Islamic fundamentalists and the support of Rushdie by Western liberals resulted in highly polarized “readings” of the novel that only exasperated East/West tensions. Recent articles by Rushdie published in the press concerning the U.S. involvement in Iraq, coupled with a general view on the part of scholars that he is now largely remote from India and the “East” in general, have resulted in the characterization of Rushdie as vaguely “postmodernist,” and in some cases even “conservative.” This course will consider Rushdie’s works against this complex historical and political background. We will read several of his novels, and a large handful of his critical writings. We will discuss the inclusion of Rushdie in the literary Canon and the “production” of his texts in institutionalized fields of literary criticism such as postmodernism and postcolonialism, while also considering the possibility of connecting his texts to more radical theoretical movements and ideas that resist not only these academic institutions but the larger political institutions that found themselves on such

ideas as Huntington's "clash of civilizations" and Fukuyama's "end of history" discourse. Ultimately this course will seriously think the *real potential* of the literary text: its ability to unfold new formations of cultural identity, creativity, and freedom in even the most disciplined and "security"-oriented of ages.

**\*English 552 Studies in Major American Authors**

Prerequisite(s): one 400-level course in English Literature or consent of instructor

*General Description*

A study of the works of one or two influential American authors.

**\*English 552 DeLillo**

Prerequisite(s): one 400-level course in English Literature or consent of instructor

*Professor Palmer*

This seminar-style course will study the full body of work of contemporary American novelist Don DeLillo. From his early novel *End Zone* to his award-winning *White Noise* to his epic *Underworld*, the course will focus on the evolution of his postmodernist style and vision over his full career. The work of the course will include in-class presentations, short papers (3 pages), and a longer seminar paper at the end. The course is designed for both graduate and advanced undergraduate students.

**English 553 Colonial and Early American Literature**

*General Description*

A survey of American literature to about 1820. Texts of major and minor authors such as Bradford, Bradstreet, Rowlandson, and Cooper are viewed within their cultural context.

*Professor Lukasik*

This course has been designed as a reading seminar in the English literatures of colonial and early America. The primary pedagogical goal is to introduce graduate students to some of the leading texts, paradigms, and critical questions that constitute and contest the field of colonial and early American literature. We will read the wide range of texts that have come to comprise the literary during this period—including memoirs, letters, journals, plays, pamphlets, sermons, novels, and slave, travel and captivity narratives—and we will consider those texts in the context of other contemporary cultural forms and transatlantic events (such as the Puritan and African diasporas, the formation and transformation of the public sphere, the rise of the novel, and the development of cultural nationalism). We will also consider the implications of the recent hemispheric turn in early American study not only for our understanding of such transatlantic discourses such as imperialism, sociability, sentimentalism, and enlightenment, but for our own relationship to nationalist models of literary history.

**English 554 American Literary Culture 1820-1860**

*General Description*

The course emphasizes cultural inventory, definition, and production in early nineteenth-century literary culture. The approach is intertextual, moving back and forth between the emerging culture and literary productions, and between one author and other authors.

*Professor Schneider*

This course emphasizes cultural definition and production in early nineteenth-century literary culture. The approach is intertextual, moving back and forth between emerging cultural and literary productions as well as between one author and another. Since our focus is the period from 1820 to 1860, we'll pay particular attention to the following: the history of the book and print culture in antebellum America; the rise of Jacksonian democracy; antislavery and early black nationalist writing; literature that emerged from tensions between Native Americans and European Americans; the Panic of 1837; the significance mainstream Protestantism; the status of popular fiction and poetry (e.g. sentimental novels, The Fireside Poets).

Some of the critics we'll use are: Lora Romero (Home Fronts); Lawrence Buell (New England Literary Culture); Cathy Davidson (Reading in America) Philip Fisher (Hard Facts); Eric Sundquist (To Wake the Nations); Richard Brodhead (Cultures of Letters); David D. Hall (Cultures of Print). The list of authors likely will include: Irving, Cooper, Appess, Boudinot, Sedgwick, Poe, Emerson, Thoreau, Hawthorne, Stowe, Melville, Walker, Harper, Fitzhugh, and selected Fireside Poets.

**English 556 Nineteenth-Century American Fiction**

*General Description*

Surveys the development of American fiction from its beginnings. Though representative works of all periods are read, emphasis is given to Hawthorne, Melville, Twain, and James.

**English 557 Nineteenth-Century African-American Narrative**

*General Description*

The application of contemporary theories to search for “authority” and “authenticity” in the texts of selected nineteenth-century African-American writers of narratives, autobiographies, and essays. Examination of how issues of race, class, and gender impact on the texts’ narrative voice(s).

*Professor Saunders*

The application of contemporary theories to search for “authority” and “authenticity” in the texts of selected nineteenth-century African-American writers of narratives, autobiographies, and essays. Examination of how issues of race, class, and gender impact on the texts’ narrative voice(s).

## English 558 American Literature in the Later Nineteenth Century

### *General Description*

Study of American literature from about 1865 to 1900. Addresses realism, regionalism, naturalism, and other related movements. Focuses on such writers as Whitman, Dickinson, Stowe, Davis, Stoddard, Alcott, Twain, Howells, James, Jewett, Chopin, Crane, Chesnutt, and Norris.

### *Professor Lamb*

This course explores American literature between 1852 and 1900, from its antebellum roots in the sentimental novel, the romance, slave narratives, subversive fiction, and the gothic through the rise of realism, the development of regionalist literatures, naturalism, and the beginnings of modernism. The course is approximately half lecture and half focused-discussion. In both these formats we will be employing a wide range of critical approaches: historicist; generic; aesthetic/formalist; feminist; rhetorical; ideological; biographical; and cultural, with particular emphases on literary genre and on representations of gender, race, subjectivity, and class.

Among the topics that we will address: Walt Whitman's poetics, transcendentalism, and role as public poet; Emily Dickinson's poetics, empiricist epistemology, and role as woman poet; the antebellum background (novel, gothic, sentimentalism, romance, domestic fiction, sensational fiction); the intersection of literary genres, matrifocal feminism, and millennialist ideologies in Harriet Beecher Stowe's *Uncle Tom's Cabin*; early realism and female gothic in Louisa May Alcott; the rise of Euro-American literary realism; the evolution of the nineteenth-century literary marketplace; William Dean Howells and critical realism; the prosaics and moral realism of Henry James; Mark Twain, race, and the vernacular tradition; 1890s nativism and urban naturalism; the transformation of women's fiction from the domestic novelists to Kate Chopin; women's regionalism in Sarah Orne Jewett and Mary Wilkins Freeman; naturalism and literary impressionism in Stephen Crane; Charles W. Chesnutt and the transformation of African American narrative from the "animal tale" to the trickster story and from the slave narrative to the realist novel; Frank Norris and Euro-American theories of naturalism; and the movement toward modernism in the context of changing constructions of gender. The course will not only examine these various topics/developments, but also the relationships between them (e.g., the influence of the romance and the domestic novel on high realism, the connections between men's urban naturalism and women's rural regionalism).

The books ordered at Von's for the course are *Walt Whitman: Poetry and Prose* (Library of America); *The Complete Poems of Emily Dickinson* (Little, Brown); Harriet Beecher Stowe, *Uncle Tom's Cabin* (Penguin); William Dean Howells, *The Rise of Silas Lapham* (Penguin); Henry James, *The Portrait of a Lady* (1881 edition; Signet); Mark Twain, *Adventures of Huckleberry Finn* (U of California Press/Mark Twain Library); *Stephen Crane: Prose and Poetry* (Library of America); Sarah Orne Jewett, *The Country of the Pointed Firs and Other Stories* (Norton); Charles W. Chesnutt, *The Marrow of Tradition* (in Henry Louis Gates, Jr., ed. *Three Classic African-American Novels*, Vintage); Frank Norris, *McTeague* (Penguin); and Kate Chopin, *The Awakening and Selected Stories* (Penguin). In addition, there are two bound readers available at Copy Mat

containing the course's shorter primary texts: Herman Melville, "The Paradise of Bachelors and the Tartarus of Maids"; Louisa May Alcott, *Hospital Sketches* and *Behind a Mask*; Mary Wilkins Freeman, "The Revolt of 'Mother'" and "A New England Nun"; Charles W. Chesnutt, "The Goophered Grapevine." The readers also contain selected prefaces, letters, essays, manifestos, reviews, book excerpts, and other contextual documents. There will be a 20-page research paper and a final exam. For those wishing to get a jump on the reading, please e-mail me at lambr@purdue.edu or bronxangrybear@aol.com by late May to get a book list with ISBN numbers and/or by late July to get a syllabus.

**English 560    Modern American Poetry**

*General Description*

A survey of modern American poetry. Emphasis will be on major writers, such as Eliot, Pound, Frost, Stevens, and Lowell, but attention will be paid to lesser figures.

*Professor Flory*

This course focuses on the poetry of Robert Frost, T. S. Eliot, Ezra Pound, H. D. [Hilda Doolittle], William Carlos Williams, Langston Hughes, and Wallace Stevens.

**English 561    Modern British Poetry**

*General Description*

Surveys modern British poetry from Hardy to Auden; relates it to the main currents of modern thought and feeling; introduces critical principles.

*Professor Rowe*

A survey of twentieth century British poetry from Hardy to Hughes. The course will emphasize close reading of the works of Hardy, Yeats, Lawrence, Auden and others against the cultural, political and social history of the period.

**English 563    Historical Linguistics**

Crosslisted with ANTH 592A, AUSL 563, and FLL 563

*General Description*

A survey of mechanisms and motivations of linguistic change. Topics include phonological, morphological, semantic and syntactic change, comparative and internal reconstruction, linguistic variation, language contact, and linguistic typology.

*Professor Channon (FLL)*

A survey of mechanisms and motivations of linguistic change. Topics include: phonological, morphological, semantic and syntactic change, comparative and

internal reconstruction, linguistic variation, language contact, and linguistic typology.

*Professor Niepokuj*

This course provides an introduction to the study of historical change. We will consider various kinds of linguistic change from descriptive and theoretical standpoints. Since much of the previous work in the field has involved Indo-European languages, the course will naturally center around these languages, with data from non-Indo-European languages cited whenever possible. Although we will use an introductory textbook as a preliminary introduction to the material, approximately a third of the course will consist of reading original articles which have proven significant to the field.

**English 565 Sociolinguistics**

Crosslisted with ANTH 565, AUSL 565 and FLL 565

Prerequisite: ENGL 506 or AUSL 580 or consent of instructor

*General Description*

An introduction to language in its social context, focusing on uses and users of language. Topics include social class, ethnic group, gender, language attitudes, and bilingualism.

*Professor Berns*

A motivational course on the relationship between language and society. Attention is given to issues pertaining to uses and users of languages across diverse social and cultural contexts as well as familiarity with basic concepts, constructs, and controversies in the field.

**English 569 Contemporary Criticism and Theory**

*General Description*

Study of contemporary criticism and theory generally focused on such schools and movements as structuralism, psychoanalysis, poststructuralism, feminism, new historicism, cultural studies, and gay and lesbian studies.

*Professor Plotnitsky*

This course offers an examination of several major paradigms shaping the recent history and the current scene of the study of literature, theory, and culture—poststructuralism and postmodernism, gender studies, and new approaches to history and culture, among them. Along with background readings from such authors as Marx, Nietzsche, Freud, and Virginia Woolf, the course will consider some of the key founding figures of contemporary theory and cultural critique, such as Benjamin, Derrida, Foucault, Lacan, and Irigaray, and significant commentaries on their work extending their ideas in new directions. Several representative literary works will be discussed as well.

*Professor Plotnitsky*

Capitalism and Paranoia, Capitalism and Schizophrenia: Foucault, Deleuze, and Modernist Novel. This course will offer a comprehensive introduction to the work of two authors, whose work crucially shaped the contemporary intellectual landscape-Michel Foucault and Gilles Deleuze. The readings will consist of a substantial, but manageable, selection of their work (including Deleuze's collaborations with Felix Guattari), their exchanges and commentaries on each other, and several background readings of Marx, Nietzsche and Freud (indispensable to both Foucault and Deleuze), and several works of modernist fiction. These works will be considered in the context indicated by the course title, in part borrowed from the title ("Capitalism and Schizophrenia") of Deleuze and Guattari's project undertaken in *Anti-Oedipus* and *A Thousand Plateaus*. The inclusion of the novels by James Joyce, Franz Kafka, Virginia Woolf, and Thomas Pynchon allows to further ground this context and to enrich the content of the discussion. The key representatives of the genre of modernist novel, including by the authors just mentioned, and the genre itself are not only crucial to both Foucault's and Deleuze's thought, but offer powerful models for, or allegories of, the vision of capitalism emerging in their work. Conversely, this work allows one to rethink the concepts of the novel, of modernist (in juxtaposition to modern) novel, and of literature itself, in part because the novel may be seen as the defining genre of the literature of capitalism, or even of capitalism itself. Accordingly, in question are textual, historical, and political intersections between theory and literature or, one might say, acts of theory and acts of literature, to be pursued in the act of their joint reading.

Works: Marx, selections; Nietzsche, *On the Genealogy of Morals*, Freud, selections; Foucault, *The Order of Things, Discipline and Punish, History of Sexuality*, vol.1, and selected essays; Deleuze (and Deleuze and Guattari), substantive selections from *Anti-Oedipus*, and selections from *A Thousand Plateaus*, and Foucault, and selected essays; Joyce, *A Portrait of the Artist as a Young Man*; Kafka, *The Trial*; Woolf, *Orlando*; Pynchon, *The Crying of Lot 49*.

*Professor Plotnitsky*

Deconstruction, Psychoanalysis and the Question of Language: Derrida/Lacan/Saussure/Freud. The course will discuss the intersection of linguistic, philosophical, and psychoanalytic thematics in Lacan's and Derrida's work. This intersection is more customarily associated with Derrida's project, but was in fact introduced by Lacan and then transformed by Derrida via his analysis of the question of *writing*, leading him to his own radical concept of writing, one of his most significant and innovative contributions. The course will serve as a comprehensive introduction to Lacan's and, especially, Derrida's thought, and will consider the key ideas of both Freud and Saussure as necessary background authors. A number of earlier literary and philosophical figures discussed by Freud, Lacan, and Derrida will be considered as well, such as Rousseau, Edgar Allan Poe, Melville, and Mallarmé. In particular, the relationships between psychoanalytic and deconstructive literary criticism and theory will be examined. Derrida and deconstruction, and the Lacan-Derrida interface will be the primary focus, however.

*Professor Plotnitsky*

Literature/Ethics/Politics. Taking as its point of departure Propositions 5.6, “*The limits of my language mean the limit of my world,*” and 6.421, “It is clear that ethics cannot be expressed,” of Ludwig Wittgenstein’s *Tractatus Logico-Philosophical*, this course will examine the relationships between literature, politics, and ethics in the contemporary literary and cultural theory. While a particular attention will be given to the way the subject evolved during 1990s, key earlier background works, such as those of Wittgenstein, will be considered as well. Among the subjects to be addressed are the shift from the language/signification oriented to the culture/politics oriented approaches in literary studies during the last decades and the relationships between politics and ethics in literature, philosophy, and culture at large. Readings will include theoretical texts by Nietzsche, Wittgenstein, Bataille, Levinas, Blanchot, Derrida, Lyotard, Deleuze, and Irigaray and literary works by Sophocles, Kafka, Thomas Mann, Joyce, and Beckett.

*Professor Schweickart*

Theories of Reading. This course will focus on the development of the idea of the reader as a producer of meaning. We will cover the development of reader response criticism, reception theory and theories of reading from the late 1960s through the 70s and 80s, as well as current works that treat the problematic of reading in relation to the other major schools of criticism—specifically, post modern theory, feminist theory, and other approaches concerned with reading across social difference. We will pay particular attention to the impact of attention to the reader on practical criticism and on pedagogical practice both in literature and composition classes.

**English 570 Introduction to Semiotics**

Crosslisted with AUSL 589, ANTH 519, COM 507, and FLL 570

*General Description*

The study of languages, literatures, and other systems of human communication includes a wide range of phenomena that can be brought together by means of a general theory of signs. The course deals with three fundamental areas: (1) verbal communication; (2) nonverbal communication (iconic systems, gesture, body language, etc.); and (3) communication through art forms.

**English 572 Modern British Drama and Its Contexts**

*General Description*

A study of representative works by major playwrights from Wilde, Shaw, and the Irish dramatic renaissance to the present. Some attention to continental European movements and influences that provide a context for these writers.

*Professor Adler*

An intensive reading of major plays by Wilde, Shaw, the Irish dramatists, Eliot, Osborne, Pinter, Stoppard, Hare, and Churchill, supplemented by a few works of

continental drama. Discussion method used almost exclusively. Students will prepare an annotated critical bibliography; be responsible for an in-class presentation; write several brief response papers and a longer scholarly paper; and take a final exam.

**English 573 Tragedy**

*General Description*

The chief tragic views of life, as illustrated in Greek, Shakespearean, and modern drama, as well as in the novel and poetry, with selected readings on the theory of tragedy.

**English 574 The Continental Novel**

*General Description*

Reading and discussion of representative novels from European and Russian literature from the seventeenth century to the present, by such writers as Cervantes, Flaubert, Tolstoy, Dostoevsky, Proust, Mann, and Kafka.

**English 575 Modern American Drama**

*General Description*

Representative plays by major American playwrights from 1920 to the present.

*Professor Adler*

Intensive reading of twentieth-century dramatic texts; particular emphasis on O'Neill, Miller, Williams, and Albee, with attention to other playwrights from Glaspell, Gerstenberg, Hellman and Wilder, to Hansberry, August Wilson, Hwang, Kushner, and Edson. Focus on dramatic structure, movements (e.g., realism, expressionism), critical/theoretical approaches, and on how plays create their meanings visually. Critique of a monograph on a major playwright, annotated bibliography of a selected play, a research paper (12-15 pp.), and a final exam.

*Professor Morris*

A study of major twentieth-century American drama from Eugene O'Neill on, for an understanding of its variety, its excellence, its major contribution to world literature.

**English 576    Philosophy and Literary Theory**

Crosslisted with PHIL 576. Prerequisite: Six hours of philosophy or six hours of literature, or three hours of each, or consent of instructor

*General Description*

Explores the interchanges between philosophy and literary theory that animate such areas as hermeneutics, phenomenology, existentialism, Marxism, feminism, African-American studies, postmodern theory, and cultural studies.

*Professor Friedman*

*Professor Matustik (PHIL)*

This course will study how twentieth-century interdisciplinary approaches to philosophical, literary, and sociopolitical inquiry become affected by the linguistic-communication turn. We will begin with Kristeva's semiotic and psychoanalytic theory of the subject-in-process and then go on to Butler's development of a poststructuralist performativity on the basis of J. L. Austin's speech acts theory. After a brief opening with the Gadamer-Habermas debate on the universal scope of hermeneutics and critical theory, we will close with Schrag's hermeneutical and critical communication theory which rehabilitates the 'self after postmodernity.' The English & Philosophy Colloquium, "*Feminist Visions of the Future: Ethics, Politics & the Imaginary*" (4/4/98, co-sponsored with Women's Studies), will feature presentations by Drucilla Cornell, Patricia Huntington, Kelly Oliver, and Ewa Ziarek on the topics related to this course. Requirements: one in-semester paper (5-8 pp., on the assigned readings) and term paper (15-20 pp., on a relevant topic), each engaging theoretical and/or linguistic aspect(s) of the texts. For the first Wednesday meeting of the first week of school read Kaja Silverman's chapter "The Subject" and Jacques Lacan's article "The Mirror Stage" in the course packet for this course, which will be available at COPYMAT in the Chauncey Hill Mall.

Required books will be Austin's *How to Do Things With Words*, Butler's *Excitable Speech: The Politics of the Performative*, Kristeva's *Revolution in Poetic Language*, Schrag's *Communicative Praxis and the Space of Subjectivity*, and a course packet containing several essays by Gadamer, Habermas, Lacan, and Silverman.

*Professor Goodhart*

In this course we will read five classical Greek tragedies, one Renaissance tragedy, and two modern plays in context of the major philosophic statements about tragedy. Dramatic readings will probably include Agamemnon, Oedipus Tyrannus, Antigone, Medea, The Bacchae, Hamlet, Waiting for Godot, and Death of a Salesman. Philosophic readings will include selections from Plato, Aristotle, Hegel, Kierkegaard, Nietzsche, Heidegger, and more recent theorists (Foucault, Girard, Levinas). Our goal will be to examine the Western humanist Platonic reading of Greek tragedy in context of the older tradition of prophetic thinking in the ancient world that humanism repeatedly engages but never entirely suppresses.

*Professor Schweickart*

Explores the interchanges between philosophy and literary theory that animate such areas as hermeneutics, phenomenology, existentialism, Marxism, feminism, African-American studies, postmodern theory, and cultural studies. This course will focus on the connection between literature and ethics. Readings will include Martha Nussbaum, Wayne Booth, J. Hillis Miller, Jurgen Habermas, Jean-Paul Sartre, Jurgen Habermas, Carol Gilligan, Nel Noddings, Janice Radcliffe, and others.

*Professor Seigfried (PHIL)*

The focus will be on John Dewey's *Art as Experience* and contemporary writings on the relation of pragmatist aesthetics to lived experience. Under consideration are: Richard Shusterman, *Pragmatist Aesthetics: Living Beauty, Rethinking Art*, 2nd ed.; Shannon Sullivan, *Living Across and Through Skins: Transactional Bodies, Pragmatism, and Feminism*; Erin McKenna, *The Task of Utopia: A Pragmatist and Feminist Perspective*; Giles Gunn, *Beyond Solidarity: Pragmatism and Difference in a Globalized World*; Phillip W. Jackson, *John Dewey and the Philosopher's Task*; John Beck, *Writing the Radical Center: William Carlos Williams, John Dewey, and American Cultural Politics*; Paul Fairfield, *Theorizing Praxis: Studies in Hermeneutical Pragmatism*; John J. Stuhr, *Experience and Criticism: John Dewey's Reconstruction of Philosophy*; Jessica R. Feldman, *Victorian Modernism: Pragmatism and the Varieties of Aesthetic Experience*; and something by Richard Rorty, of course. Requirements include class presentations, a midterm paper, and a final paper.

**English 578 Early-Twentieth-Century American Fiction**

*General Description*

Study of American fiction from about 1900 to 1945. Addresses naturalism, social realism, modernism, and related movements, and such writers as Dreiser, Wharton, Stein, Lewis, Toomer, Cather, Fitzgerald, Hemingway, Glasgow, Roth, Dos Passos, Miller, Faulkner, Hurston, Wright, and Welty

*Professor Lamb*

In this graduate survey of American fiction from 1900 to 1940, we will study eleven to twelve exemplary novels within a variety of generic, historical, cultural, and aesthetic contexts. Beginning with two inherited nineteenth-century historical genres (represented by Wharton's *The House of Mirth* and Dreiser's *Sister Carrie*), we will explore how realism devolved from a full-blown literary movement—with its own philosophical assumptions about ontology, epistemology, language, and subjectivity—into merely an available set of literary conventions and techniques. At the same time, naturalism would increasingly become a philosophical disposition that could be accommodated by other historical genres like modernism and postmodernism. We will further explore how, as naturalism became generalized and realism attenuated, new sorts of experimental fictions emerged as responses to, and representations of, such larger phenomena as modernization and modernity, as well as to/of more specific events like urbanization, the New Immigration, the First World War, changes in

gender roles, the African American migration to northern cities, the Depression, radical politics, proletarian movements, and developments in the literary marketplace. These experimental fictions—which embraced such diverse aesthetics as Stein’s linguistic play, the contrasting minimalisms of Cather’s expressionism and Hemingway’s impressionism, Roth’s ethnic heteroglossia, Hurston’s signifying structures and representations of oral culture, Faulkner’s narrative dislocations and epistemological deconstructions, Dos Passos’s use of collage, and Wright’s innovative fusion of social realism, naturalism, and modern alienation—were part of a worldwide movement across the arts that would be known as modernism. These experimental fictions will constitute the main material of the course.

Classes will be roughly 60% lecture and 40% focused discussion, and there will be a term paper (about 20 pages) and a final examination. Approaches to the texts will be intentionally eclectic, employing a wide variety of critical methodologies while enslaved by none of them. We will explore these books both as “works” and as “texts,” situating them in biographical, formal, historical, and cultural contexts, and examining as well the multitude of connections between these all-too-often separately analyzed contexts. The main texts will be selected from such authors as Dreiser, Wharton, Stein, Lewis, Toomer, Cather, Yeziarska, Glasgow, Hemingway, Fitzgerald, Henry Roth, Hurston, Faulkner, Dos Passos, and Wright. The first two books we read will be Dreiser’s *Sister Carrie* (reconstructed edition, available from Penguin or U of Pennsylvania Press) and Wharton’s *The House of Mirth* (use any edition but I’m ordering the Scribner’s for the course). Please read *Sister Carrie* for the first week of class, so we can hit the ground running.

There is a lot of reading in this course; for those who would like to get more of a jump on it, I will put copies of the booklist—noting the editions we’ll be using and those cases where a specific edition is absolutely necessary—in the manila envelope on my office door several weeks before the end of the previous semester.

## **English 579 Modern British Fiction**

### *General Description*

Critical study of twentieth-century novels, mainly before World War II, by such writers as Conrad, Lawrence, Forster, Joyce, and Woolf.

### *Professor Linett*

Critical study of twentieth-century novels, mainly before World War II, by such writers as Lawrence, Forster, Joyce, Rhys, Richardson, and Woolf.

### *Professor Palmer*

This course will focus upon the reading and discussion of 8-10 twentieth-century novels by Conrad, Ford, Lawrence, Woolf, Forster, Joyce and others. The emphasis will be upon close analysis of the text and the application of various twentieth-century critical and theoretical approaches to those texts. Theories of Modernism and the contexts of History will be important to the analytic project of the course. The format of the course will be dependent upon class discussion

not lecture. Class participation will be graded. The written work of the course will consist of short papers, essay examinations, and in-class presentations.

## **English 580 Theories of Modernity and Postmodernity**

### *General Description*

Exploration of theories and models of modernity and postmodernity, with emphasis on cultural and critical issues.

### *Professor Plotnitsky*

Beyond Difference: Deleuze, Derrida, Irigara. Gilles Deleuze, Jacques Derrida, and Luce Irigaray are among the thinkers whose work had the greatest impact on postmodernist critical and cultural theory, specifically as concerns the role of the concept of “difference” and its avatars, such as “otherness,” “alterity,” and “exteriority.” It is often forgotten, however, or missed, to begin with, that their work radically redefines these concepts. It is this redefinition that has the greatest philosophical and cultural-political implications, in particular for our understanding of the role of materiality, the body, textuality (“writing”) and of these latter concepts themselves in postmodern culture. This course will explore these, more radical, dimensions of their work. The course will consider a number of key works (or selections by these thinkers from different stages of their carriers, and as well as relevant background selections from the works of such figures as Nietzsche, Freud, Cixous, and Lyotard. Among the works to be addressed are Deleuze’s *Difference and Repetition*, Deleuze and Guattari’s *Anti-Oedipus* (selections) and *What is Philosophy?*, Derrida’s “Différance,” *Dissemination* (selections), and *Aporias*, and Irigaray’s *This Sex which is not One* and *Sexes and Genealogies*. A number of literary works by such authors as Virginia Woolf, Marguerite Duras, and Samuel Beckett will be discussed as well.

### *Professor Plotnitsky*

Jacques Derrida. Jacques Derrida, who died last year, is best known as a founder of deconstruction. His work and ideas, however, extend far beyond deconstruction and have had an extraordinary impact on the academic and intellectual scene, specifically literary studies, during the last three decades. The aim of this course is to offer both a comprehensive introduction to Derrida’s work and an assessment of his legacy, most especially through his writings on literature, which, according to Derrida himself, played a unique role in his thought. The course will also address the key philosophical, linguistic, psychoanalytic, ethical, and political aspects of Derrida’s thought and writing. It will consider key works from different periods of Derrida’s career (both extended portions of his major books and selected essays). It will also discuss the work by such authors, crucial for Derrida, as Plato, Rousseau, Freud, Heidegger, and Lacan. Among the literary works to be considered are those by Shakespeare, Poe, Mallarme, Kafka, and Blanchot.

**\*English 583 U.S. Ethnic/Multicultural Literature**

*General Description*

A critical examination of multicultural literature or the literature of a particular ethnic group or groups, such as African American, Asian American, Jewish American, Latina/o, Native American. Variable topic; may be repeated for credit.

**\*English 583 Contemporary African American Fiction**

Crosslisted with AMST 650V

*Professor Patton*

This course surveys contemporary African American Literature (1970s-1990s). We will study various genres, including prose, poetry, and drama. The literature of this period addresses a variety of themes such as: the exploration of selfhood; the concept and construction of memory; and psychic, spiritual, and social healing and restoration. The course will spend time on the Black Arts Movement and the rise of black women writers.

Tentative Reading List: *New Bones: Contemporary Black Writers in America*, *Praisesong for the Widow*, *Mama Day*, *Philadelphia Fire* and possibly 1-2 additional novels.

**\*English 583 Native American Literature and Criticism**

*Professor Peterson*

Just last year, Nasdijj, a self-described "Navajo" writer who had grown to some acclaim in literary circles, was exposed as a fraud, touching off renewed interest in questions of identity and authenticity in Native literary studies. This course will look at texts published since 1968, when N. Scott Momaday's groundbreaking novel *House Made of Dawn* appeared, in order to think about how the "Nativity" of Native American literature has been defined and redefined in the intervening decades. Along with literary texts, we will read selected criticism and theory from diverse perspectives, including postmodern, nationalist/tribalist, formalist, feminist, mixedblood, and ethnographic approaches to Native texts. The novel as a genre has been particularly appealing to contemporary Native writers, but we will also read some poetry and autobiography. Potential authors for the syllabus include James Welch (Blackfeet), LeAnne Howe (Choctaw), Thomas King (Cherokee), N. Scott Momaday (Kiowa), Joy Harjo (Muskogee), Sherman Alexie (Spokane-Coeur d'Alene), Louise Erdrich (Turtle Mountain Ojibwe), and others.

This course will be of interest to graduate students working in contemporary American literature, as well as ethnic and postcolonial studies. Major assignments will include oral presentations, an annotated bibliography or book review, a 15-page final paper. Prior knowledge of Native literature is not required to be successful in this course, but students should be prepared to read and research widely and deeply, and to enter the field in an informed, responsible way. Please contact the professor via email < [njp@purdue.edu](mailto:njp@purdue.edu) > if you have any questions about the course.

**English 584 Literature and Psychological Problems**

May be repeated for a maximum of six credits

*General Description*

A study of novels, stories, plays, and other types of literature dealing with important psychological problems, to show how great imaginative writers have treated problems of human relationships with which contemporary psychology is concerned.

*Professor Friedman*

This course will serve as an introduction to psychoanalytic theory. We will begin with some key Freudian texts, such as *The Interpretation of Dreams*, *Dora*, *The Wolfman*, *The Rat Man*, *President Schreber*, and *Beyond the Pleasure Principle*, and also consider such topics as female sexuality and fetishism. In addition, we will explore some of the interpretive traditions and schools that have grown up around Freud. Special attention will be paid to Lacan's "return to Freud," feminist rereadings of Freud and Lacan, Slavoj Žižek's articulation of psychoanalysis, and queer theory. Throughout, we will consider psychoanalysis as a theory of interpretation with its own concepts that must be learned but also as a textual body that itself calls to be read.

This course will fulfill requirements in twentieth-century literature and literary theory for all graduate programs in the English Department. In the Concentration in Theory and Cultural Studies, it will also count as critical theory, cultural theory, and possibly feminist theory and literature, and queer studies. Students from English, FLL, Comparative Literature, English and Philosophy, Political Science, and other SLA departments are equally welcome.

**English 586 Theory of Film**

*General Description*

An intensive survey of film theory and aesthetics utilizing both films and written texts. Topics covered include changing conceptions of film language, theories of authorship and genre, theories of narrative, social theory of film, film aesthetics as related to other forms.

**English 589 Directed Writing**

Prerequisite: Enrollment by consent of instructor

*General Description*

Writing—creative, popularly technical, biographical, historical, philosophical—on subjects of the student's choice. Individual conferences only; no class meetings.

**English 590 Directed Reading**  
Prerequisite: Enrollment by consent of instructor

*General Description*

Directs the reading of students with special interests. Guides students in profitable reading in subjects of their own choice. Individual conferences; no class meetings.

**English 591 Introduction to Composition Theory**

*General Description*

A survey of major contemporary theories of invention and style, including such topics as heuristics; the aims and modes of discourse; stylistics; readability theories; sentence-combining; error analysis; audience; and evaluation. Applications to teaching will be made.

**\*English 592 Postcolonial Studies**

*General Description*

Study of works from once colonized cultures in Africa, Asia, and the Caribbean, and/or postcolonial diasporas. Individual sections will focus on one or more of the following: literature, women's literature, film, or feminist and cultural theory.

**\*English 592 Fiction of the First Nations**

*Professor Hughes*

This seminar is an introduction to the fiction of the First Nations or "The Third World in the First" as it is sometimes called. The focus will be works by Inuit and Native writers from Canada (including writers such as Beatrice Cullerton and Ruby Slipperjack), works by Aborigine writers from Australia (including writers such as Mudrooroo, Oodgeroo and Sally Morgan), and works from New Zealand and the Pacific, especially Samoa and Tonga (including such writers as Witi Ihimaera, Patricia Grace, Albert Wendt, Sia Figiel and Epeli Hau'ofa). Among the topics to be considered will be the appropriateness of viewing this work as "postcolonial" because since flag-independence the First Nations have continued to exist in a state of internal colonization, the problems of writing "fiction" in cultures where narrative prose is not the primary means of narrative expression, and questions of identity and who has the right to speak for the "First Nations": focussing particularly on the case of Mudrooroo in Australia and the revelation that his black ancestry is African-American and not Aboriginal.

The syllabus for the course will be posted before the end of the semester

**\*English 592 Body/City in the Third World**

*Professor Sagar*

Focusing mainly on South Asia and the Caribbean, we will read literary and theoretical accounts of third world cultures, examining in particular the

representation of bodies and cities. Both bodies and cities can be read as sites in which competing systems of class, gender, race and sexuality are spatialized, turned into hierarchically ordered zones. As is well known, modern western city-planning sought to incarnate social divisions into spatial zones, to position races, classes, genders into their proper spheres, and to regulate the traffic between these spheres. One outcome of the imperial onslaught was the superimposition of these western urban topographies upon older third world sites. Recent work has called attention to the convergence of bodies and cities in discourses; for instance, various organic metaphors used to naturalize such things as segregation in the western city and the flow of capital—images of “orderly growth” and regulated circulation, for instance—borrowed heavily from the science of the body. Like the city, bodies marked with race, class, gender, and sexual differences are brought into the regime of visibility and become inscriptive surfaces for the play of power.

Some questions to be examined: what techniques of reading and surveillance position third world bodies and cities in the regime of visibility and in “anachronistic spaces” invoking the past of the first world present? What acts of memory in the city and in the body transgress against such positioning? In what ways does the idea/memory of the subaltern—by definition, the absolutely disenfranchised with no access to representation—counter dominant notions of exhibition?

Readings include six or so third world literary works and films by women and men, and several postcolonial feminist and other theoretical accounts of bodies, cities, visibility, space and subjectivity. Requirements: active participation, 20 minute class presentation; short paper (5 pages) and term paper (20-25 pages).

## **\*English 592 Cities and Citizenship**

*Professor Sagar*

This section of English 592 will introduce students to current issues in postcolonial cultural scholarship, focusing in particular on writings about cities. Readings include postcolonial theory and third world cultural texts (mainly print literature, but with some film and popular culture) from North, West, East and Sub-Saharan Africa, Palestine, and South Asia. Approaching third world cities as formations around which the experience of modernity and postmodernity coheres, we will ask how questions of gender, race, class, sexuality and cultural citizenship are played out in these sites. If modern western city-planning sought to fix races, classes, genders into their proper spheres, and to regulate the traffic between these spheres, imperialism enabled these western urban topographies to be superimposed on older third world sites. In addition, tropes used to naturalize such things as segregation in the western city and the flow of capital—images of “orderly growth” and regulated circulation, for instance—borrowed heavily from the science of the body. Our texts throw new light on the convergence of bodies and cities in cultural texts, especially around the motifs of disease, waste, and spectacle. And, finally, they raise new questions about space, power and subjectivity by considering the city against its ghostly doubles, namely the plantation, prison, and shantytown. Writers will be chosen from among Aidoo, Ali, Barakat, Beyala, Bhabha, Chinodya, Chow, Emecheta, Head, Kanafani, Rushdie, Sa'adawi, Said, Saro-Wiwa, Sembene, Spivak and Trinh, among others. Requirements: active participation, presentations, and 18-20 page term papers.

**\*English 592 Consuming Cultures**

*Professor Sagar*

This course will examine questions of consumerism, Empire and nation in the late 19<sup>th</sup> through the 20<sup>th</sup> centuries, focusing primarily on third world literatures, cultural texts and theory, and on the implications that different forms of consumerism have had for understandings of race, class, sexuality, gender, and citizenship. In western modernity, institutions such as museums and department stores, and cultural practices such as tourism and collecting, worked to produce a concept of the citizen-as-consumer, and consumption as a means to citizenship in several imagined communities, from nation to Empire. Colonization made it possible for western cultural discourses of consumption, citizenship, fashion and nostalgia, good taste, and commodity culture to carry over into the third world. The course will examine third world literary and theoretical texts that depict the tension between commodity cultures and alternative non-western understandings of identity in relation to property and commodity. What third world resistances to commodity culture are available in “aboriginal” cultures, such as the Maori in New Zealand, or the *adivasi* in South Asia; or resistant subcultures, such as Rastafarianism in Jamaica; or in contemporary anti-imperial struggles, such as ecofeminism? How are these forms of resistance reflected in literature and culture? Readings will include first and third world theories of cultural consumerism, citizenship and national belonging, as well as literature and film from South Asia, black Britain, New Zealand and North and subSaharan Africa.

**English 593 Contemporary British Fiction**

*General Description*

Critical study of the British novel since World War II. Survey of scholarship and criticism.

*Professor Rowe*

Study of the British novel since 1950, with emphasis on the cultural, social and political history of post-war, post-Empire Britain. Graham Greene, Iris Murdoch, Salmon Rushdie, Muriel Spark, Ian McEwan, Pat Barker, Sebastian Barry, and Jeanette Winterson are among the writers whose work will be read.

**English 594 Contemporary Poetry**

*General Description*

Study of poetry of the past two or three decades, both American and foreign, and their interaction. Attention to influence, “schools,” and “little” magazines, as well as to conventional sources.

*Professor Flory*

A study of poetry by American poets from Roethke on. We will read works by Roethke, Bishop, Berryman, Brooks, Lowell, Wilbur, Bly, Stern, J. Wright, Ginsberg, Merrill, Ashbery, Merwin, Levine, Sexton, Rich, Snyder, Plath,

Heaney, Hass, Harper, Glück, Lorde, Klepfisz, Clifton, Boland, Erdrich, Anzaldúa, Cervantes, Dove, Brathwaite, Komunyakaa, Simic, Voigt, Lee, Nye, Alexie, Spires. Assignments will include short papers on individual poems and a long paper on a larger body of poetry, either of one poet or a group of poets.

## **English 595 Contemporary American Fiction**

### *General Description*

Study of fiction of the past two or three decades as it relates to American literary traditions and thought. Survey of scholarship and criticism.

### *Professor Duvall*

This course will survey contemporary American Fiction since the late 1950s. My aim is provide some understanding of the distinction between modernism and postmodernism. An issue we will explore is the relation of the contemporary American novel to the aesthetic past and to history. If the directed intertexts of modernism were, as T.S. Eliot put it in describing James Joyce, instances of "mythological method," what are the intertexts of contemporary narratives? To a certain extent, we will see history replace the aesthetic past as the intertext of the contemporary American novel. This turn to history, however, does not grant a special privilege to history; rather, contemporary writers acknowledge that any attempt to recover the past is always already implicated in fictional gestures. In addition to fiction by such writers as Kathy Acker, Don DeLillo, E.L.Doctorow, Toni Morrison, Thomas Pynchon, Ishamel Reed, and Leslie Marmon Silko, we will read criticism and theory that attempts to define the aesthetic and cultural postmodern. In particular, we will look at Fredric Jameson's dismay over the degraded historicism of the present and Linda Hutcheon's celebration of historiographic metafiction as an expressive form able to produce social critique. There will be two shorter papers, an oral report, a longer paper, and a final examination.

### *Professor Peterson*

If this course had a subtitle, it would read "Postmodernism, Feminism, Multiculturalism." By reading novels and short stories from the 1960s through the 1990s, we will grapple with what Lyotard has called "the postmodern condition" and how this condition manifests itself in works by a variety of American authors. Among the writers we will read intensively are Thomas Pynchon, Donald Barthelme, Leslie Marmon Silko, Maxine Hong Kingston, Toni Morrison, Ray Carver, and Louise Erdrich. Students will also read excerpts from theoretical works on the three movements that organize this course. Graded assignments include an oral presentation, one or two short papers, a 15-page researched paper, and a final exam.

**\*English 596 Advanced Studies in Literature or Language**

*General Description*

Advanced study of a topic within the instructor's fields of specialization. Emphasis on scholarly analysis and research.

**\*English 596 New Historicism: Hemingway and Mamet**

*Professor Adler*

This course will focus, though not exclusively, on gender issues as they appear in texts by Hemingway and Mamet, juxtaposing, for example, the Nick Adams stories with The Cryptogram. Works by Hemingway will include In Our Time, Men Without Women, The Sun Also Rises, Islands in the Stream, and The Garden of Eden; those by Mamet will include American Buffalo, Edmund, Glengarry Glen Ross, Oleanna, and The Village. The course will conclude by examining Mamet's recent film, "The Edge," as a reinscription of Hemingway and Richard Ford's novellas in Women with Men as a response to Hemingway. Students will give oral presentations reviewing the relevant theory and criticism; write a critical review of a scholarly book; write a 12-15 page research paper; and complete a final exam.

**\*English 596 Scholarly Writing and Publishing**

*Professor Allen*

This course is both an introduction to the world of scholarly publishing and a hands-on workshop in taking an essay from draft to publication. Students will revise a piece of writing over the course of the summer term and will finish the course with an essay polished and ready for submission to a journal. That polish will be gained in several ways: reading material about scholarly writing; reading examples (both excellent and less excellent) of published scholarly writing; and sharing our ongoing revisions with each other in weekly workshops. Although our focus will be on writing articles, we will also consider other forms of scholarly writing: conference proposals, prospectuses, grant proposals, dissertations, etc. We will consider, too, the nuts and bolts of sending something off for publication: how to find the right journal, write a cover letter, interpret requests for revisions--and more! Students should be prepared for significant reading and writing every week, as they should be prepared to have the sacred rites of scholarly publishing demystified.

**\*English 596 International Cinema 1946-1966**

Crosslisted with FLL 593C

*Professor Allert (FLL)*

This course will be a study of post-war international cinema from 1940-70. The films are all seen in foreign languages with English subtitles. We shall gain insights into history and the way fantasy and fiction help dealing with the past and in projecting new visions for the future. By focusing on this specific time period, we shall be able to better understand the sources and conditions of our

own multi-ethnic and primarily visual culture today and learn about “other” cultures. Key texts on visual culture, cinema studies, film theory, and on the specific films as available will be required readings and basic for our regular active class presentations and discussions. Only graduate students or advanced undergraduate students with a documented background in films studies can take this course. The grade will consist of an oral and a written portion. The oral portion counts for 50% and the written 50% of the final grade. The oral portion includes regular active participation in class and brief presentations. The written portion of the final grade will be based on two short papers (20%), a Midterm (30%), and an Endpaper of 15-20 pages (50%) due August 2. The Midterm is a Take-Home Exam with questions on the course material, films, plus required reading.

**\*English 596 Young Adult Literature**  
Crosslisted with EDCI 591Y

*Professor Alsup*

This course is a survey of young adult literature and a study of relevant literary criticism and theories of reading. Attention will also be paid to the effective teaching of young adult literature to adolescents.

**\*English 596 Field Methods in Linguistics**

*Professor Benedicto*

This course is designed to reproduce and explore the conditions and methods of linguistic fieldwork, in a classroom. The class will have a hands-on approach but will also consider problems and questions related to the ethics of retrieving linguistic data, the relations between the linguist and the communities, and the use of the collected data. The main areas of the grammar (phonology, morphology, syntax and semantics) of an uncommonly taught language will be examined during the course with the help of a native speaker of the language.

**\*English 596 Native American Languages**  
Crosslisted with LING 598N

*Professor Benedicto*

This course will be an overview of the languages native to the American continent. It will view the linguistic connections running North/South through the different linguistic families in the continent and, though not a historic overview, it will examine the richness and diversity existing pre-contact and the situation of indigenous languages nowadays.

This course is intended for graduate students interested in indigenous issues (e.g., indigenous ecology, indigenous epistemology, indigenous education...) but without a linguistic background. Students with linguistic background are however welcome and special arrangements can be made to make the course relevant to their interests. Students will be able to prepare a class project related to their particular disciplinary interests.

This course will be offered as a CIC course.

**\*English 596 Poetic Transformation**

*Professor Boruch*

Ezra Pound's claim that "most arts attain their effect by using a fixed element and a variable" may well be the heart of this course. What happens in a poem between that *staying put* and *going elsewhere* will be our larger question. Which is to say, we will *slow down* and be doing a lot of close reading, considering how poems move and stay still, evade and reveal through various ingenious, often mysterious devices. Of course, we will be staring down metaphor, but other matters are architecturally certain to intervene, among them lineation and its white space fragmentation, cadence, narrative vs. lyric progression, the eternal battle between image and abstraction, verb tense, voice. To do this, we'll be entering the work of numerous poets, for starters possibly Larkin and Bishop, Oppen and Whitman, Hoagland and Hopkins, Simic and Gluck. We will look for *habits* of change as well, watching for patterns of metaphor and other slight-of-hand turns *as they come into being* in a poet's work and, perhaps, where they break down and/or reinvent themselves there. How surprise and alarm and solace are deepened (or not!) by such moves, poem by poem and also in a much larger way--over a lifetime of writing--is something I will keep asking class members to consider, both in our shared reading and discussion but also in an essay, due at midterm, in which a much longer period in a single poet's development is considered.

A serious concern of the course is *not* literary. We will try to see metaphor and other kinds of transformation in poems through the lens of one or more seemingly far-flung disciplines. *Which* disciplines will depend on the interest of class members but we might consider music theory or bridge engineering, ornithology, painting/drawing technique, basic physics or mathematics or body mechanics. In this sense, our inquiry is deeply experimental and probably illegal. But our readings will also include poets writing about poetic issues, among them, Hass on imagery, Hopkins on writerly development ("Do you know, a horrible thing has happened to me. I have begun to doubt Tennyson") and about other poets--Heaney on Plath, say, or Jarrell on Stevens, Gluck on Oppen and Berryman. As for additional requirements, brief semi-formal presentations and active on-going participation in class discussion are expected. The final long paper in the term, due the last week of school, can (and, with any luck, will be) an original exploration that engages cross-disciplinary thinking and mainly primary sources, and has room for personal anecdote. It should push the essay form to its limits and grow from genuine puzzlement concerning an element of poetic design that has haunted the writer from the start of the course.

It goes without saying our efforts over the term will require patience, ingenuity, imagination and curiosity. The course is open to scholars and writers, and those who happen to be both.

**\*English 596 Theories of Rhetoric**  
Crosslisted with COM 521

*Professor Burks (COM)*

This basic survey course reviews theories of rhetoric and persuasion ranging from classical to contemporary. The course is concerned with major theoretical and philosophical concepts related to communication and rhetorical theory, as

well as with the relationships among rhetoric, philosophy, and literature. Emphasis is on the transition from Aristotelian and neo-Aristotelian rhetorics to the new rhetorics of the present. Rather than a psychological or experimental approach to the study of communication, the course considers more traditional literary and philosophical approaches.

**\*English 596 Captivity and American Identity**

*Professor Bross*

This class introduces students to a wide selection of captivity narratives and interrogates the term “American” through readings drawn from the growing body of scholarship on the genre. The captivity narrative has been considered one of the first “American” genres, and samples can be found among most of the colonial writings of early America in Spanish, English, Dutch, and French. The genre has had considerable influence on American literature and even, some would argue, on the English novel tradition. The class will explore the genre’s conventions as well as challenges to those conventions, beginning with the best-known formation, the white woman captured by Native Americans. Other readings may include 18<sup>th</sup>-century Barbary Coast narratives, slave narratives, and 19<sup>th</sup>-century convent tales.

The connections between American identity and the captivity narrative have been explored through a variety of critical approaches and theoretical lenses, and a considerable part of the course will be directed toward understanding the cultural work performed by the captivity narrative in its many variations.

**\*English 596 Colonial Identities in Early American Writing**

*Professor Bross*

This course examines the construction of colonial identities in the writings produced during and as a response to encounters between native inhabitants of coastal “New England” and Europeans--primarily English Puritans. We will consider questions of identity, transculturation and hybridity in the Americas, using the work of James Axtell, Ward Churchill, Peter Hulme, Mary Louise Pratt, and Tzvetan Todorov, among others. The primary focus of the course will be seventeenth-century narratives of conquest and conversion in Puritan New England, but we will preface and contextualize those texts with earlier native and European accounts of contact. The course concludes with nineteenth-century responses to these earlier traditions, placing emphasis on the writings of Pequot preacher, orator and political leader William Apess.

**\*English 596 Introduction to Pragmatics**

Crosslisted with FLL 596P

*Professor Fukada (FLL)*

This course provides an introductory survey of fundamental concepts in pragmatics (such as beliefs, intentions, sense, reference, speech acts, implicatures, etc.) and considers their applicability to specific linguistic problems. In particular, we will focus on controversial problems that have been

given syntactic treatments previously and see how pragmatic considerations can lead one to more satisfactory overall analyses. Textbook: Green, Georgia M. (1989) *Pragmatics and natural Language Understanding*, Lawrence Erlbaum Associates, Inc. and many other photocopied materials.

**\*English 596 Biblical Reading**

*Professor Goodhart*

How do we read the Hebrew Bible? Is a literary perspective developed in the late twentieth century suitable for reading a text that was read from a rabbinic perspective in the ancient Jewish tradition? What if we no longer "believe" it? In this course we will investigate these and other such questions. We will look at the Abraham and Isaac story (Genesis 22) and the early life and Sinaitic encounter of Moses (Exodus 2-4) as these stories have been (and continue to be) examined through the prism of rabbinic, philosophic, literary, psychoanalytic, religious studies, and other traditions of Biblical reading. In addition to considering selections from classical rabbinic writers, we will read selections from Martin Buber, Franz Rosenzweig, Emmanuel Levinas, Soren Kierkegaard, Jacques Derrida, Sigmund Freud, and Maurice Blanchot, among others. Some of our meetings will be shared with Professor Schrag's Philosophy 610 Seminar in Recent Continental Philosophy which meets at the same time.

**\*English 596 Structuralism and Poststructuralism**

*Professor Goodhart*

In this course, we will examine short selections of a number of writers identified with the intellectual movement in France from about 1960 to about 1980 known as structuralism and poststructuralism. These writers will include principally Claude Lévi-Strauss, Roland Barthes, Jacques Lacan, Jacques Derrida, Michel Foucault, René Girard, and Emmanuel Levinas. We will also explore (to a more limited extent) the intellectual backgrounds from which these writers have come in philosophy, linguistics, anthropology, psychoanalysis, and other disciplines. As such, we will read short selections from Saussure, Kant, Hegel, Freud, Nietzsche, Durkheim, Mauss, and Heidegger. Finally, we will include some discussion of some of the other writers working in France and America whose work was influenced by the structuralists and/or the poststructuralists: Julia Kristeva, Roman Jakobson, Gilles Deleuze, Louis Althusser, Stanley Fish, Harold Bloom, Geoffrey Hartman, Paul de Man, and Jonathan Culler, among others.

**\*English 596 The Country I Come From: The Sense of Place in Contemporary Fiction**

*Professor Henley*

Eudora Welty has written that place can be considered a lesser angel of fiction. In this course we will consider whether place might be considered an archangel of fiction, influencing decisions about tension, character, structure, diction, and other aspects of the writer's work. The reading list will include novels and short stories by Cormac McCarthy, Leslie Marmon Silko, Chuck Wachtel, Joan Chase,

Wallace Stegner, and Robert Olen Butler. Students will be expected to read and discuss a book a week, give a presentation, and write a final paper.

**\*English 596 Classical Concepts of Rhetoric and Poetics**  
Crosslisted with CLCS 593R

*Professor Kirby (FLL)*

What is language? How do we use it to communicate and to persuade? What are the aesthetics of spoken, sung, and written language? The ancient Greeks were the first in Western civilization to think systematically about these questions. This course investigates some of the scope of their answers, beginning with the earliest texts of Western literature and continuing through Aristotle and beyond. All texts will be read in English.

**\*English 596 Creative Nonfiction**

*Professor Nguyen*

In this writing workshop we will focus on two major aspects of the creative nonfiction genre--memoir and research narratives. We will be reading and discussing work by a range of writers, including Susan Orlean, Annie Dillard, Nick Flynn, Maxine Hong Kingston, and Tobias Wolff. We will also discuss core issues of creative nonfiction, including the role of the "I," observation and witness, research, and ideas on truth, memory, and subjectivity. Workshop.

**\*English 596 Medieval Literature: Arthurian Romance**

*Professor Ohlgren*

A survey of Arthurian literature from the Latin chronicles of Gildas, Nennius, and Geoffrey of Monmouth, the Welsh *Culhwch and Olwen*, Wace's *Roman de Brut*, Layamon's *Brut*, Chrétien de Troyes' *Lancelot to Sir Gawain and the Green Knight* and Thomas Malory's masterwork, *Le Morte D'Arthur*. With the exception of Malory, all works are in modern English. Graduate students will have the option of reading the works in the original languages. Traditional and contemporary literary theory are welcome.

Course goals include (a) to read a representative sample of Arthurian literary works in Modern English translation and Thomas Malory in the original early modern English; (b) to analyze the various treatments of the Arthurian myth to ascertain what they reveal about the times and places in which they were written; (c) to trace literary themes and techniques through the various works; and (d) to account for the on-going appeal of the Arthurian legends in literature, film, and culture.

**\*English 596 New Historicism: The British and American Novel**

*Professor Palmer*

This course will be an in-depth definition of a Postmodernist Theoretical Approach, New-Historicism, to the reading of texts coupled with a genre study of

the Historical Novel coupled with exercises in Applied New Historicist readings of selected British and American novels. Thus, the course should be of use to graduate students interested in: (1) critical theory, (2) genre studies, and (3) British and/or American Fiction. Texts will include readings in the theory of Michael Foucault, Hayden White, and Dominant LaCapra plus the reading of selected British and American Novels.

**\*English 596 Feminist Criticism and Contemporary Women's Literature**

*Professor Peterson*

The objective of this course is to introduce students to current debates in feminist literary scholarship and to integrate this theoretical knowledge into the analysis of contemporary North American women's literature. While reading some of the most compelling women's literature written in the last thirty years, we will consider such issues as the definitions of feminist criticism and women's literature, the politics of canon formation, the relationship of Anglo-American to French feminists, the relation of women to language, and the relation of gender to other differences.

**\*English 596 Teaching College Literature**

*Professor Peterson*

This course is designed for graduate students in the English Department who are interested in learning about the pedagogical issues involved in teaching literature to college students. Among the topics we will discuss are setting reasonable and rigorous expectations for students in introductory literature courses, planning a course and writing syllabus, teaching critical thinking in the literature classroom, deciding on discussion versus lecture as the primary format, "opening" the text—especially for nonmajors, designing paper topics and exam questions, commenting on and grading papers, motivating students, becoming proficient at a variety of instructional modes and pedagogies, and using computer-based technology for literature classes. The major written requirement for the course will be a project in which you research and plan your own course. "Teaching College Literature" will be useful not only for those T.A.s in the English Department who want to be prepared to teach lower-division literature courses at Purdue, but for advanced graduate students in the English Department who want to be better prepared to present their teaching credentials on the job market.

**\*English 596 Twentieth-Century Long Poems**

*Professor Platt*

This class will explore the emergence of that phenomenon known as the "long poem," an extended (and sometimes lyrical) sequence, over the course of the 20<sup>th</sup> century in English. We will examine this hybrid form from its roots in modernism (Eliot, H.D., Stevens, Crane, Langston Hughes, Hayden, Auden) to its contemporary manifestations (Oppen, Ashbery, Rich, Merrill, Heaney, Dove, Ammons, Walcott, Murray, Carson, Notley). Requirements: class presentation,

short essay, and one longer essay. In lieu of the longer essay, a student may write an extended sequence of poems.

Possible titles from which the readings will be drawn: Eliot, *Four Quartets*; H.D., *The Walls Do Not Fall*; Crane, *The Bridge*; Hughes, *Montage of a Dream Deferred*; Dove, *Thomas and Beulah*; Ammons, *Garbage*; Walcott, *Omeros*; Murray, *Freddy Neptune*; Notley, *Descent of Alette*; Stevens, "Notes Toward a Supreme Fiction," "The Auroras of Autumn;" Hayden, "Middle Passage;" Auden, "The Sea and the Mirror;" Oppen, "Of Being Numerous;" Ashbery, "Self-Portrait in a Convex Mirror;" Rich, "Twenty-One Love Poems;" Merrill, "The Book of Ephraim;" Heaney, "Station Island;" Carson, "The Glass Essay."

**\*English 596 Towards the Posthuman: Systems, Cyborgs, and Virtualities in Theory and Fiction**

*Professor Rickert*

An inquiry into the posthuman is to consider an understanding of the human no longer grounded in Enlightenment and Modernist conceptions. A posthumanist outlook sees the formerly secure boundaries delineating the human from the environment, the technological, the animal, and etc. as profoundly indistinct. In our investigations we will read theories of the posthuman in N. Katherine Hayles, Bruno Latour, Donna Haraway, Cary Wolfe, Jean-Luc Nancy, and others. We will read fiction by Philip K. Dick, Greg Bear, James Tiptree, Jr. (Alice Sheldon) and other writers. Additionally, we will view material such as *Star Trek's* Borg episodes, *Bladerunner*, and more. Throughout the course, we will be interested in asking what sorts of politics, ethics, and boundaries pertain to posthumanism, and how they challenge (and don't challenge) humanism.

**\*English 596 Contemporary Postcolonial Literature**

*Professor Sagar*

A study of primarily English-language writing from Asia, the Caribbean and Africa. We will focus on the diverse and innovative forms of literature that postcolonial writers, especially women, have evolved in response to earlier phases of western colonialism and to continuing forms of imperialism and neo-colonialism. A central focus will be on the postcolonial project of "writing back" to the center: on works that ingeniously contest received histories and ideologies by reflecting on the ways in which meanings and identities are produced and circulate in language. The course will also acquaint students with forms of "resistance literature", i.e., genres such as prison memoirs, street theater, and testimony that are produced in the moment of activist resistance and that open the very category of "literature" to reinfection by the politics of race, gender, class and sexuality. Authors include Jamaica Kincaid (Antigua), the Sistren collective (Jamaica), Salman Rushdie and Sara Suleri (Pakistan), N'gugi wa Thiong'o (Kenya), Nuruddin Farah (Somalia), Nawal el-Saadawi (Egypt), Bessie Head (Botswana), and Mahasweta Devi (India), among others. Requirements: presentations, a short paper (5 pages), and a term paper (20-25 pages).

**\*English 596 Cultural Theory and the Postcolonial Text**

*Professor Sagar*

An introductory course, focusing on postcolonial theories of class, race, gender and sexuality, nationalism, and the production of culture. While examining central debates in postcolonial cultural theories, we will trace the convergences and divergences of these theories with other theories of marginalization, such as the African-American. A secondary focus will be on those Euro-American theories with which postcolonial theory has been and continues to be in dialogue.

**\*English 596 The Postcolonial Novel**

*Professor Sagar*

Introductory readings in postcolonial cultural theory and in twentieth-century fiction in English a) from three major English-speaking postcolonial regions--Africa, the Caribbean and South Asia, and b) from English-speaking postcolonial diasporas across the world, including the Black British. Taking "anglophone postcolonial" to describe cultures whose recent history has included colonization by Britain, the course examines the reasons for naming them "post" rather than "ex" colonial. We will focus on this fiction's traditional as well as transgressive strategies of realism, magic realism, mimicry, the carnivalesque and the uncanny; its rewritings of the myths and ideologies of imperialism; its complicity with and distance from fiction produced at other margins and centers; its complex engagement of questions of race, gender and class. Related questions will emerge from our readings in contemporary theories of difference, cultural resistance and literary production. Requirements: two oral reports, short paper, 20-25 page essay.

**\*English 596 Contemporary African American Literature**

*Professor Saunders*

This course will focus on the literature of African Americans after World War II. Gender issues will be considered as well as issues such as slavery and postmodernism. Authors to be considered include Ralph Ellison, Toni Morrison, Alice Walker, and others. Several essays and class participation will be required.

**\*English 596 Zora Neale Hurston**

*Professor Saunders*

This course will consider a variety of Hurston's works, including novels, plays, short stories, and folklore projects. We will examine her place as a feminist writer, folklorist, and a central figure in the preservation of African influences on American culture.

**\*English 596 Translation for Writers**

*Professor Solwitz*

A workshop facilitating the translation of prose (short story, novel or creative non-fiction) from any language into English. Requirements: a comfortable reading knowledge of the original language and/or a collaborator who is a native speaker.

**\*English 596 WWI and the Home Front**

*Professor Rowe*

The course will focus on the tensions in the British domestic sphere created by World War I. The emphasis will be on close and careful readings of fiction, history, memoir, and poetry to explore major cultural changes in Great Britain between 1911 and 1929.

**English 597 Contemporary Black Feminist Literature**

*General Description*

An intense examination of recent literary works by black women along with various critical theories constructed about black women's literature, beginning with the premise that black feminism is a "sign to be interrogated, a locus of contradictions."