

600 Level Course Descriptions

Last updated 10/13/2008

*Variable title course, listed alphabetically by instructor

English 601 Teaching Literature at the College Level

Prerequisite: ENGL 501 or equivalent or consent of instructor

General Description

Focuses on the practical and theoretical issues related to teaching literature at the college level. Topics include course design, literary canons and text selection, teaching and learning styles, close reading, writing about literature, assessment, and professional ethics.

Professor Peterson

This course focuses on practical and theoretical issues related to teaching literature at the college level. It is designed to meet the needs and interests of Ph.D. students in literature—those who would like to be prepared to teach an introductory literature course in Purdue's English department and those who would like to design a literature course and related documents as preparation for going on the job market. Among the topics we will discuss are setting reasonable and rigorous expectations for students in introductory literature courses, teaching critical thinking, "opening" the text—especially for nonmajors, designing paper topics and exam questions, commenting on and grading papers, becoming proficient at a variety of instructional modes and pedagogies, and dealing with difficult student situations. The final project is a course portfolio, including a syllabus and pedagogical essay, focusing on one particular introductory literature class you would like to be prepared to teach.

Please note: ENGL 601 is not a seminar, so it cannot be counted toward seminar requirements on a plan of study, but doctoral students in English who complete the course are given preferential treatment when applying to teach literature courses in English. For further information about ENGL 601, contact Professor Nancy Peterson (njp@purdue.edu).

English 605 Computers in Language & Rhetoric

General Description

Seminar that investigates how computers figure in contemporary theories of text and text-making. Typical topics: critiques of technology, hypertext, cyberspace, computer-mediated communication, Internet, electronic writing, online research, pedagogy, and publishing.

Professor Blackmon

This seminar investigates how computers figure in contemporary theories of text and text-making. Readings and discussion topics will cover pedagogy, New

Media, and a critical analysis of both technology and specific technologies used in the computer-mediated classroom (i.e. synchronous/asynchronous discussions, electronic writing and publication, and virtual worlds). Assignments for this course will include weekly response assignments, presentations, a pedagogical project, and a seminar project

English 606 Seminar in Poetry Writing

Prerequisite: Admission to the M.F.A. program in Creative Writing, Ph.D. student taking a secondary area in Creative Writing, or consent of instructor

General Description

An advanced course in the writing of poetry. Workshop criticism. Study of the work of established writers.

Professor Boruch

In 606, we start with the idea that a community of writers is a valuable thing, that rigorous, thoughtful and good-hearted discussion about poems is crucial for writers, that revision is just that--revision--a tool which deepens our capacity as poets to see the world imaginatively. This is a workshop; our texts will be the poetry of class members. We will move in our discussion where these poems take us. Work of established writers will be discussed regularly, for both companionship and challenge. Written work requirements: two poems a week leading to a final portfolio of 15-20(revised) poems, and a meditative essay which explores the timing, invention, design, and imagery in that work.

Professor Platt

This seminar will focus on the workshopping of poems by graduate students and the discussion of issues of craft and content in contemporary American poetry. To supplement the workshop and sample the diversity of our contemporary poetic climate, we will read and discuss several recent collections (possibly Zagajewski's *Without End*, Hirshfield's *After*, Glück's *Vita Nova*, Nurske's *The Fall*, and Fried's *My Brother Is Getting Arrested Again*). In our examination of these works, we will explore each poet's differing sense of aesthetics, themes and obsessions, and the design by which each poet arranges poems to construct larger meanings within a book.

***English 607 The Theory and Craft of Creative Writing**

Prerequisite: Admission to M.A. program in Creative Writing or consent of instructor

General Description

A study of the craft of poetry, fiction, or drama with some consideration of underlying theories.

***English 607 The Craft of Fiction**

Professor Henley

"It takes about ten years to learn to write a good sentence." So said William Gass. In this course we will study all aspects of craft, from the comma to story structure. Students will be required to give two presentations, read seven novels, and write a final paper.

Professor Shreve

In this course we will read one book per week and various craft essays from the writer's perspective, focusing on the elements of fiction—image, environment, point of view, voice, style, language, symbol, metaphor, structure, and especially character. The semester's reading will include themed short story collections, regional story cycles, urban story cycles, bildungsromans, novels of (im)migration, historical fiction and formal experiments by writers such as James Joyce, Sherwood Anderson, Willa Cather, Evan S. Connell, Angela Carter, Michael Ondaatje, Marilynne Robinson, Lan Samantha Chang and Junot Diaz.

***English 607 Craft of Poetry**

Professor Boruch

Our purpose in this course is to explore how poets themselves have thought and written about what they do, the mysteries of craft--sound, imagery and design in their poems, and in the poetry of others. Our progression will be both historical and personal, in part directed by such work, the essays of poets who have influenced the powerful and visible changes in poetry of the last 150 years, and in part led by the passion and curiosity of class members. The readings are varied, ranging from the letter of Keats and Hopkins and Dickinson, through the essays of Williams and Pound and Moore, through more contemporary work by Gluck, Bishop, Kunitz, Hass, Ginsberg and others.

Students are asked to write three short papers, and make three informal presentations. The final paper will be an extended study of the student's own choosing, with an emphasis on primary texts as source materials..

Professor Leader

The emphasis of this section of Craft of Poetry will be two-fold: Form and Forms. Form will encompass analysis and practice of lineation in conjunction with syntax, whole poems in conjunction with stanza formation, and rhythm in conjunction with scansion. Forms will include free verse, anaphora, sonnets, pantoums, villanelles, and other forms according to class interest. Exemplars of forms will be provided from history and students will also write poems in some of the forms under study.

Professor Platt

This course will provide experienced poets with a thorough grounding in the formal concerns of poetry by reading, discussing, and writing in some of its different forms, with particular emphasis on metrical verse. We will also read a

variety of important theoretical statements about poetry, starting with Aristotle's *Poetics* and considering essays, prefaces, letters, and/or "defenses of poetry" by Gascoigne, Sidney, Pope, Dryden, Wordsworth, Keats, Shelley, Emerson, Dickinson, Whitman, Hopkins, Yeats, Eliot, Stevens, Auden, Milosz, Heaney, Rich, Levertov, Olson, and O'Hara. These statements will be read alongside different modern and contemporary poems to assess the vitality and applicability of these sometimes long-lived theories. The course will end with a brief survey of contemporary poetic "schools," including new formalism and language poetry. Texts may include Fussell's *Poetic Meter & Poetic Form*, Gross's *The Structure of Verse*, as well as extensive course packets.

Requirements: active participation in discussion, several short essays, oral presentations, one longer essay, five revised poems.

English 608 Seminar in Play writing

Prerequisite: ENGL 508 or consent of instructor

May be repeated for credit

General Description

An advanced course in the writing of plays. Workshop criticism.

English 609 Seminar in Fiction Writing

Prerequisite: Admission to the Creative Writing Program or consent of instructor

General Description

An advanced course in the writing of fiction. Workshop critiques.

Professor Henley

English 609 is a fiction workshop for graduate students interested in exploring, in their own writing, the nuts and bolts of characterization, scene and summary, point-of-view, setting, and the use of evocative, metaphorical language. Students are expected to have a work-in-progress, either a novel or a group of short stories, and to share their works-in-progress with the class on a regular basis. Honest helpful criticism is emphasized. As a final project, students turn in either revisions of short stories or a novel excerpt.

English 611 Old English Language

General Description

A study of the principal prose and poetry from the beginning to about 1100. Emphasis on the language.

Professor Hughes

While this course prepares students for English 612: Old English Literature, it is a self contained unit. The goal of the course is to enable students to gain confidence in Old English through an extensive reading of prose texts. Old English phonology will be based on contemporary understanding of phonology.

The course will also engage the interaction between post-modern theory and philology in Old English literary and cultural studies.

English 612 Old English Literature

Prerequisite: ENGL 611 or equivalent

General Description

A survey of Old English literary works, including heroic poetry, religious epic, elegiac poetry, homilies, and secular prose, illustrative of the early development of English literature and culture.

Professor Armstrong

A survey of Old English poetic works, including heroic, religious, epic, and elegiac poetry illustrative of the early development of English literature and culture.

Professor Ohlgren

A Survey of Old English literary works, including heroic poetry, religious epic, elegiac poetry, homilies, and secular prose, illustrative of the early development of English literature and culture. Because of the relative scarcity of extant Old English verse (some 33,000 lines survive), we will also consider collateral evidence from Anglo-Saxon art and archaeology. Although the course normally recommends English 611 (or its equivalent) as a prerequisite, serious undergraduate and graduate students with interests in early English culture will not be discouraged from taking the course. It should be noted, however, that selections from the major works of Anglo-Saxon prose and poetry will be read in the original Old English with facing-page translations in modern English.

The course consists of 9 units: (1) historical and political overview; (2) ecclesiastical history; (3) cultural history; (4) form and style in Anglo-Saxon literature; (5) the Germanic heroic tradition; (6) Caedmon and the Christian revolution; (7) Beowulf; (8) Lyric, elegy, and miscellaneous minor poems; and (9) Cynewulfian poetry.

Course requirements include a series of reports, translation quizzes, a mid-term, a term paper, and a final exam.

English 613 Middle English

General Description

A study of select readings from the literature of about 1100 to about 1500. Emphasis on the language.

Professor Hughes

An introduction to Middle English language (c. 1100-1500) through an extensive reading of text selections. While the primary emphasis is not literary, students will be reading selections from most of the major Middle English works, making this course a useful preparation for the reading required in English 526.

Particular emphasis will be placed on the development of the various forms of Middle English during this period and the identification and characteristics of the principal Middle English literary dialects. No paper, but daily reading assignments, mid-term and final.

Professor Ohlgren

Introduction to Middle English language, 1100-1500, focusing on representative literary texts from the Peterborough Chronicle (12th century) to The Second Shepherd's Play (15th century). Course topics: development of ME from OE; ME dialects; ME codicology: how to describe ME manuscripts; ME paleography: how to read scribal hands; survey of representative ME literary genres: chronicle, verse romance, fabliaux, lyric, moral and religious works, debate, confession, dream vision, drama.

English 614 Middle English Literature

Prerequisite: ENGL 613 or equivalent

General Description

Study of representative works in the major literary traditions and genres of middle English literature (exclusive of Chaucer): lyric, romance, satire, allegory. Detailed examination of major works such as *Sir Gawain and the Green Knight*, *Piers Plowman*, and *Pearl*.

Professor Hughes

Introduction to Middle English literature, circa 12th to 15th centuries. Survey of representative poetry and prose, including Langland's *Piers Plowman*, *Sir Gawain and the Green Knight*, *King Horn*, *Havelok the Dane*, *Sir Orfeo*, *The Owl and the Nightingale*, lyrics, and miracle and morality plays. The choice of texts is frankly subjective; they are the ones I enjoy to read and to teach. Some attention will also be paid to extrinsic matters as political, historical, and cultural backgrounds. Prerequisites: a willingness and ability to read the works in Middle English. Requirements: mid-term final and a term paper.

English 615 A Reading of *Beowulf*

Prerequisite: ENGL 611

General Description

An intensive reading of *Beowulf* in the original with a consideration of background sources and interpretive theories.

English 616 Introduction to Old Norse

Prerequisite: ENGL 523, 525 or equivalent or consent of instructor

General Description

An introduction to the study of Old Norse prose and poetry, and an introduction to literary problems, together with a survey of the linguistic relationship of Old Norse to the other Germanic languages, especially Old English.

English 617 Contemporary English

Prerequisite: ENGL 506 or equivalent or consent of instructor

General Description

Focus is on the form and function of contemporary English as it is used in original texts and on the development of course participants' ability to respond in an informed way to texts written or spoken by others.

Professor Silva

This course will focus on the formal and functional elements of contemporary English language texts. It is designed to provide the conceptual tools necessary to describe and analyze texts produced by student (first or second language, beginning or experienced, undergraduate or graduate) and professional writers. Class time will be divided between presentations of relevant material and the analysis of texts from a variety of genres. The course is appropriate for anyone who feels the need to respond to contemporary English texts in an informed and systematic manner.

English 618 Research Design in Language and Linguistics

Prerequisite: ENGL 516 or consent of instructor

General Description

A survey of the research methods and designs associated with language-related questions.

Professor Ginther

The course presents basic concepts of elementary statistics, data collection, data management, sampling, and research design for quantitative analyses. The main purpose of the course is to introduce basic characteristics of quantitative methodologies as applied to questions about language. Practical aspects of design along with ethical considerations that influence research projects will be considered. Class requirements: discussion of assigned readings, a take-home midterm, and a final paper.

Professor Hughes

A study of representative poetry and prose in Middle English (twelfth to fifteenth centuries) and the major contemporary theoretical approaches associated with this material. Among the texts to be considered will be secular romances such as

King Horn, Havelock the Dane, and Sir Orfeo, in addition to *Piers Ploughman, Sir Gawain and the Green Knight, Pearl*, and *The Book of Margery Kemp*, as well as the secular and religious lyric. Requirements: class presentations and a critical paper.

English 619 Qualitative Research in Second Language Studies

Prerequisite: ENGL 516 or equivalent or consent of instructor

General Description

Introduces graduate students to the theoretical concepts and practical tools associated with situated approaches to research in second language studies.

English 620 Classroom Communication in ESL for Teaching Assistants

General Description

Students must be enrolled in the Graduate School and a non-native speaker of English.

English 622 Issues in Composition Studies: Classical Period to the Renaissance

Prerequisite: ENGL 591 or consent of instructor

General Description

The course historicizes issues in Composition Studies from the sophists to the Renaissance.

Professor Johnson-Sheehan

This course explores the history of rhetoric from the ancient Greeks to the Renaissance. We read primary texts and discuss themes that still resonate in the fields of Rhetoric and Composition Studies today.

English 624 Issues in Composition Studies: Modern Period

Prerequisite: ENGL 591 or consent of instructor

General Description

The course historicizes issues in Composition Studies from the eighteenth century to the mid-twentieth century.

English 625 Seminar on Empirical Research in Writing

General Description

An analysis and evaluation of empirical research concerned with composing processes, critical literacy, disciplinary writing, various writing cultures, and composition pedagogy. Students will study empirical research designs and develop a project in one of the above areas.

Professor Sullivan

This course introduces empirical research designs appropriate for writing research. Students will read and discuss descriptive and experimental research, will learn about classes of statistics appropriate for various research designs, and will design research projects to address problems which interest them. There will also be a group project and a poster session.

Professor Weiser

A study of the theory and practice of empirical research methods and designs often used to study composing processes, critical literacy, disciplinary writing, various writing cultures and contexts, and composition pedagogy. Students will study empirical research designs and develop a project in one of the above areas.

English 626 Postmodernism and Composition Studies

General Description

The course historicizes how various postmodern theories and practices (cultural, Political, ethical, philosophical, technological, aesthetic) influence the study and teaching of written discourse.

***English 627 Seminar In Linguistics**

Investigation of a topic in advanced linguistics research. This course may be repeated for credit.

***English 627 Issues in Phonology**

Crosslisted with AUSL 586 and LING 512

Professor Brentari (AUS)

This course is an introduction to contemporary phonological theories, and it emphasizes the skills of theory evaluation. The course is designed to address common problems that have been addressed in recent work concerning the interaction of phonology and morphology, feature organization, and units of analysis. Lexical phonology, feature geometry, autosegmental phonology, metrical phonology, prosodic morphology, and optimality theory will be covered and critiqued, using the canonical language examples that showcase their strength and innovation to the field, the ways in which each theory has modified our understanding of phonological representation will be highlighted as well as the limitations of each of them. Students will continue to solve problem sets of increasing difficulty, and in doing so they will utilize the theoretical frameworks covered.

***English 627 Advances Issues in Syntax**

Professor Benedicto

In-depth evaluation of syntactic phenomena and the theoretical analyses proposed to account for them. Emphasis is on construction and evaluation of theoretical analyses and their explanatory adequacy for Universal Grammar. Topics include LF phenomena, functional projections and structural representations.

Although English will generally be the point of departure for the discussions, extensions of the theoretical analyses to other languages will be systematically addressed, as well as crosslinguistic comparative studies and implications for subjects such as (First/Second) Language Acquisition and others (contingent on interests of enrolled students).

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, two class presentations and a final project having to do with any of the issues discussed in class

***English 627 Elements of African-American English**

Professor Benedicto

This course will investigate the basic features of AAE from a purely linguistic point of view. We will focus on syntactico-semantic properties of the verbal system such as invariable *be* (a habitual marker) and other aspectual and morphological markers; the use of \emptyset -copula; negative concord; etc... No formal linguistic background is required, but some basic knowledge of linguistic concepts is recommended.

***English 627 Field Methods in Linguistics**

Crosslisted with LING 689F

Professor Benedicto

How can we describe a language that has never been described before? How do we figure out its grammar? How can we obtain the specific linguistic data that we need for our study? This course deals with the basic techniques for collecting language data, and is designed to reproduce and explore the conditions and methods of linguistic fieldwork in a classroom. The course also addresses questions related to the ethics of retrieving linguistic data, the relations between the linguist and the communities, and the use of the collected data.

A non-Indoeuropean lesser-studied language will be examined with the help of a native speaker of the language. The main areas of its grammar will be covered: phonetic and phonological system, inflectional and derivational morphology, basic syntactic structures and basic semantic phenomena.

***English 627 Mayangna Language**
Crosslisted with LING 629

Professor Benedicto

The course will deal with all aspects of Mayangna grammar, with a concentration on its morphophonology and syntax. Mayangna is an indigenous language of Nicaragua (and Honduras), spoken by some 10,000 people in the mountains of the Atlantic Coast region. The grammar of the language presents a complex system of switch reference or agreement obviation (including serial verb constructions), headless relative clauses and a classifier auxiliary system, among other features. Students will have to do regular readings, work on the data base and write a final paper. Prerequisites: syntax I and II, phonology I (preferred) or permission of the instructor.

***English 627 Syntax Seminar: Classifiers**
Crosslisted with LING 629C

Professor Benedicto

This course will examine the syntactic properties of those verbal morphological markers identified as classifiers. From a crosslinguistic point of view, verbal classifiers have been analyzed as, e.g., agreement markers, and as bound roots; they interact with tense, aspect and other verbal morphology. Emphasis will be on formulating syntactic formal analyses and on finding common abstract syntactic properties crosslinguistically. Previous background in syntax necessary (syntax 1 and/or 2).

***English 627 Seminar in Syntax: Experimental Syntax**
Crosslisted with LING 629S

Professor Francis

Intensive study on a selected topic in syntax. The topic for Spring 2008 is Experimental Syntax. Increasingly, theoretical linguists are using experimental methods to gauge linguistic knowledge. This course introduces basic concepts of experimental design and explores how experimental methods may be used to answer theoretical questions in syntax. Students will evaluate theoretical and methodological aspects of current research articles and will also have the opportunity to design their own experiments. Specific topics and readings will be determined in part by the research interests of seminar participants.

***English 627 Linguistic Interfaces**

Professor Raskin

The seminar explores interactions (interfaces) of linguistics with a number of other academic disciplines, such as literary studies, rhetoric and composition, creative writing, education, speech disorders, communication, psychology, philosophy, anthropology, sociology, mathematics, computer science, biology, neural and cognitive sciences. Almost all of these disciplines benefit from linguistic applications. Some are applied to linguistics. The actual disciplines

discussed at length in the seminar will depend on the participants' interests and backgrounds.

***English 627 Pragmatics**

Professor Raskin

Pragmatics was first defined as user-oriented or user-sensitive linguistics. In the last two decades, however, its scope has narrowed down to context-sensitive semantics; i.e., the study of the meaning of utterances in specific contexts, and even more specifically, to a small selection of manageable problems of non-compositional semantics. (Non-compositional semantics comprises all those elements of sentence meaning which are not contained in the meanings of the word and their combination.) The specific issues include speech acts, presupposition, implicature, and conversational strategies. The seminar will also touch on the complicated issue of discourse analysis. The background information includes contextual semantics exemplified by the script-based theory.

The participants will write one research paper and present it in class for discussion and feedback. The paper will be on a selected subject within, or adjacent to, the pragmatic agenda. The project can involve either pragmatics proper or an application of pragmatics (but not vice versa!) to an adjacent field, preferably to the student's own. The project can be a survey, a critique, or a piece of original research. Intensive reading on a narrow pragmatic subject and/or the production of publishable papers will be enthusiastically supported. The lecture component of the seminar will take 7-8 weeks. The participants' reports will take up the second half of the semester. The main text is *Pragmatics*, by Stephen C. Levinson (Cambridge UP, 1983).

Background semantic information can be found in *Language and Writing: Applications of Linguistics to Rhetoric and Composition*, by V. Raskin and I. Weiser (Ablex, 1987): Chapter 9; *A Concise History of Linguistic Semantics* by V. Raskin (Purdue UP, 1983), available from Purdue Armory); and "Script-based Semantics," in *Contemporary Issues in Language and Discourse Analysis* by Ellis and Donohue, eds. Hillsdale, NJ: L. Erlbaum, 1986.

***English 627 Seminar in Humor Theories**

Crosslisted with LING 689R

Professor Raskin

The seminar introduces the major types of humor theories, both historically and the state of the art. Humor is presented and studied as a universal humor faculty whose exploration is informative of how the human mind works and is related to a number of contributing disciplines. Leading among them is the linguistics of humor, dominated in the last quarter-century by Raskin's Script-based *Semantic Theory of Humor*, and its revision, with Salvatore Attardo, the *General Theory of Verbal Humor*. Depending on the composition of the seminar and the interests of its participants, the multidisciplinary seminar will place more or less emphasis on the various perspectives of humor research.

The students will be expected to write a research paper in humor. They will be strongly encouraged to relate the topic to their own research interests. The course

is taught in the Macintosh-equipped instructional laboratory, and all the materials for the course are available on-line. Further reading will be suggested on request.

***English 627 Theories of Humor**

Professor Raskin

The seminar deals with an application of linguistics and other language-related disciplines to humor research. The instructor will lecture on the following topics: rules of correct application of linguistics to other fields; humor research as a target field; theories of humor; contextual semantics; script-based semantic theory; script-based semantic theory of humor; applications of the script-based semantic theory of humor to specific types of jokes.

The participants will be expected to give a research or critical survey paper on a humor research subject of their choice and then to write it up as the seminar paper, taking into account the feedback from the group. The research may be done both within the framework of the proposed theory of humor and outside of it.

The main text for the course is: Victor Raskin, *Semantic Mechanisms of Humor*, Dordrecht-Boston: D. Reidel, 1985. This and other sources will be available on-line in the Macintosh-equipped classroom, where the seminar will be taught.

***English 627 Syntax II: Issues in Syntax**

Crosslisted with LING 522

Professor Wilbur (AUS)

This is an in-depth exploration of syntactic phenomena, including mechanics and theoretical motivations. Emphasis is on constructing analyses and evaluating competing analyses in terms of their explanatory adequacy for Universal Grammar. Topics include structural representations, functional projections, LF phenomena, and motivation from other interface phenomena. Although much of the discussion will focus on English, the course will pay special attention to the appropriateness of theoretical analyses for other languages, to crosslinguistic comparison, to motivation of changes in syntactic analysis, and to the history of generative syntax.

English 628 Natural Language Processing

General Description

This course will introduce students to the linguistic concepts needed to effectively build natural language systems. Focus will be on parsing techniques (students will modify several different types of parsers), logical form, semantic analysis, knowledge representation, discourse analysis techniques, and the impact of natural language systems on speech systems.

Professor Raskin

The course will focus on both the linguistic and computational systems which "understand" text in a natural language such as English and which perform

various intelligent tasks, e.g., machine translation, information retrieval, automatic abstracting, and natural language interfacing for expert systems. The issues range from the formal description of English (primarily syntax and semantics) which would enable the computer to extract meaning from text, to the computational methods which make the procedure possible. The course will begin with a general overview of natural language processing and proceed first to simple formal syntactic descriptions and their computations resulting in syntactic parsers and then to semantic descriptions and computational analysis of meaning. There are no prerequisites for the course but some background in linguistics/semantics and/or computer science would be helpful. There will be a small individual research project/paper at the end and no exams.

***English 629 Seminar in Language Testing**

Prerequisite: ENGL 516 or consent of instructor

General Description

In-depth study of variable subjects relating to the nature of English as a second/foreign/international language and its learning and teaching.

***English 629 Professional Development in ESL**

Professor Berns

This course, designed for graduate students in ESL, will cover a range of topics and issues relevant to being an ESL professional. These may include getting published or getting on a conference program, career options in ESL, professional organizations. Class time will be devoted to presentations by guest speakers, course participants, or by the instructor. The goal is to provide insights, experiences, and information that illustrate the multiple dimensions of a successful career in the field of ESL.

***English 629 Seminar in English as a Second Language: World Englishes**

Prerequisite: ENGL 506 or consent of instructor

Professor Berns

Seminar in ESL: World Englishes addresses major aspects of and issues in the global spread of English from a sociolinguistic perspective. Topics include: historical and geographical contexts of the spread of English; use of the labels “international”, “foreign”, and “second language”; nativization and Englishization; models, standards/norms; literary creativity; and the pedagogy of World Englishes. Requirements: critique of readings, reaction papers, and term paper.

***English 629 Research Design**

Prerequisite: ENGL 516 or consent of instructor

Professor Ginther

An examination of language testing and evaluation with an emphasis on ESL/EFL/FLL contexts. Seminar topics will include classical test theory, validity, reliability, standardized exams, norm- and criterion-referenced tests, test bias, alternative assessment, and computer-based testing.

***English 629 Seminar in English as a Second Language: Second Language Acquisition**

Prerequisite: ENGL 516 or consent of instructor

Professor Silva

This seminar will address major issues in the rapidly growing research area of second language acquisition (SLA). In particular the course will focus on such topics as error and error analysis, order and sequence in SLA, variability in learner language, pragmatic aspects of learner language, linguistic input, language transfer, cognitive factors in SLA, linguistic universals, learner differences, learning strategies, classroom interaction, and formal instruction. Students will be required to read and discuss assigned texts, keep weekly journals, and complete a final written project.

English 630 Seminar in Second Language Writing

Prerequisite: ENGL 516 or ENGL 591 or consent of instructor

General Description

An overview and examination of major issues in the theory, research, and practice of writing in English as a Second Language.

Professor Silva

This seminar will address major issues in ESL writing theory, research, and practice. The topics addressed will include the historical context of ESL writing, characteristics of ESL writers, ESL writers' composing processes, rhetorical and linguistic features of ESL writers' texts, assessment of ESL writing, comparisons of ESL and first language writing, reading/writing connections for ESL writers, and ESL writing pedagogy—approaches, methods, and materials. Class members will be asked to read and discuss assigned texts and to write journals, an article critique, and a term project.

English 631 World Englishes

Prerequisite: ENGL 506 or equivalent or consent of instructor

General Description

Topics include: non-native varieties, language contact and change, new English literatures, and the teaching of English as an international language.

Professor Berns

This course focuses on the spread and use of English as a language of wider communication in a variety of cultural and linguistic contexts around the world. Attention is given to the range and proficiency of users and domains of use (e.g., media and communications, literature, international business and commerce), attitudes toward the language, its impact on regional and national languages and cultures (e.g., the linguistic diversity of Europe) with implications for such areas as language policy and planning, language learning/teaching, and international communication, among others. Assignments include extensive reading, oral reports, and a semester project.

English 632 Seminar in Narrative Theory

Professor Felluga

This graduate seminar will introduce students to the utility of structural, especially narratological, models for the analysis of not only literature but also politics and ideology. Two competing although interdependent paradigms for narrative will be explored: the historical model and the fictional model. We will be particularly interested in those instances where the two models intersect and in the historical developments (from the Medieval period through the Postmodern) that led to their presumed and actual separation. The course aligns theoretical approaches with specific texts to illustrate and allow students to implement various critical approaches to literature. A continuing goal will be to find examples from contemporary society that make clear the applicability of the theoretical schools to cultural artifacts beyond literary texts.

Professor Schweickart

This course will explore the relationship between Narrative Theory and Moral Philosophy, employing an interdisciplinary approach. We will read about the structure and function of narrative from the perspective of literary theory and from the perspective of sociolinguistics. We will read some novels and short stories. More specifically, we will focus on the current controversy in moral philosophy regarding the existence of two gender differentiated forms of moral thought--a masculine ethic of rights, and a feminine ethic of care. We will test the hypothesis that these two forms of morality correlate with two discursive forms--the ethic of rights with argumentation, the ethic of care with narrative discourse.

***English 633 Seminar in Medieval Rhetoric and Poetics**

General Description

Variable subjects (authors, themes, periods, movements) in English literature from Beowulf to Paradise Lost.

***English 633 Milton in the Americas**
Crosslisted with AMST 650B, IDIS 591B

Professor Duran

This class aims at gaining mastery in British-American transatlantic studies, from the 17th to 20th centuries, through discussion of select poetry and prose by John Milton, in terms of its influence in the literary, cultural, and nation formation of the Americas, the USA primarily but also Latin-America and Canada.

***English 633 Ben Jonson**

Professor Lein

“Getting Jonson right” has been designated the most difficult task of seventeenth-century literary studies. This seminar, the first ever offered on Ben Jonson, will study Jonson’s career as poet and dramatist simultaneously and will attempt to situate him within the competing discursive communities of early seventeenth-century England. It will explore Jonson as an astute, alert observer of Early Modern culture and its ideological contradictions as an epochal figure in the professionalization of the writing life.

Particular attention will be paid to Jonson’s ceaseless efforts at self-fashioning as well as with his personal and professional problems with authorization and legitimation, which involved him in severe critiques of the cultures of both the court and the public stage. Attention will also be devoted to the study of Jonson’s revolutionary role within the rapidly changing domains of drama and lyric poetry at the outset of the seventeenth century, particularly his championing of new satiric forms such as the comedy of humors and the newly emergent form of city comedy, forms jostling for attention and authority in the marketplace of genres. Special attention here will be paid to Jonson’s acute awareness of the ideology of genre, an awareness foundational to his form of comedy, and with Jonson’s evolving understanding of the new material conditions of the public theater, the theatricality of everyday life, and his consequent anxiety over the nature of theatrical transactions. It is in this light that we will study Jonson’s compulsive “literary imperialism,” which led to perpetual confrontations and competitions with fellow playwrights and poets (chief among them, Shakespeare) and to constant efforts to control, convert, and reform his audiences and readers. Jonson’s practices here will be examined in relation to the practices and structures of Early Modern English culture.

Students will be expected to make occasional reports on major critical studies and on cultural and historical issues related to Jonson’s work and career. They will also write a long critical paper (20-25pp.). All projects will be selected in close consultation with the professor.

***English 633 Donne**

Professor Lein

This course is an intense confrontation with the poetry and prose of the most radical poet of the English Renaissance, England’s great, underground, talent. We will examine Donne’s works in a wide variety of genres and in a wide variety of historical and critical contexts. Discussions will largely be devoted to close

analysis of specific texts, but will also involve plunges into current controversies and engagements with problems in literary theory. All critical approaches are welcome. Students are expected to be curious, tenacious, incisive. They will be expected to make occasional reports on current critical activity, to make one class presentation, resulting in a short critical paper, on a neglected poem in the canon, and, as a final project, to write a very long critical paper (negotiation available here). All projects will be done in close consultation with the professor.

***English 633 Iconography Seminar**

Professor Ohlgren

The illustration of literary texts can be traced to Egyptian papyri and Greek vase paintings of the Homeric poems. From these early examples to the masterpieces of English literature by Chaucer, Milton, Pope, Swift, Blake, Coleridge, Tennyson and Dickens (to name only a few), artists have been inspired to translate literary works into pictorial form for the twin purposes of decoration and textual elucidation. Drawing upon a large number of resources, we will examine the origins, theory, and practice of textual illustration. We will attempt to answer the following questions: What are iconography and iconology? What are the methods of rendering the literary context? Do illustrations function as guides to literary criticism?

Because I am a medievalist, I will initially provide examples from Old and Middle English iconography drawn from the Medieval Studies Slide Collection, which consists of about 20,000 color slides of manuscripts, stained glass, stone carving and other artifacts. There will be common readings of selected illustrated literary texts. For the term project, students are free to choose an illustrated text from any period or culture. As a result, the course is open to students interested in any period of English, American, or Continental literature.

***English 633 Medieval Outlaws**

Professor Ohlgren

Our fascination with criminal heroes, such as Billy the Kid, Jesse James and Bonnie and Clyde, has a long history, extending back to legendary accounts in medieval chronicle, romance, and ballad. While some medieval outlaws—Robin Hood ("Prince of Thieves") and William Wallace ("Braveheart")—remain folk heroes to this day, others are less familiar: Earl Godwin, Hereward the Wake, Eustace the Monk, Fouke fitz Waryn, Gamelyn, Owain Glendower, and William of Cloudesley. All were driven to lives of crime as victims of political intrigue or legal injustice. They committed capital crimes punishable by death, but, paradoxically, were loved, encouraged and supported by their people and celebrated in poetry, prose, and plays.

This course focuses on eleven medieval outlaw tales, newly translated into modern English, and attempts to answer such questions as: What was an outlaw? What were the causes and consequences of outlawry? Was outlawry ever justified? Who was the audience? What are the common themes? Are the stories related? And how do we account for their appeal, then and now? Students will also read about the relevant historical and legal backgrounds, vital to an understanding and appreciation of the tales, which range in date from the

eleventh to the fifteenth centuries. The first half of the semester will be devoted to the evolution of the outlaw narrative up to the *Tale of Gamelyn*, and the second half will focus on Robin Hood and William Wallace.

Course requirements: the class will operate as a seminar with frequent reports and two papers.

***English 633 Galileo's Glass: Viewing the World through the Renaissance Epic**

Professor Ross

This course offers a historical perspective on the Renaissance Epic, beginning with the classical precursors. Assigned texts include selected portions of the Bible, Homer, Virgil, Lucan, Statius, Dante, Boccaccio, Boiardo, Ariosto, Sidney, Spenser, Camoes, Ercilla, Tassoni, and Milton. We will consider the relation between literature, the social centers of power, and what we call science. Topics will include changing paradigms of the universe, war, flight, marriage, mechanical engineering, law, magic, and conquest. Secondary reading will draw from David Quint's *Epic and Empire* (Princeton UP 1993) and Mario Biagioli's *Galileo: Courtier* (U of Chicago P, 1993).

***English 633 Spenser**

Professor Ross

The seminar will read most of the works of Edmund Spenser, the premier non-dramatic poet of the English Renaissance—*The Shepherdes Calenders*, *The Faerie Queene*, *A Vewe of the Present State of Irelande*, and the minor poems. In addition to highlighting the standard critical works and on Spenser and the Renaissance, the seminar will consider recent work on Spenser's romance and epic precursors and his thinking about Spain, Ireland, and empire. A special topic this semester will be the problem of visualization (or lack thereof) in terms of Renaissance and modern rhetorical theory.

***English 633 Spenser, Colonialism, and Culture**

Professor Ross

This is a major author seminar. The goal is to read practically everything written by Spenser and a fair portion of what has been written about him. Seminar paper topics will be directed toward Spenser and the New Historicism, Spenser's role in colonizing Ireland, and the cultural meaning of Spenser's work. Research paper. Attendance required.

***English 633 Seminar in English Literature before 1600: Spenser and Milton**

Professor Ross

This Renaissance seminar of the new millenium will be on Spenser and Milton. We will focus our attention on Book II of *The Faerie Queene* and Milton's "Comus" and "Paradise Regained." A key theme in these works is temperance, but our seminar format should allow all kinds of other topics to come into play,

giving us a grasp of things like New Historicism, allegory, justice (insofar as FQ2 is “analogous” to FQ5), Protestant thought, Milton’s literary habits (he cites to Guyon in “Areopagitica”), and law and equity (since Aristotle’s *Nicomachean Ethics* related equity to temperance), Epics by Virgil, Lucan, Statius, Ariosto, and Marino will come in as necessary. Spencer’s enchantress Acrasia leads to everyone from Circe on, raising the cultural question of women and prostitution, as well as women and “women’s time,” since temperance is, among other things, a matter of proper timing. There will also be a unit on classical rhetoric and the romance epic, with Jim Ward, visiting professor of Italian. The seminar will attend the Newberry Library Romance Epic seminar in Chicago on April 29, featuring Prof. David Quint of Yale University.

Rationale: I think the topic is very current in Renaissance studies. Prof. Harry Berger, when he gave the first Newberry Renaissance Epic seminar two years ago, said that he never taught FQ2, although he wrote the first modern work of criticism on it (*The Allegorical Temper*). Stanley Fish did a tremendous misreading of “Comus” in the Chicago Renaissance Seminar last year. Frankly, I’ve never been able to really figure out FQ2. I would like to see if I can finally work out some ideas in this seminar. A comparison with Milton seems like a good place to start.

***English 633 Carnival and Early English Drama and Theatre**

Professor White

This course examines a selection of early english plays and entertainments from the mystery cycles, through Robin Hood revels and Tudor interludes, to Shakespeare largely through the lense of carnivalesque criticism and counter-criticism. It will consider commentaries by Mikhail Bakhtin, Peter Stallybrass, and Umberto Eco, among others. Specific plays included are "The Towneley Second Shepherd's Play," "Mankind," "Robin Hood and the Friar," "Gammar Gurton's Needle," and "Twelfth Night." How do we define the carnivalesque? How does it manifest itself in early English drama? To what extent does it carry out a "safety-valve" function for those in power? To what extent is it orchestrated "from below" and an effective instrument of social protest and change? In conjunction with these and other related questions, we will examine aspects of the drama in performance. An oral presentation, several short essays and a semester-ending research paper are required. This course can be taken either for Medieval or Renaissance credit.

***English 633 Carnival, Religion, and Early Theater 1350-1650**

Professor White

This course, which counts for either Medieval or Renaissance credit, examines a range of dramatic and quasi-dramatic entertainments in England from the flourishing of the morality plays in the 15th century to the decline of "Merry England" in the early seventeenth century, with particular focus on provincial contexts. Paying close attention both to archival records and to recent critical models (Bakhtinian and cultural materialist, most notably), it will consider the problems of periodization ("Medieval" versus "Renaissance" drama), the coexistence of the carnivalesque and the sacred in the religious drama of the

period, the vogue of royal tours and their spectacular "popular" entertainments under the Tudors, the cultural and political functions of Robin Hood and other folk plays and revels, and the rise of professional touring companies during the sixteenth century. Critical readings and extant records available mainly through an online course packet will be assigned alongside such texts as *The York Cycle*, *The Chester Cycle*, *The Coventry Cycle*, *Robin Hood and the Friar*, *Mankind*, *The Play of the Sacrament*, *King Johan*, *The Entertainments at Kennilworth Castle*, and *A Midsummer Night's Dream*. Slides and videos of play productions will help illuminate our analysis of performance conditions. Grading will be based on a book review, a research paper, and one or more short oral presentations.

***English 633 Elizabethan Drama and Culture**

Professor White

This seminar focuses on texts, dramatic and non-dramatic, which demarcate the relationship between the theatre and popular culture in Elizabeth/Jacobean England. Particular attention is given to the Reformation's engagement with drama and to current theoretical approaches to the conflicts and issues characterizing that engagement. Students are expected to focus on one or more dramatists (e.g. Marlowe, Shakespeare, Middleton). An oral report and an extensive research project are the basic assignments.

***English 633 Shakespeare and Marlowe: Studies in Race, Religion, and Sexuality**

Professor White

Stephen Greenblatt's *Will in the World* (2004) and David Riggs' *The World of Christopher Marlowe* (2005) both eloquently reaffirm just how profoundly the Elizabethan age's two greatest poet/playwrights impacted each other's careers. By examining select Shakespeare plays and poems in relation to those by Marlowe, this course aims to gain a deeper appreciation of the Bard's singular achievements. At the same time, analyzing Marlowe's work in conjunction with Shakespeare's (as well as on their own terms) gives us the chance to see how the two writers often took markedly different approaches to such issues as race, religion, and sexuality; together they also illustrate the considerable range in style and subject-matter of Elizabethan poetry and drama. The course will be organized in part around pairs and trios of works. Possible combinations are *Doctor Faustus* and *Hamlet*; *The Jew of Malta* and *The Merchant of Venice*; *Tamburlaine* and *Othello*; *Edward II* and *Richard II* and *Twelfth Night*; *Hero and Leander*, *The Amores*, and Shakespeare's *Sonnets*. Relevant critical and theoretical writings will be assigned alongside the poems and plays. Course requirements include regular participation in class discussion, a short essay, an oral report, and a research paper.

***English 635 Seminar In English Literature 1660-1783**

General Description

Intensive consideration of one to three or four authors or of literary topics and genres, such as drama, fiction, literary criticism and literary history, the medieval revival, poetic and prose satire, the periodical essay, biography, etc.

***English 635 Pirates of the Long 18th Century**

Professor Powell

Print Culture under the Jolly Roger:

Samuel Johnson, great moralist and Man of Letters of the eighteenth century, famously argued against portrayals of “bad boys” in fiction, explaining that, “There have been men indeed splendidly wicked, whose endowments threw a brightness on their crimes, and whom scarce any villainy made perfectly detestable, because they never could be wholly divested of their excellencies; but such have been in all ages the great corrupters of the world, and their resemblance ought no more to be preserved than the art of murdering without pain.” Johnson was thinking of characters like John Gay’s Captain Macheath, whose sexy piratical exploits on land and sea were rumored to confuse the morals of untold hapless young persons (and positively infuriated the Prime Minister). Yet despite the weight of Johnson’s worries, Macheath has survived, and is indeed hardly the only imaginary member of the brethren of the black flag to cast a cultural shadow. In fact, Joseph Roach concludes his remarkable study of unusually interesting people, *It/*, with a chapter on pirates, since, he says, “‘Pirate’ provides the most vivid instance of a role-icon that charges the nominated incumbents with charismatic appeal prior to and in continuing support of whatever personal charms they bring to the performance.” What *is/* so interesting about pirates? How did they make the move from terrifying outlaws to adored icons?

The gap between historical piracy and the modern romanticized figure of the pirate is widely acknowledged, but that gap is a long-standing one, and we will be looking at both sides of the chasm in an attempt to bridge it, though our focus will tend towards the literary. This course will start in the Golden Age of Piracy—the seventeenth and early eighteenth centuries—and set sail for the late nineteenth and early twentieth centuries, which might be considered the Golden Age of [Fictional] Pirates. We will learn to differentiate and connect the real privateers, corsairs, barbaries, filibusters, Henry Morgans, and John Averies to the likes of Long John Silver and Captain Jack Sparrow. “Real” pirates are a vital part of the pre-novelistic eighteenth-century print culture interested in criminal biography and infamous celebrities, while fantasy pirates are an indispensable device in romances and early orientalist discourse. Pirates also do some serious metaphorical work, however, and we will thus consider the colorful language of print piracy in debates over intellectual property, copyright, and identity. Indeed, the image of the anarchic, semi-democratic, multinational, borderless, homosocial (and potentially homoerotic) crew of a pirate ship has been used as an inspirational device for authors to talk about the shifting issues of personal, racial, national, and sexual identities for three centuries.

Canonical authors will include Daniel Defoe, John Gay, Lord Byron, and Sir Walter Scott; we will also read widely among some lesser-known wielders of the

piratical pen, including Exquemelin, Captain Charles Johnson, and Penelope Aubin. Both Caribbean and Barbary pirates will appear, and we will track the pirate through histories, novels, tales, poems, and even on the stage. We will also do a considerable amount of secondary reading, and students will be expected to present several times in class, finally producing a polished, original research project at its conclusion. Eye patches are optional; peg legs a plus. Parrots shall be strictly banned, however.

***English 642 Seminar in Shakespeare**

General Description

Special topics in Shakespeare criticism, concentrating on one or more plays. Topics such as women in Shakespeare's plays, performance theory and practice, and current theoretical approaches. Students investigate a single topic in depth.

***English 642 Shakespeare's Comedies and Contemporary Criticism**

Professor Lein

This course will explore Shakespeare's comedies in light of recent criticism and will consider comedies from every stage of his career. Students will study recent critical essays exploring the comedies in light of (for example) feminist, New Historicist, cultural materialist, Marxist, psychoanalytic, and poststructuralist approaches, while being encouraged to engage with the plays in light of their own critical orientations. Course requirements include regular participation in class discussion, a short response paper to a recent book or series of articles (6-8 pp.), an oral report, and a seminar paper (20 pp.) on an agreed upon topic.

***English 642 World Shakespeare on Film**

Professor Ross

Analysis and discussion about film versions of Shakespeare from around the world and through time: Japan, Egypt, Russia, Italy, England, America. Films will be available on video for individual purchase. Two papers (neither by Renaissance specialists) became printed articles the last time I taught this; here's hoping for more. We will look at how directors alter or adhere to the text, explore the politics behind their choices, and identify individual cinematographic styles. Plays include Hamlet, Othello, The Taming of the Shrew, Romeo and Juliet, Titus Adronicus, Midsummer Night's Dream, Twelfth Night. Cross-listed as a comparative literature seminar.

***English 647 Seminar In The Romantic Movement**

General Descriptions

A close investigation of the works of one or more outstanding writers of English literature from 1783 to 1832, their place in the Romantic Movement, and their historical and cultural relations to the times.

***English 647 Romantic Austen**

Professor Allen

This graduate seminar will focus on the novels of Jane Austen, a writer who has an uneasy relationship to the field of “Romanticism.” Often taken by critics as an anachronism—usually as a holdover from the eighteenth century but sometimes as a precursor to the Victorians—Austen has been the subject of recent critical reevaluations, which see her as very much a woman of her time. In approaching Austen as a Romantic, the seminar will analyze the ways in which scholars have traditionally defined Romanticism (as revolutionary, lyrical, male, sublime, etc.) and how those definitions are changing. How, we will ask, is Austen’s novelistic realism an expression of Romantic concerns? How are her novels plugged into the politics of the period in ways that have been downplayed and overlooked?

At the same time, we will also consider of the *other* meaning of romance: the narrative of courtship and romantic love that runs through each of Austen’s novels. Paradoxically, it is this sense of romance that has led Austen to be set at the margins of the high Romantic canon and which has traditionally placed her among other *novelists* rather than other Romantics. How, then, can we reconcile the two senses of “romance”? How are the concerns of courtship themselves political, philosophical, and aesthetic?

Students will read all of Austen’s novels (*Mansfield Park*, *Emma*, *Pride and Prejudice*, *Sense and Sensibility*, *Northanger Abbey*, and *Persuasion*) plus a considerable amount of criticism—both Romantic and current. We will also watch recent cinematic versions of five of the novels and ask ourselves what we make of the current vogue in all things Austen. Coursework will include active participation, class presentations, and a seminar paper.

***English 647 Seminar in Romanticism: Byron**

Professor Felluga

The things said about Byron read like a nineteenth-century version of *The Enquirer*: he slept with his sister, he was a sodomist, he was a Satanist, he was manic-depressive, he was a pedophile, he was a vampire, he was, as Lady Caroline put it, “mad, bad, and dangerous to know.” This course will explore the phenomenon of Byron (his incredible mass-market popularity in the nineteenth century, the attacks against his morality, his influence on the figuration of poets in general) and will also explore in detail all of Byron’s major work. In so doing, students will come away from the course with a strong understanding of the most important themes and issues of the Romantic period, the social and market dynamics of nineteenth-century England, and the most influential and entertaining poetry of the period. Students will also read critical work on Byron from the last few decades and will have the opportunity to enter into various debates about the poet and his age both in class discussions and in a final research project. The URL for the course web page is: <http://icdweb.cc.purdue.edu/~felluga/byron.html>.

***English 647 The Pleasure of the Subject: Print Culture from Sensibility to Romanticism**

Professor Friedman

This course will examine a set of converging historical mutations that mark the late eighteenth century and extend into the Romantic Age: the eroticization of thought and the policing of the eroticization of thought through major technological shifts in the culture of words. Specifically, we shall focus on the intimate involvement of pleasure in both the formation of subjects and in new verbal and print technologies that transform the production, dissemination, and consumption of knowledge and words. Our concerns will include the rise of mass education and the resulting spread of reading, specifically of a literature called sensibility, which was primarily concerned with representing and producing pleasure; the rise of copyright law; new definitions of intellectual property; and the construction of authorship.

Readings will include historical-cultural documents on education, intellectual property, and the cult of sensibility, selected works from the literature of sensibility and the later anti-sensibility movement; Romantic theorizing on pleasure as reading pleasure; selections from canonical Romantic poetry, and works by less canonical and mainly women writers, such as Hannah More, Anna Letitia Barbauld, Maria Edgeworth, and Mary Wollstonecraft.

***English 647 The Politics of Gender: Women's Writing in the Romantic Age**

Professor Friedman

It has recently been suggested that Romanticism is a gender-specific, i.e. masculinist, discourse which does not include all the writing produced within the historical boundaries of the Romantic Age. This seminar will examine women's writing of the late eighteenth and early nineteenth centuries as what the label "Romanticism" purportedly excludes, and the question guiding our reading will be: How is women's writing in the Romantic Age positioned relative to the male discourse of Romanticism? We will be interested both in the way women challenge male authority on the one hand and on the other live and write as "daddy's girls," in complicity with patriarchy. Our main text will be *Women Romantic Poets 1785-1832: An Anthology*, edited by Jennifer Breen, Everyman's Classic Library (Boston: Tuttle, 1991), the first modern anthology to gather together a sizable body of non-canonical women's poetry from this period. Authors likely to be considered include Joanna Baillie, Jane Taylor, Anna Seward, Charlotte Smith, Anna Letitia Barbauld, and Mary Lamb. Availability permitting, we will also read a prose work on female education by Hannah More and a novel by Maria Edgeworth.

***English 647 Seminar in Romanticism**

Professor Friedman

This seminar will be on Wordsworth. It will focus mainly on *The Prelude* but will also treat such major texts as Wordsworth's critical and polemical prefaces, the Lucy poems, "Resolution and Independence," "Tintern Abbey," "The Immortality Ode," etc. The approach will be to confront a formalistic, text-centered type of reading with feminist and ideological critique, with the purpose

of examining how language becomes marked with the acute social and political tensions of a revolutionary age. More specifically, we will want to see how both women and the French Revolution present threats and how both ultimately exceed those strategies in ways that foreground the inescapable politicalness of language. Thus the seminar will engage notions of representation current in contemporary theory. Reading material will include a packet of secondary readings that situate Romanticism in the interdisciplinary field of cultural studies. Students need not already be familiar with theory to take this class. It is aimed at beginners who have a desire to learn something about theoretically-informed approaches to Romanticism and to literature in general. Student responsibility: one shore paper, one presentation, a term paper.

***English 647 Seminar in Romanticism: Queer Romanticism**

Professor Friedman

The Romantic period participated in an historical rearticulation of the sex/gender system, which produced new taxonomies of sexed and gendered identities and relationships. Through a variety of texts, including literary works--both canonical and non-canonical, diaries, case studies, and film, this semester will explore the identities and relationships in that system which are outside normative, compulsory heterosexuality and which, in some instances, have become opaque because of historical distance. The emphasis will be on sex and gender as historically specific productions and constructions, which are intimately woven into the social cultural fabric. Topics likely to be addressed include female romantic love and friendship, cross-dressing, passing women, unsexed women, Amazons, female husbands, tribades, sodomites, hermaphrodites, and onanists. Authors and figures to be treated will be drawn from the following list: Monk Lewis, the Ladies of Llangollen (celebrated female romantic friends), Mary Wollstonecraft, Anna Seward (poems on female romantic love), William Wordsworth (poems on Ladies of Llangollen), Coleridge ("Christabel"), Byron (*Sardanapalus*, *Don Juan*), P. B. Shelley ("The Witch of Atlas," especially the character Hermaphroditus), Mary Shelley (*Perkin Warbeck*, which contains a cross-dressing woman who joins the military), a number of historical passing women and female husbands, Anne Lister (a tribadic diarist), Maria Edgeworth (*Belinda*, with the cross-dressing Amazonian Harriet Freke), Jane Austen (*Sense and Sensibility* and Sedgwick's reading of it through the discourse of onanism), and Miss Woods and Miss Pirie vs. Dame Cumming Gordon (a libel suit based on Dame Cumming Gordon's allegation that Woods and Pirie were tribades; this case is the basis of the film *These Three* and Lillian Hellman's play *The Children's Hour*.)

This seminar will count for the nineteenth century British primary area and the secondary areas in Women's Literature and Feminist Theory, and Cultural Studies. Students from outside as well as inside the British nineteenth century and those interested in queer theory and gay and lesbian studies are welcome.

***English 647 Seminar in Romanticism: The Sublime, the Beautiful, and the Picturesque**

Professor Friedman

This seminar will address three of the most important concepts within Romantic aesthetics: the sublime, the beautiful, and the picturesque. Readings will include treatises by major theorists, such as Burke, Kant, Schiller, Gilpin, Richard Payne Knight, and Uvedale Price; exemplary poetic texts and art objects; and more popular treatments in travel literature, the literature of tourism, and accounts of colonial exploration. Our goals will be to develop a grasp of fundamental philosophical and theoretical concepts, analyze their operation in literature and other realms of cultural production, and explore the ways in which the three aesthetic categories in question are associated with axes of difference involving gender, nature/culture, savage/civilized, national identity, race, and geopolitical location. Requirements will consist of active class participation, one 8-page paper during the term, impromptu mini-presentations, a reading journal, and a term paper due during exam week.

***English 647 Romanticism and Desire**

Professor Friedman

This course will explore the place of desire in gendered discourses of subject-, nation-, and empire-building in the late eighteenth and early nineteenth centuries. Readings will range over several genres, including poetry, the novel, drama, and the essay, and will include both canonical and non-canonical texts. Requirements: a reading journal, some brief presentations, one 5-7 page paper, and a term paper.

***English 648 Seminar In Victorian Literature**

General Description

A detailed study of the works of one or more figures of English literature from 1832 to 1880: their relation to the literary movements and historical and cultural backgrounds of the age.

***English 648 The Sensation Novel**

Crosslisted with WOST 681D

Professor Allen

Murder and madness, hysteria and heartbreak, bad men and worse women: welcome to the world of the sensation novel, where the leads are as false as the disguises, and Victorian fiction keeps its date with narrative destiny. Written at a time when Britain's imperial expansion meant for mixed feelings on the home front, and when "home" itself was changing rapidly, sensation novels portray the breakdown of the domestic sphere and impossibility of maintaining the clear gender roles that anchored Victorian politics at home and abroad. As we read novels by Mary Elizabeth Braddon, Charles Dickens, Wilkie Collins, Mrs. Henry Wood, and the fabulous "Ouida" (a.k.a Marie Louise de la Ramée), we will consider how these outrageously popular portrayals of dissident femininity both

articulate and manipulate the politics of the 1860's. Alongside novels of the period, we will read theory and criticism from the contemporary scholars who have recently reclaimed sensation fiction as an object of study. How that reclamation happened, and what it says about literary and academic politics will be a topic for discussion. Assignments will include two short papers and presentations on historical topics, plus a longer seminar paper.

***English 648 Dickens**

Professor Palmer

This seminar in the life, times, and major works of Charles Dickens will study that author from the perspectives of modernist and postmodernist critical theories. At least eight Dickens novels will be read. The written work of the course will consist of two in-class presentations and a major seminar paper (due at the end of the course). Daily participation in the seminar discussions will be a significant part of a student's final grade.

***English 648 George Eliot**

Professor Palmer

This study of the canon of Victorian novelist George Eliot (nee Marian Evans) will focus on the close reading of her major novels followed by theoretical applications to the interpretation of those novels. *The Mill on the Floss*, *Middlemarch*, *Daniel Deronda* and others will be analyzed from the perspectives of genre, gender, history and identity. The classic seminar discussion method will be followed and the course will culminate in a major seminar paper.

***English 648 Thackeray and George Eliot**

Professor Palmer

This seminar will not only examine the canons of two major Victorian novelists, it will also study the genres of their fiction. The emphasis will be upon the Historical novel, the Bildungsroman, the Confessional novel and the novel of Social Realism as handled either in full novels or as aspects of wider ranging novels by both writers.

Two novels by Thackeray and four novels by Eliot will comprise the primary sources. Criticism of both figures will be emphasized and reports on that criticism will be presented by students in class. One class presentation and one seminar paper will comprise the written work of the course.

***English 649 Seminar In English Literature 1880-1920**

General descriptions

Subjects will range from individual authors and specific literary types to transitional literary movements.

***English 649 Late-Victorian London**

Professor Allen

What does the city of London, as space, idea, and metaphor, have to do with the writing produced “there”? English 649 takes you to London at the turn of the nineteenth century, when the dazzling center of the British literary world was fast becoming the rotten core of a decaying empire and ground zero for a major case of fin-de-siecle panic. Addressing material from both sides of the century divide, we will consider how the “city of dreadful night” came to construct and to be constructed by the fictions written in and about it. Essentially, this is a course on the mutually productive relationship that exists among people, urban space, and literary (or not-so-literary) texts. Alongside literature of the period (mostly novels, but including poetry and drama), we’ll consider material culture of many kinds (e.g. streets, buildings, maps) and the traces of more ephemeral urban performances (festivals, parades, protests, etc.). We’ll also prowl through fin-de-siecle urban and literary theory, with a significant foray into 21st-century theory and criticism. Plan of lots of reading, frequent presentations, and the production of a significant piece of writing at the end of the semester. If no vacation, this course should at least be a real trip.

***English 649 19th Century Medievalism**

Professor Felluga

This course, which fulfills English department coverage requirements for nineteenth-century literature as well as the new Theory and Cultural Studies Concentration, will examine the emergence of medievalism from the end of the eighteenth century to the cusp of the twentieth century. Because it is coincident with the very formation of "the academy," the "mass market," and a "popular" readership, the rise of nineteenth-century medievalism will allow us to interrogate both the parameters and the methodology of a cultural studies approach. Economic analysis, political science, ideological critique, and cultural materialism will help us to determine the extensiveness of this phenomenon, as will inter-disciplinary interests--painting, architecture, interior design, political ceremony, as well as various literary genres. Throughout the course, we will also keep in mind the continued function of medievalism (as well as Romanticism and Victorianism) in our own culture by screening a handful of recent films. The class will likely be linked to listserv to another 19th Century Medievalism class being offered at approximately the same time by Barbara Charlesworth Gelpi in the English Department at Stanford University. The best way to follow the development of the course syllabus for me course is to check out the course Web page at the following URL: <http://icdweb.cc.purdue.edu/~felluga/medievalism.html>.

***English 649 Conrad and Ford M. Ford**

Professor Palmer

Joseph Conrad and Ford Madox Ford stand at the center of the transition from the Victorian novel of social realism to the Modernist novel of the Twentieth Century. The thematic emphases of their fiction are consciously psychological in

the treatment of Modernist subjects, principally war, the quest for the self, alienation in a disintegrating society and the ravages of love. The course will analyze Conrad's *Heart of Darkness* and a number of works of his shorter fiction: *Lord Jim*, *Under Western Eyes* and *The Secret Agent*, and then move to Ford's *Parades End* tetralogy. Conrad and Ford are also at the center of the Impressionist movement as it took form in British fiction and their innovative stylistics will also be a major focus of the course. We will conduct the class purely by an open discussion method. The members of the seminar will be responsible for one in-class presentation on one of the texts of the course, for one critical paper and for a final essay examination.

***English 657 Seminar in American Literature, 1630-1900**

General Description

A variable content seminar on authors, themes, genres, movements, geographic regions, or cultural context.

***English 657 Fighting Words**

Crosslisted with AMST 650S

Professor Bross

In this course students will examine and critique seemingly enduring themes of violence and identity in early American literature. Texts will be drawn primarily from seventeenth-century New England, but we will also consider the nineteenth-century memory of earlier times. Events include the Pequot War, Quaker persecution, King Philip's War, Salem witchcraft trials, infanticide and domestic violence. Texts include Puritan sermons, war histories, court records, captivity and travel narratives, as well as the novels *Hope Leslie*, *Rachel Dyer*, and *Kelroy*. Of particular concern will be the surprising ways that gender intersects representations of violence, whether in descriptions of war or domestic accounts. Presentations, short papers, seminar paper.

***English 657 Mark Twain Seminar**

Professor Lamb

This major author seminar is designed to take graduate students through the process of immersing themselves in a field of critical study and mastering it well enough so that they can produce both a scholarly presentation and an article suitable for submission to a refereed journal. It is specifically focused on professionalizing graduate students who intend to pursue a career in literary scholarship, and is not intended for those who merely enjoy reading Mark Twain. For our primary texts, we will be reading selected longer narratives: *Roughing It* (1872), *The Adventures of Tom Sawyer* (1876), *Life on the Mississippi* (1883), *Adventures of Huckleberry Finn* (1884), *A Connecticut Yankee in King Arthur's Court* (1889), *Pudd'nhead Wilson* and *Those Extraordinary Twins* (1894), and *No. 44: The Mysterious Stranger* (posthumously published 1969). We will be using the University of California/Mark Twain Library editions of these texts, except for *Life on the Mississippi* (Penguin) and *Pudd'nhead Wilson/Those*

Extraordinary Twins (Norton Critical). There will also be several shorter, associated texts (e.g., “Huck and Tom among the Indians,” “Schoolhouse Hill”). In addition to the main text for our weekly meetings, the syllabus will list 30 to 60 pieces of criticism on that text—articles and book chapters. The articles can be found in the HSSE stacks; the roughly 140 books will be on reserve in the undergraduate library. After our class meetings, each student will sign up to read roughly four to five of these articles/chapters for the next meeting (the number of critical articles each student will have to read depends on the length of the main text). Students will be expected to bring the knowledge of the articles they have read to class and to participate in our discussions.

Each student will also sign up to give a half-hour talk during the term focused on a major issue regarding one of the main texts (e.g., ecological perspectives on *Life on the Mississippi*, the controversy over the ending of *Huck Finn*, the critique of nineteenth-century institutions and ideologies in *Connecticut Yankee*, the deconstruction of race in *Pudd'nhead Wilson*). I will provide a list of topics at the beginning of the semester and meet with students individually after they have signed up for one of them. For the talk, each presenter will draw upon the relevant articles/book chapters for that week, and will offer a historiographical overview of the criticism on the topic. In addition to giving a talk, at the end of the term, each student will turn in a 20-25 page seminar paper in either MLA or Chicago format and give a conference style presentation based on that paper. Conference presentations will be fifteen minutes with an additional ten minutes allotted for questions and answers. With regard to both the seminar paper and the presentation, I am open to all critical approaches (e.g., genetic, generic, biographical, formalist, historicist, structuralist, poststructuralist, New Historicist, feminist, ecocritical, postcolonial, linguistic, Marxist, rhetorical, psychoanalytic, reader response, etc.).

Please note: You need not have a background in Twain and Twain Studies for this course, but be aware that the seminar will entail a good deal of work. Students should enroll in it only if they are prepared to make a serious commitment of time and energy. I know that Mark Twain is a funny guy and a beloved global icon, but his texts are also the culturally richest and most aesthetically varied ever produced in America; they intersect with virtually every important historical and cultural topic of his time (e.g., race, class, ethnicity, regionalism, gender, industrialization, imperialism, realism, naturalism, religion, conceptions of human subjectivity, authorship and the literary marketplace, definitions of America, etc.); and Twain criticism is a long standing, highly developed, diverse and complex field that draws upon every critical methodology in literary studies. It is not for the faint of heart.

Also please note: Unlike my 500-level courses where I allow students to enroll even after the course is full, this is a seminar and I'm afraid I cannot allow it to go over the maximum seminar enrollment. I'm aware of the department's current dearth of graduate courses in American literature, a situation that I consider extremely unfortunate. But under no circumstances can I allow an overenrollment since it would undermine the quality of the course for those already enrolled in it. So if you want to take this course, I strongly suggest that you sign up for it immediately lest you find it closed out.

***English 657 Early American Fiction**

Professor Lukasik

Critical examination of the fiction (esp. the novel) of the colonial, post-revolutionary, and antebellum periods of America. Emphasis on intermediality and interdisciplinary approaches to literature.

***English 657 American Literary Emergence and the Politics of Literary History**

Professor Schneider

This course, sometimes known in other times and places by the title “The American Renaissance,” examines a constellation of writers that emerged in the middle decades of the nineteenth century and later played a key role in both the establishment of American literature as a discipline and the subsequent and ongoing restructuring of the American literary canon. It includes, but is not limited to, Emerson, Fuller, Thoreau, Hawthorne, Melville, Douglass, Jacobs, Stoddard, Stowe, Whitman, and Dickinson.

Beginning with works published in the 1830s and 40s, when the very idea of an “American” writer was considered laughable by rest of the Western world, we will investigate not only the various kinds of literary texts produced by our authors (essays, slave narratives, novels, autobiographies, poetry) but also the ways in which these texts were deployed in response to key social and political tensions (slavery, various reform movements, imperialist expansion, industrialization, immigration, the increasing role of women in the public sphere).

As part of our efforts to track the relationship of literature to significant cultural events in the years leading up to the Civil War, we will trace the development of modes of writing and thought crucial to American literary emergence; among these are Transcendentalism, Sentimentalism, and Romanticism. As we look closely at these modes, we’ll also try to establish the different kinds of work they perform (artistic? cultural? political? all or none of the above?) and what is at stake for our writers as they attempt to participate in--or resist--the making of a national literature.

***English 657 Masculinity and 19th-Century American Literature**

Crosslisted with AMST 650M

Professor Schneider

This course is designed as a reading-and-research seminar and will be appropriate for any student whose current or future dissertation work may involve the theoretical study of masculinity, the critical study of 19th-century American literature, or both. We will take a broadly-defined approach to theories of masculinity with readings drawn from a range of fields including: LGBTQ (Lesbian, Gay, Bisexual, Transsexual, Transgender, Queer Studies), Critical Race Studies, American and African American Studies, Women’s Studies, Psychology, Anthropology, and Sociology. We also will examine several recent (and, in some cases, not so recent) works of literary criticism that address aspects of masculinity or manhood in 19th-century America (e.g. sentimentality, intimacy, heterosexuality, homosexuality, homosocial bonding, fatherhood,

marriage, divorce, bachelorhood, violence, national identity, imperialism). Given time constraints, most of the primary texts we cover will be of the shorter variety—poems, essays, autobiographical narratives, short stories, novellas—but we will include some novels as well. Students would benefit from prior coursework in or exposure to 19th-century American literature, but such experience is not a prerequisite. The writers and poets whose work we'll study may include: James Fenimore Cooper; Lydia Maria Child; selected Fireside Poets (Bryant, Longfellow, Whittier); Edgar Allan Poe; Ralph Waldo Emerson; Margaret Fuller; Frederick Douglass; Harriet Jacobs; Nathaniel Hawthorne; Herman Melville; Walt Whitman; Emily Dickinson; Frances E.W. Harper; Henry James; William Dean Howells; Edith Wharton; Stephen Crane; Jack London; Charlotte Perkins Gilman; and W.E.B. Du Bois.

***Please be advised that your professor has little or no tolerance for slackers, whiners, excessive arrogance, or excessive insecurity.

English 660 Comparative Literature: Function and Methods

Crosslisted with FLL 630

Required of all students in the Comparative Literature Program

General description

An introduction to methods, problems, and the bibliographical tools pertaining to comparative study.

***English 665 Seminar In Comparative Literature**

General description

Advanced study of international literary movements, influence thematology, literary theory, and genre development.

***English 665 European 20th Century Drama, Film, and Visual Theory**

Crosslisted with FLL 639D

Professor Allert (FLL)

This course explores various approaches to 20th century European drama, film, and visual theory and investigates strategies of seeing and image-text relations. It involves the study of drama, film, and theoretical writings of such playwrights and authors as Bertolt Brecht, Samuel Beckett, Eugène Ionesco, Luigi Pirandello, Sergeij Eisenstein, Luis Buñuel & Salvador Dali, Fritz Lang, and a few others. We shall examine forms of presenting and imaging, aspects of stage production, concepts of *diegesis*, *mimesis*, and *simulacra*. We shall draw distinctions between various modes of outer and inner imaging that can range widely between *anamnesis* to *phantasia*, or between reproductive and productive forms of imagination, including sequences or fragments of so-called dream, hallucination, literate imaging, the chirographic, and the topographic. We shall reflect on the various artists' approaches to image and to text interactively and apply theory also including Walter Benjamin, Roland Barthes, Gilles Deleuze, Norman Bryson, Christopher Collins, W.J.T. Mitchell, Mary Ann Doane, Vivian Sobchack, and several other visual theorists for a better understanding of images

on the screen, on the stage, and as it is much inclusive in our current visual culture today.

***English 665 Images as Texts: Ekphrasis and Visual-Verbal Dynamics**
Crosslisted with FLL 639E

Professor Allert (FLL)

Horace paralleled paintings and poetic texts, Lessing emphasized distinctions between the poetic in literature, painting, and music but was long misunderstood in his approach to visual-verbal dynamics, and Mitchell claimed that texts have colonized images by replacing and eventually absorbing them for the sake of our present visual culture. In this comparative literature seminar, we shall consider these and other basic premises to the ongoing debates on images versus texts and explore visual-verbal dynamics from a variety of theoretical perspectives and on the basis of examples from literature and art. Among the topics will be the textualizing of images, the visualizing of texts, the translatability among the senses, scopic regimes, the resistance of painting and other modes of visibility to textualizing, ekphrasis, metaphor, allegory, citation as montage, and simulation.

Course requirements: 25% of course grade are based on oral presentations and regular participation in class, 25% on written coursework throughout the semester, and 50% on a written term paper specifically for this course and on a related topic. Regular active participation is expected.

Readings include a variety of examples from the rhetorical tradition, from Classical, German, French, English, and American sources in literature and culture with focus on literary/visual theory and text/image relations.

***English 665 Seminar in Comparative Literature: Languages of Visuality**
Crosslisted with FLL 639V

Professor Allert (FLL)

This course explores the ongoing international and interdisciplinary debate among visualists and verbalists and investigates processes of textualization of images and of visualization of texts. While applying a variety of semiotic and discourse analytical approaches, it combines research from literature, visual and performing arts, media technology, cognitive psychology, physics, philosophy, and cultural studies. It explores borders of the visual and languages of visuality in the context of our time when notions of the “image” are changing rapidly: they can no longer be exclusively defined in terms of a text-based culture (which used to characterize Western tradition since the invention of the printing press), but are increasingly defined by new simulation techniques and computerized vision. Usual language referring to the visual tends more often to be outdated, but we can trace valuable resources that have long been ignored in coming to terms with this gap. We will analyze aesthetic, scientific and political (in some cases gender-specific) implications of the discourse of clarity in various “scopic regimes” (Martin Jay’s term) as they are reflected in literature and art, thus raising challenging questions about the walls in people’s minds (Uri Orlev’s wall-novel) or the science of thresholds (Walter Benjamin’s “Schwellenkunde:). This course challenges simplistic notions of mimetic representation, defines

multiple “languages of visuality,” and addresses questions about the translatability of the senses, for example from the visual to the textual, from the acoustic to the visual, or from the tactile to the textual.

***English 665 Visualizing Temporality**

Crosslisted with FLL 639V, FR 659V, GER 659V, SPAN 659V

Professor Allert (FLL)

This comparative literature course explores complex representations and images of time in major narratives, theories, and films. Narratives on the reading list include, for example Proust, Sterne, Diderot, Robbe-Grillet, Beckett, and Kafka. Its theoretical framework is provided by Biemel, Barthes, Eisenstein, LaCapra, Ricoeur, Gadamer, Deleuze, and Spivak. We shall also interrogate specific temporal constellations found in such films as *Last Year in Marienbad* by Alain Resnais, *La Jetée* by Chris Marker, and *Waiting for Godot* by Samuel Beckett. Students bring their own interests and fields of expertise into the classroom thus defining the choice of readings mostly themselves.

Course requirements: The grade will consist of an oral and a written portion. The oral portion counts for 50% and the written portion of 50% of the final grade. The oral portion includes regular active participation in class and individually scheduled presentations. The written portion of the final grade will be based on three short papers 30% (3-5pages) and a Final Paper 70% (15-20 pages). The course will be conducted in English. (Students who want this FLL or ENGL cross-listed course for credit in French, German, or Spanish can request to do so.) The short essays focus on reading and viewing material until that date in class. All papers can include aspects of the required and recommended reading lists below. [P.S. In case of a campus-wide emergency which would mean cancellation of meetings the percentage of the final grades may be based more on the written than oral portions. Regular class attendance is always expected].

***English 665 Between Essay and Narrative**

Crosslisted with FLL 639E

Professor Coda (FLL)

The course analyzes the relationship between essay and fiction, focusing particularly on how these two literary genres influence and contaminate each others, creating hybrid, hard to categorize texts. During the seminar we will attempt to discover the possible stylistic, cultural and philosophical motivations behind the essayistic narrative choices of, among others, Robert Musil, Italo Calvino, Milan Kundera, Jean Didion, and Jeanette Winterson.

***English 665 The Gaze**

Crosslisted with FLL 639G

Professor Friedman

This seminar will focus on the concept of the gaze in recent theory and criticism. The gaze is central to a number of theoretical and critical projects, including psychoanalysis; Foucaultian studies of discipline, power, and knowledge;

feminist theory; and feminist film theory. Topics and texts to be covered include scopophilia in Freud, Lacan's "The Mirror Stage" and *The Four Fundamental Concepts of Psychoanalysis*, the panopticon in Foucault's *Discipline and Punish*, the glance and the gaze in his *Birth of the Clinic*, and feminist analyses of the gaze in gendered power relations. In addition to these primary figures, we will read work by Slavoj Žižek, Joan Copjec, and Bruce Fink on Lacan and such feminist film theorists as Laura Mulvey, Mary Ann Doane, Tonya Modleski, and Kaja Silverman. Selected literary works and films will serve as illustrations. Requirements: active preparation and class participation, one 8-page paper around midterm, a term paper of approximately 20 pages, and a limited number of informal presentations.

English 665 The Question of Theory and Revolutionary Practice

Professor Friedman

This course will focus on a number of texts, so-called literary and non-literary alike, which in moments of crisis raise the question of theory and articulate it with revolutionary practice, whether in politics, writing, or both. Readings have been chosen which engage each other polemically, from a wide variety of positions, and we will be interested in the complex and shifting relations between the theoretical and political levels of these works on the one hand and their textual, literary strategies on the other. Authors and topics likely to be included are: Rousseau and Edmund Burke, Wordsworth and Coleridge, Marx and Baudelaire, Althusser, African literary Marxism, and contemporary literary feminism. **This course counts towards the seminar requirement and the cross-field requirement for students in the English department.** Students in all literature departments, theory and political science are welcome.

***English 665 Chaos Theory and Narrative**

Crosslisted with FLL 639C

Professor Merrell (FLL)

Focus on various key concepts common to chaos theory (uncertainty, indeterminacy, symmetry breaking, disequilibrium, vagueness, inconsistency, incompleteness) in light of texts by Borges, Calvino, Eco, Pynchon, and others.

***English 665 Pragmatism, Eastern Thought, Literature**

Crosslisted with FLL 639E

Professor Merrell (FLL)

Establishes lines of interrelationship between the East and the West through selected works of philosophy and literature. Discussions will include Buddhist and pragmatist philosophy, deconstruction and poststructuralism, feminist theory, and texts by S. Beckett, J. L. Borges, C. Lispector, T. Morrison, and perhaps I. Calvino.

***English 665 Mixed Races: Theory/Literature**

Crosslisted with FLL 639A

Professor Ross

This seminar, designed for students of comparative literature and others, will attempt to define a literary genre or topos concerned with the problems and experience of mixed-race children. Using this perspective, and a variety of early and modern texts, we will first question the thesis that race consciousness began with Linnaeus in the eighteenth century. Then we will look at the social problems literature represents and the imaginative solutions it provides. The major texts we will read are Tasso's Gerusalemme Liberata (Jerusalem Delivered, Italian, 1572, representing the epic and romance tradition), James Joyce's Ulysses (1922 representing High Modernism), and Iceberg Slim's Trick Baby (1962, representing the naturalistic novel of the tradition of Dickens and Zola). Other writings the seminar will draw on will range from the Bible (King Solomon) to James Michener's Hawaii (Japanese and Polynesian intermixing), Mark Twain, Gilbert and Sullivan's Iolanthe, Charlotte Perkins Gilman, Kafka, Hemingway, Louise Erdrich, and so forth, depending on the direction the seminar wants to take. Participants will be encouraged to provide examples based on their own or other cultures.

***English 665 Seminar on the Romance of Mimesis**

Professor Ross

The seminar will examine from the vantage of modern literary theory the relationship between romance and imitation. A historical survey will seek to ascertain to what extent romance resists mimesis by imitating previous texts instead of action, in the Aristotelian sense. The purposely eclectic selection of texts includes two poets, du Bellay and Keats; two books of the *Bible*; three plays, *Oedipus Rex*, *Hamlet*, and *Cymbeline*; two comic epics, by Boiardo and Cervantes; three novels, by Manzoni, Marquez, and Nabokov; and a film, *Blade Runner*. In addition we will read from an anthology of literary critical works by Aristotle, Auerbach, Crane, Greene, Jameson, Johnson, de Man, Derrida, Frye, Tasso, Puttenham, etc.

***English 665 Shakespeare's Histories and Tragedies**

Crosslisted with FLL 639S.

Professor Ross

In addition to the normal syllabus for ENGL 543, which surveys Shakespeare's histories and tragedies, in 1994 the course will meet as a comparative literature seminar. We will compare, for example, Olivier's World War II *Henry V* to the version Kenneth Branagh filmed in the aftermath of the Falkland's War, as well as look at international versions of Shakespeare by Verdi, Kurosawa, Zeffirelli, and others. There will be a unit on theories of tragedy as well as readings of *Hamlet* in different cultures.

***English 665 The Academic Novel and Film**

Crosslisted with FLL 639

Professor Tamburri (FLL)

Open to graduate students, this course explores more prominent names in the late, twentieth-century phenomenon of what has come to be known as the “academic” novel and “academic” film. One of the main goals of the course will be to look at the representation of the academy in both novels and films of major writers and filmmakers. To be discussed will be, first and foremost, the authors’ particular look at the university and how they deal — through irony, parody, or satire — with the day-to-day angst in the university community. We shall also examine the stories of love/hate relationships among the members of this specific community and how they unfold amid the struggles for personal power in the realm of higher education. In addition, the technique, “intention,” and narrative “responsibility” of the modern/contemporary writer/filmmaker will be examined. Namely, “How, why, and for whom does one write/make films?” Or, how do they fit into the modernist vis-à-vis postmodernist discourse?

Films to be viewed may include, among others, *Lucky Jim* (1957), *Compulsion* (1959), *Who’s Afraid of Virginia Woolf* (1966), *Getting Straight* (1970), *Paper Chase* (1973), *Educating Rita* (1983), *D. O. A.* (1988), *Oleanna* (1994), *Higher Learning* (1996), etc. Novels to be read may include, among others, *Lucky Jim* (1955), *Death in a Tenured Position* (1981), *Small World* (1984), *White Noise* (1985), *If on a Winter’s Night a Traveler* (1979), *Accademia* (1997), *Moo* (1995), *Straight Man* (1998), *The Fall of the Sparrow* (1998), etc.

English 667 Seminar in Poetics and Aesthetics

General Description

Study of selected influential figures, concepts, and texts in the history of poetics and aesthetics from ancient times to the present.

Professor Friedman

The special focus of this class will be body aesthetics. We will begin by studying the body as a model for the aesthetic object in late eighteenth-century theories of the sublime and in Hegel and German idealist philosophy (Fichte, Schelling). After looking at the implicit and explicit markings of this body by gender, class, ethnicity, race, and nationality, we will go on to treat criteria of human physical beauty and their historical inflections by class, gender, race, and geopolitics. The final section of the class will explore selected issues of the body in contemporary theory. Topics to be studied will be chosen from the following: the relation between body and subjectivity, the sexed and gendered body, the body and sexuality, the aging body, the medicalized body, the surgically constructed body, the virtual body, and the beauty industry (cosmetics, plastic surgery).

***English 668 Seminar in Interpretation and Cultural Theory**

General Description

Examination of selected developments in social, cultural, and hermeneutical theories from the eighteenth century to the present.

***English 668 Film Noir**

Professor Duerfahrd

This class examines the radical cultural contribution of the most interesting, most imitated, and most violent genre in American cinema, the *film noir* (1936-1956). The course is film intensive: there will be one screening a week plus required viewings of films on reserve. Some of the issues and themes we will consider include the formal experimentation of post war cinema and its contribution to filmic language; the revolutionizing of gender roles and performance; the existential consequences of smoking; *film noir's* literary origins and historical context; the ways in which these films necessitated new types of film criticism and cinephilia; the detective and paranoid intuition; the legacy of post war cinema and 'neo-noir.' Course of study include works by Samuel Fuller, Billy Wilder, Ida Lupino, Joseph Lewis, Robert Aldrich, and John Boorman, plus writings by the French critics who gave *film noir* its name, and literary works by Raymond Chandler and James M. Cain.

***English 668 Visual Culture and Photography**

Professor Duerfahrd

This course examines the culture of the photograph. This includes its history, the divergent uses of the medium across cultures, the theoretical and critical responses it inspires, and its intersection with other media such as film and painting. Photography is ubiquitous but poorly understood. This class aims to develop a literacy towards photographs based on an understanding of its forms, its particular cultural manifestations, and its challenge to thought. Topics to be considered include: the still image and questions of authorship; the rhetorical and iconic or political power of photographs; photography and war/advertisement/fashion/pornography; photography and historical periods such as the Great Depression; the ethical responsibilities of photographer and spectator; the status of evidence; situating the photo in the family album, the police file, and the museum wall; the found photograph. One screening a week.

***English 668 Theory and Popular Culture**

Professor Friedman

The topic of this seminar will be theory and popular culture, and it will contest the idea that theory is high, the popular is low, and never the twain shall meet. To the contrary, we will explore the ways in which theory has been put to work in the study of popular culture. Among the areas to be studied are film, everyday life, topical events, performance, and queer theory (especially in relation to drag). We will read works by such figures as Lacan, Kaja Silverman, Jacqueline Rose,

Zizek, Avital Ronell, Deleuze and Guattari, Lyotard, Derrida, Judith Butler, Lauren Berlant, and Allucquere Rosanne Stone.

***English 668 Emmanuel Levinas in Literary, Philosophic, and Jewish Study**

Professor Goodhart

In this course, we will read through the major work of Emmanuel Levinas in philosophy, literary study, and Jewish Studies. Readings will include his major philosophic writings (*Totality and Infinity and Otherwise than Being*), two of his earlier philosophic writings (*Existence and Existents* and *Time and the Other*), two collections on Jewish Studies (*Difficult Freedom: Essays on Judaism* and *Nine Talmudic Readings*), three collections of essays on varied topics (*The Levinas Reader*, *Collected Philosophical Papers*, and *Basic Philosophical Writings*), and a series of interviews in which Levinas describes the full range of his work (*Ethics and Infinity*)

***English 668 The Material and the Phenomenal in Aesthetics, History, and Politics**

Professor Plotnitsky

The course will consider the role and significance of the concepts of materiality and phenomenality in contemporary critical theory, specifically for the way in which we approach the questions of aesthetics, history, and politics. The course takes its point of departure in Kant's *The Critique of Judgment*, Hegel's *Phenomenology of Spirit*, and Marx's *Manuscripts of 1844*, which defined modern (post-Enlightenment) understanding of aesthetics, history, and politics. These works were also subjects of major postmodern and, by now, post-postmodern reconsiderations of these subjects--and of materiality and phenomenality--in the work of Gilles Deleuze, Paul de Man, Jacques Derrida, Luce Irigaray, Michel Foucault, Jean-François Lyotard, and Bruno Latour. While this course will give its primary attention to these figures, a number of key authors whose thought links these figures to Kant and Hegel will also be considered, specifically Marx, Nietzsche, Freud, and Benjamin. Literary works by, among others, Kafka, Beckett, Woolf, and Faulkner, will be addressed as well.

***English 668 The Politics and Poetics of Desire**

Professor Plotnitsky

This seminar will explore the key twentieth-century conceptions of desire, developed by Freud, Lacan, Deleuze, and Irigaray, and psychological, political, and literary implications of these conceptions. In addition to these thinkers, the seminar will discuss literary works by such authors as Sophocles, Joyce, Woolf, and Beckett.

***English 672 Seminar in Women's Literature and Feminist Theory**

May be repeated for credit

General Description

A variable topic course investigating gender as a category of analysis. Intensive study of one or two women authors, of a particular genre or period, or of a critical issue relevant to women's literature and/or feminist theory.

***English 672 Private Woman/Public Stage**

Crosslisted with WOST 681B

Professor Allen

This seminar will concentrate on the production of gendered space, knowledge, and subjectivity. Focusing on a small group of novels and an ample collection of theoretical essays, we will consider the literary and cultural history of nineteenth-century Britain through the lens of contemporary feminist theory.

How is it, we will ask, that women came to be defined by the private spaces--the domestic and psychological interiors--that they were supposed to inhabit? And what happened when these supposedly private women went public? What was at stake personally and politically when women occupied positions in the public eye? Beginning with the familiar argument that the nineteenth-century world was divided into separate, gendered spheres, we will complicate the issue by considering a figure that took a part in both: the actress. The (in)famous women on the nineteenth-century stage, both real and imagined, will allow us to examine nineteenth-century gender ideology at its most vulnerable point, where privacy meets celebrity and opposites not only attract, but collide.

Course work will include one or two in-class presentations and short (5-page) papers, plus a seminar paper at the end of the term. We will be reading six novels and one play (Frances Burney's *Evelina*, Jane Austen's *Mansfield Park*, Charlotte Brontë's *Villette*, Geraldine Jewsbury's *The Half-Sisters*, George Eliot's *Daniel Deronda*, and Oscar Wilde's *The Picture of Dorian Gray* and *Salome*), all of which will be available by the end of Spring semester at Von's Books. Theoretical readings, which will include recent work by a wide range of feminist and cultural critics, will be available in a course packet from CopyMat.

***English 672 Gender Ambiguity**

Professor Friedman

Taking gender as a production rather than a universal, natural fact, this seminar will approach gender ambiguity in terms of its place, role, and function in diverse historical and cultural systems of gender and sex. Through critical reflection on the binary, physiologically-based thinking that dominates official, normative discourse on gender at the present moment, we will seek to make ourselves aware of the shifting configurations of gender, the body, and sexuality through time and across geographical space. In addition, we will examine the ways in which these issues become inscribed in political, social, and cultural debates. Specific topics to be treated include hermaphroditism and intersex, cross-dressing, transvestism, passing women, same-sex relationships, effeminate men, mannish lesbians, transsexualism, and transgender. We will explore this material through a number

of feminist perspectives on gender and through (sometimes conflictually) related approaches, such as psychoanalysis, performance theory, queer theory, transgender theory, and ethnography. Beginning with eighteenth-century British narratives of female husbands and the institution of female husbands in various African societies, the course will go on to concentrate on nineteenth- and twentieth-century works and cases (including Foucault's *Herculine Barbin*), drawing on literature, historical and cultural documents, film, and anthropological studies.

Requirements: one 8-page paper due during the semester, a reading journal, one or more informal class presentations, and a term paper.

***English 672 Queer Theory**

Professor Friedman

This course explores queer theory in its uneasy relationship to the categories gay, lesbian, bisexual, and homosexual. One of our major foci will be on the questioning of stable identities, including sexual identities, that has motivated queer theorizing in crucial ways. We will also examine queerness in relation to gender, race, nationality, ethnicity, and culture, both in order to move away from essentialized notions of identity and to test the limits of the term "queer." Beginning with Foucault's *History of Sexuality*, we will go on to early work by Sedgwick and Butler that was instrumental in establishing this field-which-is-not-one and proceed to more recent texts. Topics likely to be included are queer bodies, queer subjectivities, "Queer Nation," queer race, and the possibility of a queer collectivity. We will often pair cultural "texts" with our theoretical readings. Requirements include one 5-8 page paper, a reading journal, a class presentation, and a term paper. This course will count for the Theory and Cultural Studies concentration and the secondary area in theory and cultural studies, as well as the Women's Literature and Feminist Theory secondary area.

***English 672 Stories Women Write/Stories Women Read**

Professor Schweickart

The course will focus on the writing and reading practices of women in the US in the 19th and 20th centuries. We will explore the recurring patterns in women's narratives--themes, plots, characters, images, narrative strategies--and we will explore the reception of these works and the interpretive strategies they have engendered. We will inquire into the process of canonization: What factors determine the selection of works for the canon? How does gender influence these processes? What has determined the canonization of some women's works and not others?

***English 673 Seminar in Postcolonial Studies**

May be repeated for credit

General Description

Advanced study of works from once-colonized cultures in Africa, Asia, the Caribbean, and/or postcolonial diasporas in the first world. Individual sections

will focus on one or more of the following: literature, women's literature, film, feminist and cultural theory.

***English 673 West African Studies**

Professor Hughes

This seminar will engage a range of fiction from Anglophone West Africa by authors "canonical" and otherwise. The emphasis will be on the complexities of the West African Anglophone postcolonial realities raising issues of gender, ethnicities and religion as well as the consequences of decades of political instability and economic underdevelopment together with how these factors intersect with contemporary postcolonial theorizings. Course requirements include regular attendance, class participation and a major research paper.

Tentative list of authors--Ghana: Ama Ata Aidoo, Ayi Kwei Armah, Amma Darko; Nigeria: Chinua Achebe, Zaynab Alkali, Buchi Emecheta, Flora Nwapa, Ben Okri, Ken Saro-Wiwa, Ibrahim Tahir.

***English 673 Imperialism and Sexualities**

Professor Sagar

This course will look at representations of sexuality in selected cultural practices from Asia, Africa and the Caribbean. The readings span the eighteenth-century to the present, but center on the twentieth-century.

Some questions the course will address: how has sexuality been coded in the high and low cultural practices of colonizer and colonized in the context of Empire and of decolonization? What must cultures do in order to construct sexuality as an object of knowledge, designating some behaviors and practices as sexual, and other as not? How does the zone demarcated by "sexuality" shift over time, across cultures, and in response to questions of power? What discourses of identity and the body, criminality and law, citizenship and consumerism, gender, class and race, coalesce around the question of sexuality?

Readings include eight or nine cultural texts--literature, film, travel writing--as well as several selections from lesbian, queer, and postcolonial theorists. Requirements are active participation, a class presentation, and a 20-25 page term paper. The course will satisfy English department requirements in theory and cultural studies and in the secondary area of postcolonial studies.

***English 673 Imperialism and Sexualities in South Asia**

Professor Sagar

This course will look at representations of sexuality in selected cultural practices from South Asia. The readings span the 18th century to the present, but center on the 20th and 21st centuries. Some questions the course will address: how has sexuality been coded in the high and low cultural practices of colonizer and colonized in the context of Empire and of decolonization? What must cultures do in order to construct sexuality as an object of knowledge, designating some behaviors and practices as sexual, and other as not? How does the zone demarcated by "sexuality" shift over time, across cultures, and in response to

questions of power? What discourses of identity and the body, criminality and law, citizenship and consumerism, gender, class and race, coalesce around the question of sexuality?

Readings include seven to eight cultural texts—literature, film, travel writing—as well as several selections from lesbian, gay, queer, and postcolonial theorists. Requirements are active participation, a class presentation, a short conference-length paper (10-12 pages) and a 20-25 page term paper. The course will satisfy English department requirements in theory and cultural studies and in the secondary area of postcolonial studies.

***English 673 Postcolonial Theories**

Professor Sagar

The seminar will take a slow, careful, sustained look at two things: postcolonial inquiries into European imperialism and domination; and postcolonial speculations about resistance, revolution, subversion and insurgency. We will ask how these inquiries and speculations can shape our understanding of cultural production in African, Asian and Caribbean cultures that suffered European rule. Specific foci will include many of the following: the nation, postnation, and diaspora; the struggles of indigenous and aboriginal cultures in the third world; home and the city; space and temporality; sexuality, class, race, and gender. We will trace the convergence and divergence between postcolonial theories of power and difference and other oppositional theories of power and difference. And we will spend some time on those European-American figures with whom postcolonial theorists remain in dialogue.

Requirements: short, mid-semester 3-4 page analyses; a 15-20 page research essay; 15-20 minute presentations, intense (seminar-level) participation in discussions.

***English 673 South Asia**

Professor Sagar

Focusing on two key historical moments in South Asia--1857, the first organized subcontinental revolt against British rule; and mid-twentieth century decolonizations and Partition--this seminar will examine 19th and 20th century representations of various minority groups, including adivasi (or aboriginal) and subaltern groups, women, ethnic minorities, and lesbian and gay communities. Both historical moments reshaped the physical and cultural landscape of the subcontinent in cataclysmic ways, and effected major upheavals in civic society, ranging from the emergence and entrenchment of a new westernized bourgeoisie to an increasing centralization of culture. We will look at the ways in which the cultural representation of and by minorities shifted in response to these upheavals and in response to contemporary discourses and ideologies of law, citizenship, medicine, land and the body, domesticity and nationhood, consumption and consumerism. Our readings will be divided among English language originals and works in translation; they will include six or seven works of print and oral literature and film, and a range of South Asian and other feminist and postcolonial cultural theorists. Seminar members need not have prior expertise in South Asian literatures or cultural theory, but they must be prepared to undertake

careful and sustained readings of all the material that they encounter in the class. Requirements: active participation; a 20 page seminar paper (due the 12th week of class); and a 15 minute oral presentation of the seminar paper.

***English 673 Seminar in Postcolonial/Subaltern**

Professor Sagar

This section of the Postcolonial Seminar will focus on literary representations of subalternity, a contested but also formative term over the last two decades of postcolonial studies. In addition to a small sampling of works from the 19th century, we will focus on 20th and 21st century literature, film, criticism, and theory from three broad locations: Africa, the Caribbean, and South Asia. We will provisionally define subalterns as those who function at a great remove—some might say an *absolute* remove—from various forms of material and cultural privilege within any culture. Many of the better-known postcolonial writers today come from relatively privileged enclaves within the third world; our focus, in contrast, will be on representations by—and of—the most disenfranchised subaltern groups from these locations. While paying some attention to the ways in which subaltern groups have been represented by relatively privileged writers, we will focus primarily on literary and cultural representations *by* these groups: our readings include slave narratives, indenture testimonials, fiction, poetry, street theater, and memoirs by working-class collectives within the Caribbean, religious and sexual minorities in Africa and South Asia, and *dalit* (“downtrodden”) South Asian groups whose very touch and presence was thought to “pollute” others. Some questions we might consider: can works by and about subalterns be smoothly accommodated within given literary-critical paradigms or do they call for new interpretive communities and new practices of reading? Does the embedding of subalternity within a literary text invite us to reconceptualize not just questions of privilege, but also questions of spatiality, temporality, textuality, narrative, literariness, and language? And, finally, given the complicated history of its usage, can subalternity as term and concept still help us think about questions of cultural privilege and ethical responsibility as invoked in literary and cultural texts? Requirements: active participation; short paper (8-10 pages); term paper (25 pages); class-presentations

English 674 Seminar in Language Testing

General description

An introduction to the techniques, practices, and history of language testing. Introduces the basic tenets of measurement and the issues and controversies related to the measurement of language ability.

English 675 Methods in Sociolinguistic Analysis
Crosslisted with AUSL 665, ANTH 665 and FLL 675

General Description

An advanced course in the application of theory to sociolinguistic analysis, with discussion of relevant theoretical concerns and experience with the current dominant paradigms.

***English 677 Seminar In Modern Literature**

Developments in English, American, and European literature in modern times. Individual seminars will ordinarily be concerned with drama, poetry, or fiction, but may treat all three types together.

***English 677 Seminar on Rich, Rukeyser, and Pound**

Professor Flory

Adrienne Rich, Muriel Rukeyser, and Ezra Pound are all writers for whom poetry has been “a life’s work” and for whom “poetry” has necessarily involved deeply engaged cultural critique. This seminar will focus on these three as political and activist poets and will consider their prose as well as their poetry. It will also address the complicated (and, in the case of the two earlier poets, enormously complicated) problems of reception. We will investigate Pound’s economic reformist writings and also the effect that his antisemitism has had on the reception of his work since 1945. We will examine, in the context of current “recovery efforts,” the concerted devaluing of Rukeyser’s poetic achievement during most of her lifetime. We will explore the revolutionary influence of Rich’s writings (and readings) in gaining a hearing for the writing (and voices) of women and will also consider the discrepancy between the enthusiasm of her reception by many women and by feminist readers and the varieties of resistance to her work.

Prose works to be studied will include Pound’s *Selected Prose, 1909-1965*; Rukeyser’s *The Life of Poetry*; Rich’s *On Lies, Secrets and Silence, Blood, Bread, and Poetry, and What is Found There: Notebooks on Poetry and Politics*. This course can count toward the secondary area requirement for Poetry, American II, American III, Women’s Literature and Feminist Theory.

***English 677 Modern Women Poets**

Professor Flory

An in-depth exploration of poetry by H.D., Bishop, Rukeyser, Rich, Lorde, Glück, Cervantes, Song, Boland, and others, with attention to issues of craft, voice, women’s experience, feminist activism, and the identification and shaping of a modern American tradition of women’s poetry.

***English 677 Jews and Gender in Modernist Fiction**

Crosslisted with WOST 681C

Professor Linett

In the early 20th century, race-thinking both diversified and intensified. The majority of Britons and Americans of this period saw Jews as a distinct race, although (unlike many continentals) they tended to view that racial identity as flexible rather than fixed. Modern British and American novelists portrayed Jews in a wide variety of ways, revealing significant areas of identification with them, as well as sharp retreats from that identification. By examining their complex representations, we can attempt to understand what drove this dynamic, as well as ask how racial discourses intertwined with discourses of gender. We will find portrayals of Jewish men as feminine, as hypermasculine, and sometimes, paradoxically, as both. The “femininity” of Jews raised interesting problems for both feminist and non-feminist authors. How far could feminist modernists, whose upbringings generally included social antisemitism, celebrate this feminized figure? For non-feminist authors, how effective were Jewish men as a vehicle to express their misogyny? In this course we will trace the figure of the Jew through several important interwar novels, spending a few weeks on James Joyce’s *Ulysses*, and moving on to fictions by Virginia Woolf, Dorothy Richardson, Djuna Barnes, Sylvia Townsend Warner, D.H. Lawrence, and Ernest Hemingway. The novels will be supplemented by recent critical articles about representations of Jews in modernism. Since each of these works incorporates myriad other issues and themes, our discussions will not be limited to, but only focused by, the study of the Jewish figures.

***English 677 Poetry in the Theater**

Professor Morris

This course explores the relationship between poets, poetry, and 20th Century Dramatic Literature in the United States. We will read plays by significant U.S. poets such as Langston Hughes, Gertrude Stein, Edna St. Vincent Millay, W. C. Williams, T. S. Eliot, Kenneth Koch, Amiri Baraka, and Ntozake Shange. We will also read plays by major playwrights who were said to possess a “touch of the poet” (Tennessee Williams, Eugene O’Neill), plays that figure poets as main characters (Beyond the Horizon, The Glass Menagerie, and a Susan Glaspell play about Emily Dickinson). We will also look at how poets and teachers of poetry have been represented in contemporary films (Reuben, Reuben, The Dead Poet’s Society), and possibly explore performance art by figures such as Laurie Anderson. This course is intended for a wide range of graduate students: American Literature students interested in developing an expertise in 20th Century Drama, students of modern and contemporary poetry, theater students, creative writing majors interested in exploring a new genre, as well as students who will specialize in drama.

***English 678 Seminar in Modern American Literature**

General Description

A variable content course, focusing on developments, movements, and authors in modern American literature and culture. Major research project required.

***English 678 Faulkner and Morrison**

Professor Duvall

From Toni Morrison's 1955 Cornell M.A. thesis, "Virginia Woolf's and William Faulkner's Treatment of the Alienated" to her 1993 *Paris Review* interview in which she details the way she teaches Faulkner's *Absalom, Absalom!*, one can trace a forty-year history of Morrison's reading of Faulkner. The aim of this course, however, is not to establish Faulkner's influence on Morrison but rather to register the ways in which Morrison's fiction and criticism reclaim the work of male modernism. This exploration of the relation between the fiction of these two Nobel laureates will draw upon the concept of intertextuality in various forms--from Bloom's anxiety of influence to Gates/ signifying. For this reason, the course will not be divided into the Faulkner section and the Morrison section; indeed, we will move back and forth between the two novelists, underscoring intertextual possibilities in their representations of race and gender.

***English 678 Modern American Literature: Faulkner**

Professor Duvall

Although William Faulkner died in 1962, it wasn't until 1997 that his community of Oxford, Mississippi, officially acknowledged his legacy with a statue. This belated acceptance may be accounted for in part by the stories he told of the South community, stories that cut too close to the bone. The lynching, rapes, murders, spousal abuse, religious intolerance, and class antagonisms that Faulkner wrote about all portrayed a side of white Southern culture and identity that many in the region preferred to remain hidden.

Faulkner's own vexed relation to personal and authorial identity may be encoded in his male protagonists who consistently fail to embody (or actively seek alternatives to) traditional Southern white masculine identity. One question we will consider is the extent to which Faulkner's representation of racial otherness may serve to mask, mimic, or double matters of gender difference and sexual eccentricity.

Starting with Faulkner's more accessible short stories, we will move to his major experiments in modernist narrative in order to see the way that his fiction maps both the psychology and the politics of race, gender, and class in the American South during the first half of the twentieth century.

There will be an oral report with accompanying short paper, a bibliographic essay, and a seminar paper.

***English 678 Neo-Slave Narratives**

Professor Patton

This course will address contemporary narratives of slavery, including neo-slave narratives, which “assume the form, adopt the conventions, and take on the first-person voice of the ante-bellum slave narrative” and palimpsest narratives, “in which a contemporary African American subject describes modern social relations that are directly conditioned or affected by an incident, event, or narrative from the time of slavery.” Students should be familiar with the slave narrative genre and have read Frederick Douglass’ and/or Harriet Jacobs’ slave narrative. African American narratives of slavery might take the form of historical novel: Arna Bontemps’s *Black Thunder* (1936), Walker’s *Jubilee* (1966), and Toni Morrison’s *Beloved* (1987); the pseudo-autobiographical slave narrative: Ernest Gaines’ *The Autobiography of Miss Jane Pittman* (1971), Ishmael Reed’s *Flight to Canada* (1976), Charles Johnson’s *Oxherding Tale* (1982) Sherley Anne Williams’ *Dessa Rose* (1986) and Charles Johnson’s *Middle Passage* (1990); and the novel of remembered generations: Gayl Jones’ *Corregidora* (1975), Octavia Butler’s *Kindred* (1979), David Bradley’s *The Chaneyville Incident* (1981), J. California Cooper’s *Family* (1992), and Phyllis Alesia Perry’s *Stigmata* (1998). In addition to the aforementioned novels, we will read critical texts regarding neo-slave narratives and palimpsest narratives.

***English 678 Contemporary Women Writers and the Avant-Garde**

Professor Peterson

This course will bring together theories of the avant-garde and experimental texts by contemporary North American women writers. The avant-garde in early twentieth-century literature was associated with modernism. Should the avant-garde in the latter half of the twentieth century be identified with postmodernism? The slipperiness of defining “the avant-garde” is one of the issues we will address in this seminar. In addition, we will explore the relation of gender and race to the avant-garde in particular and to postmodernism in general. Theoretical texts will include readings from Woolf, Cixous, Irigaray, Kristeva and others. Literary texts will (more than likely) include such writers as Kathy Acker, Marilynne Robinson, Toni Morrison, Gloria Anzaldúa, Nicole Brossard, Daphne Marlatt, and Rachel Blau DuPlessis.

***English 678 Native American Women Writers**

Crosslisted with AMST 650N

Professor Peterson

This seminar follows Ojibwe poet and professor Kimberly M. Blaeser's assertion that "the work of Native women writers . . . carries a new vision as it refuses to separate the literary and academic from the sacred and the daily, as it brings to the text the unpaginated experiences of contemporary tribal reality. Writing by Native women remains infused with supraliterary intentions." Our primary texts will include contemporary works from several genres: novels, such as Silko's *Almanac of the Dead* and Hogan's *Solar Storms*, poetry written by Joy Harjo and Luci Tapahonso, a memoir by Janet Campbell Hale (*Bloodlines*), creative

nonfiction from Diane Glancy (*Claiming Breath*), as well as texts from other acclaimed writers, such as Louise Erdrich and Paula Gunn Allen. Across this diversity of cultures and genres, we will find Native American women writers confronting many of the same issues: the ravages of colonialism, the struggle to connect cultural traditions to contemporary conditions, the roles women play in sustaining tribal communities, the significance of stories and other forms of expression as a means of survival. Although literature will remain at the center of the course, this seminar will promote interdisciplinarity as the most successful methodology in reading the full implications of the literary texts; thus, seminar participants should be prepared to encounter readings in Native American cultures, history, law, and so on.

***English 679 Seminar In Modern British Fiction**

General description

Study in depth of one or two major novelists, a literary movement, a group of writers, or a form of modern fiction. Oral reports and research papers required.

***English 679 Closure in Modern Drama**

Professor Adler

One of the hallmarks of modern drama delineating it from more traditional examples of the genre is its lack of clear resolution: the difference between an action that comes to a satisfying conclusion and one that merely stops. Through an intensive examination of selected works by three contemporary dramatists--Samuel Beckett, Harold Pinter, and David Mamet--this seminar will explore how plays end, or how they resist ending. The intention is to arrive at some theory(ies) of closure, and examine them in light of modernism and postmodernism in drama. Seminar format will be used exclusively, meaning that each participant will do an oral presentation on one text by each of the three playwrights and on the critical literature it has generated, as well as a lengthy scholarly paper (not necessarily limited to the seminar topic *per se*, but open to different theoretical approaches), an abstract of which will be presented during the final session(s).

***English 679 The Revolution of the Word: Joyce and Woolf**

Professor Linett

In this course we will explore the ways Virginia Woolf and James Joyce created a "revolution" in literary expression. Reading *Ulysses* and a few chapters of *Finnegans Wake* alongside some of Woolf's most experimental novels (probably *Jacob's Room*, *Mrs. Dalloway*, *The Waves*, and *Between the Acts*), we will explore the similarities and differences in their techniques, their representations of human consciousness, and their revisions of the novel form as well as their political stances about nation, race, gender, religion, and class. Students may wish to refamiliarize themselves with *Portrait of the Artist* and *To the Lighthouse* before the course begins.

***English 679 Doris Lessing**

Professor Rowe

English 679 will focus on ,foreignness, as a concern in Lessing's fiction. From *The Grass Is Singing* (1950) through *The Fifth Child* (1988) the alien and alienation have been central elements in Lessing's fiction. The alien takes many forms in the novels: the colonial wife in *The Grass Is Singing*, the troubled writer in *The Golden Notebook*, the observant survivor in *Memoirs of a Survivor*, the amazon queen in *The Marriage between Zones Three, Four, and Five*, or the troll child in her most recent work. All face environments which challenge and threaten them. At least ten of Lessing's novels (depending upon availability) will be read and discussed. Students will make one oral presentation, compile an annotated bibliography, and write a seminar paper of 20-25 pages.

***English 679 Murdoch/Spark**

Professor Rowe

The seminar will be exactly what the title indicates, an intensive study of the fiction of Iris Murdoch and Muriel Spark against the backdrop of contemporary British literature. Students will write two seminar papers and make at least one oral report.

Tentative Central Texts (1) Murdoch: *Under the Net*, *A Severed Head*, *A Fairly Honourable Defeat*, *The Black Prince*, *A World Child*, *The Sea*, *The Sea*, *Nuns and Soldiers*, *The Philosopher's Pupil* (2) Spark: *Memento Mori*, *Bang-bang You're Dead*, and *Other Stories*, *The Prime of Miss Jean Brodie*, *The Girls of Slender Means*, *The Public Image*, *The Driver's Seat*, *Territorial Rights*, *Loitering With Intent*, *The Only Problem*.

***English 680 Seminar in Rhetoric and Composition**

Prerequisite: ENGL 591 or permission of instructor

General Description

A variable content course dealing with topics such as cultural studies and composition, medieval rhetoric, renaissance rhetoric, literacy, historiographies of rhetoric, qualitative studies, and professional writing theory.

***English 680 Gender, Rhetoric, and the Body**

Professor Bay

This seminar will investigate theoretical and rhetorical approaches to the gendered body. Recent years have witnessed the emergence of an interdisciplinary field that might be called "body studies," which centers on the impact of the material body on the world. The perceived postmodern neglect of the material body—in the late 1980s and early 1990s especially—produced a backlash from feminists and other cultural materialists who sought to recuperate and theorize the body. The body has always been an important site for the feminist project; what has been termed "patriarchy" has always marked the female body as "other," but feminism in particular has turned that around,

highlighting the fact that a) no body is neutral, b) the body has an importance for scholarly inquiry that has long been neglected, and c) that neglect of the body has had consequences that we are only now beginning to realize.

Our readings will explore the nexus of embodiment, gender, and rhetorical practice, examining the gendered body in relation to theories of subjectivity, technology, class, race, history, culture, epistemology, methodology, politics, and writing. We will read seminal philosophical works that engage with the body and gender (Freud, Merleau-Ponty, Foucault, Cixous, Irigaray, Deleuze and Guattari), along with secondary criticism and responses to those texts. Each of these theorists has introduced particular concepts (hysteria, differance, *Écriture féminine*, becoming) that have produced critical understandings of the body. More contemporary feminist theorists have extended and complicated these theories, including the work of Susan Faludi, Susan Bordo, Judith Halberstam, Anne Fausto-Sterling, Judith Butler, Elaine Scarry, Elizabeth Grosz, Katherine Hayles, Sandy Stone, and Nancy Tuana, among others. Assignments will include reading notes, participation in electronic discussions, and an extended research project.

***English 680 Writing Center Administration**

Professor Bergman

This seminar in the theory and practice of writing center administration will focus on the following topics:

- Writing centers as an historical development
- Writing centers and pedagogy, including composition pedagogy and WAC
- Writing centers and literacies, including issues of dialect, diversity, and academic culture
- Effective administrative practices, with an emphasis on assessment
- The institutional situation of writing centers in the departments and universities in which they reside.

***English 680 Writing Center Theory**

Professor Bergmann

This seminar in the theory and practice of writing center administration will focus on the following topics:

- Writing centers as an historical development
- Writing centers and pedagogy, including relations to composition pedagogy and Writing Across the Curriculum
- Writing centers and literacies, including issues of dialect, diversity, and academic culture
- Effective administrative practices, with an emphasis on assessment
- The institutional situation of writing centers in the departments and universities in which they reside.

***English 680 Minority Rhetorics**

Professor Blackmon

In this course we will look at education and social justice writings of the 19th and 20th centuries which, while written primarily by authors of African descent, will give us the foundation to discuss how the theories and practices of scholars and educators, past and present, can come together and serve as the basis for a pedagogy that can be used to teach all students. We will look at a variety of works by authors such as Booker T. Washington, W.E.B. DuBois, Carter G. Woodson, bell hooks, Victor Villanueva, Lisa Delpit, Mike Rose, and Geneva Smitherman. Assignments for this class will include (but are not limited to): weekly responses to reading, a seminar presentation, and a seminar paper.

***English 680 New Media Studio**

Prerequisite: ENGL 591 or permission of instructor

Professor Blackmon

This studio goes beyond the traditional seminar model by not only investigating contemporary theories of media and media making but by actively producing new media. Readings and discussion topics will bring up questions such as “What is the New Media?”; “Why blogs, wikis, and podcasting?”; “When did virtual worlds and video games become educational?” and many others.

Assignments for this course will include weekly response assignments, presentations, and a studio project/portfolio.

***English 680 Digital Rhetoric and Design Studio**

Professor Blakesley

The focus of this studio-based seminar will be on the composition, production, and presentation of digital and printed content. Students will apply principles of visual rhetoric, graphic design, information architecture, and usability to their own projects, as well as projects with clients, and which may include websites, digital or printed portfolios, ebooks, printed books, academic and literary journals, book covers, multimedia presentations, promotional and display documents, 3-D mapping, the design of virtual environments, and more. The emphasis, again, will be on practice, presentation, feedback, and collaboration. Some attention will be devoted to the skills and tools of project management, development, and consulting. Texts will be practical, hands-on guides to the design and dissemination process.

Although some experience with production can be helpful, students with limited experience with the technologies of digital and print design will learn by practice. Major course projects will be self-selected. A showcase and exhibition will be featured at the end of the semester.

Course Texts:

D.I.Y.: Design It Yourself by Ellen Lupton (2006, Princeton Architectural Press)
Exploring Multimedia for Designers: A Designer-Driven Introduction to the Essential Concepts and Technologies of Multimedia by Ray Villalobos (2008, Thomson Learning/Cengage).

Recommended Resources:

The Pantone Guide to Communicating with Color by Leatrice Eiseman (2000, Grafix Press)
The Big Book of Design Ideas 3 edited by David E. Carter (2008, HarperCollins)
The Chicago Manual of Style (15th edition) (2003, University of Chicago Press)

***English 680 Kenneth Burke and Contemporary Rhetorical Theory**

Prerequisite: ENGL 591 or permission of instructor

Professor Blakesley

This course will take Kenneth Burke as an exemplary figure in the genesis of rhetoric, composition, communication, cultural studies, and literary theory in the twentieth century. The focus will be on Burke's continuing relevance for our understanding of key rhetorical principles (identification, context, terministic screens), of emergent subjects in the field (visual rhetoric, complexity theory, cultural studies), and of the relationships between rhetoric, composition, new media, and literary theory. Course readings will include primary Burkeian texts (some of which are newly published) and secondary work by contemporary rhetoricians and theorists. Coursework will include regular responses to the readings and a major print or multimedia project.

Course Texts:

Attitudes Toward History

Counter-Statement

The Elements of Dramatism

Essays Toward a Symbolic of Motives, 1950-1955

A Grammar of Motives

Language as Symbolic Action

Permanence and Change

A Rhetoric of Motives

***English 680 Kenneth Burke: Rhetoric, Philosophy, and Technology**

Professor Blakesley

This course will take Kenneth Burke as an exemplary figure in the genesis of rhetoric and composition in the twentieth century. The focus will be on Burke's continuing relevance for our understanding of key rhetorical principles (identification, context, terministic screens), of emergent subjects in the field (visual rhetoric, complexity theory), and of the relationships between rhetoric, composition, new media, and technologies. Course readings will include primary Burkeian texts (some of which are newly published) and secondary work by Steven Johnson (*Mind Wide Open*), Mark C. Taylor (*The Moment of Complexity*), and William Gibson (*Pattern Recognition*). Coursework will include regular responses to the readings and a major print or multimedia project.

***English 680 Rhetoric and Digital Publishing**

Professor Blakesley

The omnipresence of new media poses new opportunities and challenges for publishing. This seminar will focus on the implications and possibilities of digital

multimedia for the dissemination and archiving of knowledge, the problems multimedia poses for traditional disciplinary and discursive formations, and the means of production that are transforming literate practice in the humanities. Course readings will cover a broad range of issues, including theories and histories of multimedia, digitality, graphic design, and information architecture, as well as the production of printed and digital books and other media. Course projects will include preparation of multimedia materials for dissemination and presentation at Computers and Writing 2003, "Discovering Digital Dimensions," hosted at Purdue from May 22-25, 2003, as well as regular written responses to course readings.

Readings: digital coursepack; Bolter and Grusin, *Remediation: Understanding New Media*; Lunenfeld, *The Digital Dialectic*, Lynch and Horton, *Web Style Guide* (2nd; Web); Lupton and Miller, *Design Writing Research: Writing on Graphic Design*; Packer and Jordan, *Multimedia: From Wagner to Virtual Reality* (Expanded Edition, 2002); Wurman et al., *Information Anxiety 2*.

***English 680 Visual Rhetoric and Composition**

Professor Blakesley

This course focuses on the rhetorical and philosophical problems posed by the visual turn; the role of perceptual processes, time, movement, and memory in the act of seeing; the interanimation of the verbal and the visual in representation; the circumstances of visual culture and art; visual communication in print and on the Web; and identification as a visual/rhetorical process.

Course Assignments: Weekly written and graphical responses to course content; WWThreads discussion; final research project (article-length paper, Web or other multimedia project)

Readings: *Visual Intelligence: Perception, Image, and Manipulation in Visual Communication* (Barry); *Picture Theory: Essays on Verbal and Visual Representation* (Mitchell); *Simulations* (Baudrillard); *The Voyeur* (Robbe-Grillet); *On Reflection* (Miller); *Web Style Guide*, 2nd edition (Web version); *Illuminating Rhetoric* (Blakesley; draft); course packet.

Films: *Vertigo* (Hitchcock); *The Usual Suspects* (Singer); *Visions of Light: The Art of Cinematography* (Glassman, et al.)

***English 680 Cultural Studies, Rhetoric, and Pedagogy**

Prerequisite: ENGL 591 or permission of instructor

Professor Rickert

Cultural studies can be considered as a series of interrelated (and interdisciplinary) practices working towards reading, theorizing, diagnosing, politicizing, and responding to culture. This course will explore these various trajectories as they have emerged in 19th/20th century theoretical work on culture. First, we will focus on selected primary texts that inform contemporary cultural studies, including readings in Nietzsche, psychoanalysis, the Situationist International, and the Frankfurt and Birmingham Schools. Next, we will read some texts integral to the consolidation of cultural studies proper in America (Grossberg, Nelson, and many more). We will single out important issues such as ideology, identity politics, pop culture, thematics of difference, urbanization,

subcultures, and so on. Then we will turn to texts that attempt to bridge rhetoric and composition and cultural studies straightforwardly (Berlin, Brodkey, Bizzell, etc.) or skewedly (Ulmer, Sirc, Edbauer, etc.), which will also address bringing cultural studies into the writing classroom (i.e., what does a cultural studies composition class look like; what kinds of work and writing does it produce?). Lastly, we will consider some critiques of cultural studies and explore ways of re/conceiving what cultural studies is or could be today.

***English 680 Institutional Rhetoric`**

Professor Rickert

This course will examine select discourses of "the university" from a variety of historical, theoretical, and critical perspectives. We will focus historically on key moments important to English studies, rhetoric, and writing, including the emergence of the liberal arts in ancient Greece (Isocrates, Plato, Aristotle), the development of the university during the Middle Ages, the birth of the humanities as a continuation of the liberal arts tradition contra scholasticism (Petrarch), the creation of the research university during the German Enlightenment (Kant, Humboldt), and the American adoption of the German research model. Other issues we will address include critiques of the university's humanistic rationalism (Heidegger, Derrida), the development and structure of contemporary English departments, and the social role of English studies and writing. The course will conclude with a sustained examination of the postmodern "corporate university," looking at the more influential (or controversial) diagnoses and critiques (Bloom, Readings, Aronowitz, Taylor).

***English 680 Rhetoric and Institutional Discourses**

Prerequisite: ENGL 591 or permission of instructor

Professor Rickert

This course will examine the discourses of "the university," considering the rhetorical forms of legitimation that underpin its always-evolving social role and mission. We will begin with a brief, selective look at key texts from the past (the Sophists, Plato, Kant, Humboldt) and then read some contemporary statements on teaching, scholarship, and the institutional allegiances of the modern university (S. Aronowitz, B. Readings, M. Taylor). Using these past and present writers, we will examine a variety of issues facing the modern university: effects of the market and the media on the university, the opportunities and risks that come with corporate liaisons, the increased necessity for public intellectuals and/or intellectuals who have a public presence, and the problems/possibilities that technology offers to extend the range and kind of scholarship produced.

***English 680 Gender Issues in Composition Studies**

Prerequisite: ENGL 591 or permission of instructor

Professor Rose

Course will examine research, theory, and praxis in composition studies from a gender-sensitive perspective. Topics covered will include research

methodologies, pedagogies, professional issues, and other issues raised by students and course readings.

***English 680 Rhetorics of Institutional Change in Higher Education**

Professor Rose

What is the Spellings Commission and what difference might it make to college English teachers? Can the recent “Report of the MLA Task Force on Evaluating Scholarship for Tenure and Promotion” influence tenure decisions in departments of English around the country?

In order to better understand the evolving role of English studies generally and writing programs specifically, members of this seminar will study recurring tropes and narratives used to configure and account for institutional change in higher education discourse. Our primary approach to this study will be through our analysis of texts contributing to and emerging from such entities as the Secretary of Education Margaret Spellings’ Commission on the Future of Higher Education (2006), the No Child Left Behind Act (2001), the Kellogg Commission on The Future of State And Land-Grant Universities (1996-2000), and the Boyer Commission on Educating Undergraduates (1994). We will also examine reports and position statements generated by the MLA, NCTE, and other professional organizations for English faculty as well as reports of studies issued by ETS, Educause, and other corporate education-oriented not-for-profit enterprises.

Students’ individual seminar projects may focus on similar documents important to the development of contemporary rhetoric and composition studies since the 1950s.

***English 680 Representing Writing Program Administration: Narratives, Maps, and Metaphors**

Professor Rose

What is Writing Program Administration? How do we describe and explain the work of a WPA? Focusing on two primary arenas of a WPA’s work, curriculum development and faculty development, the seminar will explore the ways in which the intellectual work of writing program administration is documented and described within academic discourse. Course readings, seminar discussions and activities, and course assignments will address themes and subjects such as the following: (a) what stories do WPAs tell one another about their work and what are the ethical implications of these stories? (b) what analytical tools can be used to map the arenas of WPA work; (c) what rhetorical figures do WPAs use to describe their work and what rhetorical strategies do they use to document their work in writing programs administration; (d) what metaphors do WPAs use to characterize the institutional and organizational politics of writing program administration; and (e) other questions suggested by students and course readings.

In addition to contributing to class discussion and auditing the WPA-L listserv, course assignments will include oral presentations, experiential learning activities, and empirical and archival research.

This seminar is required for the Ph.D. Secondary Area in Writing Program Administration.

***English 680 Seminar in Writing Program Administration**

Prerequisite: ENGL 591 or permission of instructor

Professor Rose

What is the intellectual work of Writing Program Administration? This seminar will explore the diverse areas in which writing program administrators do intellectual work, including curriculum development, professional development of writing faculty, and writing program-based research. Special emphasis will be given to the genres of WPA writing. Course readings will examine the WPA as a rhetorician writing in a variety of higher education contexts including first year composition, professional writing, writing centers, and writing across the curriculum programs.

In addition to contributions to class discussion and auditing the WPA-L listserv, required course assignments will include weekly written exercises, an oral presentation, a major paper, and an experiential learning project.

***English 680 Professional Writing Theory**

Prerequisite: ENGL 591 or permission of instructor

Professor Salvo

ENGL 680T: Professional Writing Theory takes both parts of the title, "Professional Writing" and "Theory" seriously, reading and examining both recent research in professional writing (PW) and critical and other theory that informs this work. PW has been loosely defined as "writing in nonacademic environments," a definition that leaves much room for discussion and debate. Students will explore the relationships among rhetoric, composition, and PW, as well as the connections and dislocations between technical and scientific communication and PW. The class will address questions such as: What research is being done in PW? How does PW research differ from rhetorical research? What role does technology (and the philosophy of technology) play in PW research? What challenges face PW in the information age, and how can PW researchers meet these challenges? As a negative definition, then, PW is "not-composition," a rhetorical study of communication in workplaces and communities that is produced with a purpose, a rhetorical exigency, a rhetorical situation, that requires symbolic action. We will study both the sites of professional writing and the artifacts of non-academic writing. Along the way, we will investigate the articulations and fractures between academic and non-academic writing. Students will communicate online during the semester, complete a review of a recent book in professional writing, an annotated bibliography of recent and more foundational readings, and a longer seminar paper.

***English 680 Rhetoric of Access**

Professor Salvo

Rhetoric of Access looks at contested sites where groups have demanded access to resources, institutions and fair and equal treatment under the law. Disability, gender, race, class and other identifying characteristics often mark citizens, creating opportunities for both identity formation (coalition) and displacement (discrimination). This class studies various discourses of inclusion and difference and attempts to bridge such cultural differences. Students are expected to articulate cultural sites of inquiry in which they have an interest, identifying and completing readings that reflect these interests in addition to assigned class readings. Students complete a book or resource review as well as a shorter and longer seminar paper suitable for submission to appropriate journals.

***English 680 Postcritical Qualitative Methods**

Professor Sullivan

This seminar aims to probe the meanings of praxis for composition research by critically examining the various methodologies that are recognized as qualitative [including feminist, postmodern, (post)critical, action research, grounded theory, and traditional]; by reflectively examining a number of prominent approaches to data collection and analysis; and by jointly enacting data collection and analysis practices of our own. Likely texts: Miles and Huberman's *Qualitative Data Analysis*, Yin's *Case Study Research*, Sullivan and Porter's *Opening Spaces*, Mortensen and Kirsch's *Ethics and Representation in Qualitative Studies of Literacy*, and Strauss and Corbin's *Grounded Theory in Practice*. Students will be responsible for developing a pilot research project, contributing to class exercises, and thoughtfully discussing class readings.

***English 680 Qualitative Methodology in Composition**

Professor Sullivan

This seminar aims to probe the meanings of praxis for composition research by critically examining the various methodologies that are recognized as qualitative [including feminist, postmodern, (post)critical, action research, grounded theory, and traditional]; by reflectively examining a number of prominent approaches to data collection and analysis; and by jointly enacting data collection and analysis practices of our own. Likely texts: Miles and Huberman's *Qualitative Data Analysis*, Yin's *Case Study Research*, Sullivan and Porter's *Opening Spaces*, Mortensen and Kirsch's *Ethics and Representation in Qualitative Studies of Literacy*, and Strauss and Corbin's *Grounded Theory in Practice*. Students will be responsible for developing a pilot research project, contributing to class exercises, and thoughtfully discussing class readings.

***English 680 Rhetoric in the Academy**

Professor Sullivan

Investigation of how rhetoric and composition is positioned in U.S. higher education and how it attempts to construct itself as a discipline, a field, and an academic unit inside particular institutions. We will examine national and local politics and economics of the study of and teaching of writing in college. We will also look at how students might position themselves in this rapidly evolving field. Readings will be drawn from Selfe, Enos, Phelps, Foucault, Bourdieu, Berlin, Berube, and others. The course work will also include preparing the students' work for publication. INTENDED FOR RHET/COMP STUDENTS WHO HAVE COMPLETED PRELIMS.

***English 680 Visual Rhetoric in Print and Online**

Professor Sullivan

This seminar aims to explore both the interdisciplinary sources (including architecture, information and graphic design, visual arts, mass communication theory, perception theory, aesthetic philosophy, document and interface design, semiotics, usability, and audience theory) and the impacts of new technologies (including hypertext and hypermedia, conferencing, and the worldwide web) on our emerging notions of visual rhetoric in rhetoric and composition. The course seeks to answer: What are the key issues for a construction of visual rhetoric inside the study of writing? Students will be responsible for discussing course reading thoughtfully, contributing a seminar paper to an online conference on visual rhetoric staged by the class, and developing a pedagogical project.

***English 680 Seminar in Writing Assessment and Response**

Professor Weiser

In this course, we'll explore theories, practices, and politics of these two related and often conflated topics: writing assessment and responding to writing. In addition to discussing the differences between assessment and response, we'll be examining a variety of approaches to assessing writing, the politics that motivate assessment projects, and the key concepts from measurement that influence how writing is assessed in large-scale assessment programs. We'll also be reading theoretical and practical material on responding to student writing in the instructional setting. Certainly one "tool" of assessment and response we will be exploring is the writing portfolio, which, its proponents argue, not only provides valid and reliable assessment of writing ability, but also is consistent with process pedagogy.

Readings are likely to include Huot's (Re)Articulating Writing Assessment, and selections from Anson's Writing and Response; White, Lutz, and Kamusikiri's Writing Assessment: Politics, Policies, and Practices; Black et al.'s New Directions in Portfolio Assessment; Huot and Williamson's Validating Holistic Scoring, and Cooper and Odell's Evaluating Writing.

***English 680 Writing Across the Curriculum**

Prerequisite: ENGL 591 or permission of instructor

Professor Weiser

In this seminar, we will explore the history, current status, and potential of Writing Across the Curriculum (WAC) and Writing in the Disciplines (WID) movements in American higher education. In addition to considering the origins and goals of these movements, we will examine specific program configurations and administrative structures, discuss the politics of WAC and WID, and explore issues related to the notion of “academic discourse,” including critiques of the concept. Students will be responsible for leading class discussions and presenting projects based on their particular interests in WAC, WID, and academic discourse.

A partial list of texts to be available during the summer; additional readings will be determined by the class. We will also use the WAC-L electronic discussion list and the WAC homepage on the WWW as resources.

***English 696 Seminar in Literature**

General Description

Advanced study of special subjects.

***English 696 Fin de Siècle**

Professor Allen

The course, which satisfies English department coverage requirements for nineteenth-century literature as well as the Theory and Cultural Studies Concentration, will begin with the late-Victorian obsession with endings. We will explore Elaine Showalter’s theory that ends of centuries provoke fascination with and anxieties about border crossings, especially crossings of gender and sex. While we will address the literature of Britain’s 1890’s--a period that gave us “the New Woman” and “the homosexual,” among other new cultural constructions--our focus will be split between nineteenth-century fiction and twentieth-century theories of gender and sexuality. How, we will ask, does late-Victorian gothic work to focus cultural anxieties about masculinity and femininity? How do *fin-de-siècle* concerns about the end of history and empire play themselves out within stories about vexed personal identities and monstrous abnormalities? Through what logic of gender anxiety can we connect the high-testosterone escapism of the late-Victorian adventure novel to the social activism of the New Woman novel? With an eye towards our own *fin-de-siècle*, we will consider how the rise of queer studies and performance theory operates within the academy (and outside of it) to mark our own desires, hopes, and fears about transgression and identity. The course will close with a work from the end of the twentieth century: Tony Kushner’s *Angels in America*. With the millenium approaching, how can we understand the past, live in the present, and prepare for an uncertain future?

Nineteenth-century readings include work by Beardsley, Du Maurier, Gissing, Grand, Haggard, Nordau, Stevenson, Stoker, and Wilde. Twentieth-century

readings include work by Bristow, Butler, Cohen, Dellamorra, Dowling, Dijkstra, Gagnier, Sedgwick, and Showalter.

***English 696 Archival Theory and Practice**
Crosslisted with AMST 620, HIST 652C

Professors Bross and Curtis (HIST)

In an age of digitization, what's the status of the "real"? How do archival collections, brought together, arranged, and described by fallible human beings come to be seen as a bottomless well of information about what "really happened"? What's the importance of the material object in making history—what happens to us when we hold the 100-year-old letter in our hands, when in the course of our research we breathe in the dust of centuries?

This course will seek answers to these and other questions as it engages innovations in theories and methods of archival research while introducing students to the practice of archivists. Using several archival collections, ranging from the files of *Modern Fiction Studies* to holdings in the community to materials from the Purdue University Archives, as our primary resources, we will discuss both the "how to" and the "how come" of archives: their invention, organization, cultural significance and pragmatic use for humanities and social science research. We will read discussions of archival creation and study by leading scholars and we will work with archival collections to index, create finding aids, make preservation recommendations, or digitize materials in their collections even as we use those materials as the basis for our critical work. Guest speakers and field trips to regional archives are likely. Opportunities for original research, excellent papers and new insights guaranteed. For more information, contact Kristina Bross (kbross@purdue.edu) and Susan Curtis (curtis@purdue.edu).

***English 696 Theory and the Holocaust**

Professor Felluga

This class will scrutinize theory through the lens of the Holocaust with two distinct questions in mind: 1) in what ways does the Holocaust force us to question our understanding of such fundamental theoretical concepts as historical representation, narrative (grand or not), referentiality, aesthetic form, and reader response? 2) in what ways did the Holocaust set the necessary conditions for the work of the various theoretical schools and critics of the last 40 years (Foucault, deconstruction, postmodernism, and cultural criticism)? With these double inquiries in mind, we will analyze a wide variety of aesthetic and theoretical texts in an effort to come to understand this most traumatic of recent historical events. Some of the insistent questions that will be raised throughout the semester include: Is there a proper way to represent the past? How do we construct a sense of justice in the face of the Holocaust? What is the role of memory (as opposed to institutionalized history) in our relationship to the past? What is the proper role of popular culture in the representation of the Holocaust? To what extent can we understand our contemporary postmodern culture as a reaction to this collective trauma?

***English 696 Theory and Pop Culture**

Professor Felluga

This class will seek to explain and exemplify various theoretical approaches to literature and culture by way of popular entertainment. Following the lead of Slavoj Žižek, who published the essay collection, *Everything You Ever Wanted to Know about Lacan but Were Afraid to Ask Hitchcock*, the class will function as a thorough and rigorous analysis of some of the most perplexing and pervasive issues in and ideological contradictions of our contemporary postmodern world, examined through the lens of pop culture. The course will also clarify some of the major theories currently influencing cultural criticism today, even as we implement the tools of cultural critique throughout the semester. Each theoretical approach will be paired with an example in pop culture: Narratology through the X-Files; Psychoanalysis through Buffy, the Vampire Slayer; Postmodernism through *Bladerunner*, the *Matrix*, and *Brazil*; and a final wrap-up of all the theories through *Fight Club* (along with some Marxism).

***English 696 Formations of Pleasure**

Professor Friedman

This course will focus on the crucial involvement of pleasure in the formation of subjects and the rise of new technologies and the cultural transformations that accompany them. We will begin with Freud's development around 1900 of the theory of interpretation called psychoanalysis, where the unconscious acts as an automatic writing machine, like the typewriter or telegraph, which came into use at the same time. Further texts and areas of inquiry likely to be included are: Friedrich Kittler's *1800/1900: Discourse Networks*, Slavoj Žižek's work on the automatism of enjoyment (jouissance), Derrida's "Note on the Mystic Writing Pad" (as one of Freud's figures for the unconscious), Foucault's *History of Sexuality*, Avital Ronell's *Telephone Book*, and recent feminist work on the technologies of gender and reproduction.

***English 696 Tragedy and Philosophy**

Professor Goodhart

In this course we will read five classical Greek play, one Renaissance play, and two modern plays in context of the major philosophic statements about tragedy. Dramatic readings will probably include Aeschylus' *Agamemnon*, Sophocles' *Oedipus Tyrannus* and *Antigone*, Euripides' *Medea* and *The Bacchae*, Shakespeare's *Hamlet*, Beckett's *Waiting for Godot*, and Arthur Miller's *Death of a Salesman*. Philosophic readings will probably include selections from Plato's Republic, Aristotle's Poetics, Hegel and Kierkegaard on tragedy, Nietzsche's *Birth of Tragedy*, Heidegger on tragedy, and selections from more recent theorists on tragedy (Michel Foucault and René Girard, for example). Our goal will be to examine the Western humanist Platonic mimetic or representational interpretation of Greek tragedy in context of the older prophetic tradition of thinking in the ancient world that Platonic humanism repeatedly engages but never entirely suppresses.

***English 696 Teaching Bodies: A gendered perspective of the language arts classroom**
Crosslisted with EDCI 613E

Professor Johnson

In a deliberately poststructural double move, the course's title can be understood in two ways: Much of the material is about teaching the students whose bodies populate our classrooms, which is a different approach from most methods courses that emphasize teaching subject-area content. In another sense, the course is about the bodies who teach, with the goals of acknowledging that teachers do in fact have bodies and examining how the patriarchal educational system works to suppress and silence women teachers' materiality.

***English 696 Landscape and Literature: Reading and Teaching Texts of the American West**
Crosslisted with EDCI 613B

Professor Knoeller

The construction of the American West in literature and the popular imagination draws upon representations by a wide variety of writers beginning with the explorers, artists, and naturalists who initially traversed the region: early accounts that focused on topics ranging from cartography and natural resources to Indians and art. Those who "settled" the West, such as Prairie women writers, often kept their own record in more personal forms including diaries and letters. In the centuries since, of course, the West has served as the setting—and moreover the subject—for the works of many celebrated literary figures. Reading and teaching such texts involves reckoning with historical and cultural dimensions rooted in the fabled frontier. Clearly, the historical West—with its grand landscapes, indigenous peoples, and pioneer experiences—has long been mythologized. Contemporary authors inherit this complex legacy, revisiting recurrent themes such as relationship to place, exploitation of nature, preservation of wilderness, and the shaping of cultural identity. Contemporary Native American writers among others, for example, have explored the region's rich confluence of cultures in particularly poignant ways.

Beyond reading and interpreting texts of the American West across a variety of genres and periods, in *Landscape and Literature* we will return whenever appropriate to the question of how they might be taught effectively. Participants in the seminar will have opportunities to shape the course in several fundamental ways: electing to focus on particular readings and helping to guide our conversations, as well as pursuing research topics of the greatest personal and scholarly interest.

***English 696 Early American Studies: Reading and Seeing**
Crosslisted with AMST 650E

Professor Lukasik

Interdisciplinary exploration of the relationship between reading and seeing, literary and visual culture in early America. This seminar examines the construction and function of the corporeal in the post-revolutionary novel, the portrait, and the romance.

***English 696 Cognition and Literary Theory**
Crosslisted with FLL 693C, SPAN 659C

Professor Mancing (FLL)

Major topics to be considered will include an introduction to cognitive science, the psychology of knowledge, and concepts of mind, consciousness, and self; the nature and structure of the mind/brain, evolutionary psychology, and autopoiesis; post-Chomskian theories of language from pragmatics, psycholinguistics, and cognitive linguistics; recent theories of perception, visuality, and mental imagery; the construction of reality, contextualism, and narrative epistemology; the cognitive processes of reading, comprehension, and interpretation; and the work of literary scholars such as Norman Holland and Mark Turner, who have based their approach on recent theories of cognition. There will be extensive readings in all of these areas and frequent class reports. In addition, class discussions will center on fictions dealing with concepts such as what it is to be human, artificial intelligence, self identity. Each student will write a research paper applying some aspect of cognitive theory to a study of specific literary texts.

***English 696 Transnational Studies and American Literature**
Crosslisted with AMST 650K

Professor Mullen

What does it mean to do transnational literary study? How does one 'read' a work of literature in a bi-national, interdisciplinary setting? This experimental course will create an integrated bi-national seminar space to examine these questions. The course will integrate 12 students from the American Studies Program at East China Normal University in Shanghai with students from Purdue's American Studies, English and Comparative Literature programs. The course will examine classical and recently canonized works of American literature, studying their critical reception in China, the U.S. and around the world over the past 170 years. The course will explore recent theories of transnational literary study in a global context: reader response, feminist, Marxist, poststructuralist. It will also explore the history of the teaching and study of American literature in China and the U.S. It will include some comparative study of 20th century Chinese literature in English translation. The course will seek to foster a transnational way of reading as well as a transnational pedagogy for understanding literary production between and beyond the production of national cultures. The course will include one literary (and cultural) field trip to Chicago.

Required readings (primary texts):

The Scarlet Letter Nathaniel Hawthorne
The Great Gatsby F. Scott Fitzgerald
The Bluest Eye Toni Morrison
The House on Mango Street Sandra Cisneros
In the Blood Suzan Lori-Parks (a modern re-writing of *The Scarlet Letter*)
Lu Xun "Diary of a Madman"
Ding Ling *Miss Sophia's Diary*

Selected required readings (secondary texts):

Judith Butler and Gayatri Chakravorty Spivak *Who Sings the Nation-State?: Language, Politics, Belonging.*

Fredric Jameson "Postmodernism, or the Cultural Logic of Late Capitalism"
Shelley Fisher Fishkin, "Crossroads of Cultures: The Transnational Turn in
American Studies"—Presidential Address to the American Studies
Association, November 12, 2004
Marietta Messmer "Towards a Declaration of Independence; or
Interrogating the Boundaries of North American Literature"
Paul Giles "Transnationalism and Classic American Literature"
John Carlos Rowe "Nineteenth Century United States Literary Culture and
Transnationality"

***English 696 History and Literature of the American West**

Crosslisted with HIST 665 and GRAD 691

Professor Palmer

Professor Parman (HIST)

This course will define and critique the Traditional, Revisionist and New Historicist versions of the American West in the history, literature and films which have portrayed them. The materials of the course will include historical documents and texts, literary works (e.g., novels, poetry) and films.

***English 696 Seminar in American Indian History and Literature**

Crosslisted with GRAD 691 and HIST 651I

Professor Peterson

Professor Parman (HIST)

This interdisciplinary seminar is an intensive exploration of the intersections of history and literature, fiction and nonfiction, orality and textuality in the study of 20th century American Indian texts. Literary texts will be drawn from the contemporary Native American Renaissance. Students will become familiar with the most prominent contemporary writers (Momaday, Silko, Welch, Erdrich, Allen, Vizenor), as well as some rising stars. Historical texts will concentrate on policy issues arising since the Allotment Act of 1887, but will also include economic, autobiographical, and biographical studies.

***English 696 Contemporary Issues in American Studies**

Crosslisted with AMST 602, HIST 651A

Professor Peterson

This exciting and timely seminar focuses on issues that are currently reshaping the field of American Studies. Through diverse, sometimes provocative readings, we will look closely at such topics as the role the American Studies Association plays in defining the field, the theory and practice of interdisciplinarity, the impact of New Historicism on American Studies scholarship, and the ways in which ideas of citizenship and "America" have recently been reopened by scholars. Team-taught by Professor Susan Curtis of the History Department and Professor Nancy Peterson of the English Department, this seminar is a core course for American Studies graduate students, but we welcome literature and

cultural studies students in English who are interested in exploring interdisciplinary models for understanding “America.”

***English 696 Postcolonial Cultural Production**

Professor Sagar

We will study the material conditions under which high and popular cultural forms are produced and circulate in postcolonial cultures of the Caribbean and South Asia. The politics of this cultural production will be examined via contemporary theories of resistance, writing and difference, gender, sexuality, race and class. The genres to be studied include high literary forms (fiction and drama) as well as agit-prop and popular forms such as street theater, testimony, and Third Cinema. Authors and filmmakers will be chosen from among the following: Ahmed Ali; Michelle Cliff; Maryse Conde; Mahasweta Devi; Safdar Hashmi; Laleen Jayamane; Jamaica Kincaid; George Lamming; Suniti Namjoshi; Jean Rhys; Kumar Shahani; Sara Suleri; the Sistren collective; Michael Thelwell. Requirements: presentations; short paper; 25-30 page term paper.

***English 696 US Black Latino Literature and Contemporary Theory**

Crosslisted with with FLL 650T, AMST 650C, IDIS 591T

Professor Tillis (FLL)

This course proposes to examine literature written by US citizens of African and Spanish Caribbean ancestry. This growing group of writers represents new voices, perspectives, and orientations that are challenging, the scope, definitions and imaginary conceptions of “American literature.” Replete with neo-cartographies of the home-space, the works of writers such as Marta Vega, Alan Cambeira, Piri Thomas, Loida Maritza Perez, Junot Diaz, and Nelly Rosario challenge and contest institutionalized notions of space, place, location, home, nation, culture, citizenship and identity. Through the lenses of post-colonial studies, transnational studies, queer studies, and cultural studies, students will engage critically the spaces from which this emerging cadre of US writers speak and create literarily. Additionally, critical attention will be given to textual analysis, literary style and technique, as well as cultural globalism and the ontological and epistemological challenges to writing Black and Latino within the unrecognized constraints of a pluralistic US that continues to ghettoize cultural expressions that do not conform to the essentialized literary status quo. In addition to literary and critical texts, film will be used to augment the course content.

English 698 Research

M.A. or M.F.A. Thesis.

English 699 Research

Ph.D. Thesis.

English 699A Research

Ph.D. Thesis in absentia.