ENG 500 – Textual Practices I

(Open Only to English MA Students) Permission of Department is Required

section: 6420
meets: TH 4:15-7:05 p.m., BA 211
instructor: H.Scheck

Introduces students to a range of theoretical issues, interpretive strategies, and transdisciplinary interchanges that have transformed the study and teaching of English.

ENG 515 – Workshop In Poetry

Permission of Instructor is Required – Submit Writing Sample to Prof. Joris

section: 6666
meets: W 4:15 -7:05 p.m., HU 113
instructor: P. Joris

Beyond Rimbaud, "I" is many others. This workshop/seminar will explore ways in which to make — and think about — a poetry that takes into account the manifold of languages, locations and selves each one of us is constantly becoming. We will approach the poem as ongoing and open-ended chart – but also as “this compost” of recycled past forms and information.

While focusing on discussing students' work, the workshop will therefore also involve readings in the more experimental writings of the century and in current theoretical speculation about such issues. Deleuze-Guattari's A Thousand Plateaus will be prime for such a re-thinking, re-visioning and re-tooling of poetic practice, and Jed Rasula’s This Compost will serve as practical vademecum to explore the American poetic imagination. We will read a range of contemporary poetries–via vol. II of Poems for the Millennium and a number of books by individual poets as specific engagements with a open-ended and nomadic poetics.

ENG 516 – Workshop in Narrative and Short Story: Voice(s) and Point(s) of View (4)

Permission of Instructor is required – Submit Writing Sample to Professor Tillman (5-8 pages of fiction) at Tillwhen@aol.com

section: 2194
meets: T 4:15-7:05 p.m., HU 115
instructor: L. Tillman
Intensive practice in fiction for advanced writers. Emphasis on developing fictional techniques, or craft, and styles. We will consider how voice(s) in fiction represent difference, as well as the complexity of point of view, through characters and other fictive devices. Students' writing is discussed and criticized thoughtfully by all participants in the workshop. May be repeated for credit. Experience in writing fiction is essential. S/U grading. Prerequisite: Consent of Professor Tillman. Please submit 5 to 8 pages of your fiction to her at: Tillwhen@aol.com

ENG 521 – Composition Theory: Development, Higher Education and Writing

section: 7683
meets: M 4:15-7:05 p.m., HU 115
instructor: S. North

This course will focus on the concept of development as it is deployed in the context of higher education, with particular attention to the development of writing abilities. We will begin with a review of three key publications in the broader field: William Perry’s *Forms of Ethical and Intellectual Development in the College Years* (1970); Carol Gilligan’s *In a Different Voice* (1982); and Nancy Belenky et al.’s *Women’s Ways of Knowing* (1986). With these (and attendant materials) as a basis, we will turn to the growing body of research on the development of writing abilities in the college years, including (among other publications) Richard Haswell’s *Gaining Ground in College Writing*; Ann Herrington and Marcia Curtis’ *Persons in Process*; and Lee Ann Carroll’s *Rehearsing New Roles: How College Students Develop as Writers*.

ENG 542 – Biopolitical Thought

section: 8707
meets: M 4:15-7:05 p.m. HU 116
instructor: P. Chu

Since Foucault's work in the late 1970s, we have come to appreciate the ways in which a concern for life itself has entered into the modern workings of power. We will explore this turn to life as the basis of power (including the power gained by racial and gender categorizations) by beginning with excerpts from earlier theorizations we now understand as founding texts of “modernity” (for example, excerpts from Darwin, Marx, and/or Weber). We will proceed to look at Foucault's interventions and at how these ideas have played out in recent scholarship with attention to the role of the state and the social and life sciences, including the idea of the animal, in theoretical/historical work by Giorgio Agamben, Ann Stoler, Wendy Brown, Donna Haraway, Rey Chow and others. We will parallel our readings of these theoretical texts with literary ones.

ENG 580–Models of History: The New Historical Fiction

section: 5679
meets: T 4:15-7:05 p.m., HU 039
instructor: M. Rozett
Serious, extensively researched historical fiction has become a widely recognized genre during the past couple of decades. This course will examine several examples of the New Historical Fiction, novels that construct the past in innovative and sometimes revisionist ways through experiments with voice, narrative strategies, and world building. The novels we read as a group and others you will seek out on your own will reflect changing assumptions about what constitutes “history” or “the past.” I have chosen to focus on novels that deal with European history from the fifteenth century to the early twentieth, but students with other interests may choose any historical period or event for independent research. Readings will include: Morality Play by Barry Unsworth, Nothing Like the Sun by Anthony Burgess, Restoration by Rose Tremain, Year of Wonders by Geraldine Brooks, The Dress Lodger by Sheri Holman, Arthur and George by Julian Barnes, and A Very Long Engagement by Sebastien Japrisot. You will also be reading sections of my book, Constructing a World: Shakespeare’s England and the New Historical Fiction. Assignments consist of a 5-8 pp. paper on assigned topics, a 15-18 pp. seminar paper on a novel of your own choice, a short class presentation on the history behind one of the novels, and other forms of class participation.

ENG 641 – Critical Methods: Modernism and Pragmatism: Reimagining Democracy, the Subject, the Nation, and the World

section: 7686
meets: M 7:15-10:05 p.m., HU 020
instructor: E. Keenaghan

As the nineteenth century turned into the twentieth, American philosophy was marked by changes that addressed the need for new epistemological and ethical paradigms, brought about by rapid technological, social, economic, and cultural shifts abroad and at home. The previous century's monistic world, which had privileged the idea of an absolute truth and fixed moral values, was coming to an end. In its stead would arise a more pluralistic and skeptical philosophy—pragmatism—which more highly esteemed relativism, individuality, experience, the imagination, agency, perception, possibility, and social conditionality. Although it did not reject metaphysics or truth or belief, as would French structuralism and post-structuralism decades later, it did cultivate a different relationship to such humanistic conventions to turn them into tools for rebuilding the community, for redefining its citizen-subjects, and for establishing a more democratic future for the nation and an anti-imperialist future for the world. As pragmatism attained prominence between the First and Second World Wars, various modernist poetries were emerging and thriving. Like pragmatist philosophers, many modernist poets were reexamining their own relationships to truth, as well as prevalent ideas about poetry and poetics' ethico-social function. How could poetry contribute to a creative social regeneration? How could it set the U.S. apart from Europe, and perhaps establish stronger ties with other global regions, all while capitalizing upon the distinctive nature of "the" American character and "the" American idiom?

This course will concentrate on the historical and theoretic coincidence of pragmatism and modernism. The first unit will study pragmatism and its major authors, spanning from c. 1880 through c. 1950: Charles Sanders Peirce, William James, John Dewey, George Herbert Mead, Alain Locke. Alongside these figures, we will read other thinkers who were not officially
associated with the movement but who did make formidable contributions to a growing contemporary discourse about cultural relativism, pluralism, and cosmopolitan nationalism: W.E.B. DuBois, Randolph Bourne, Lewis Mumford, Waldo Frank, Horace Kallen. The second unit will put that theoretic discourse into conversation with interwar modernism (c.1914-1945). We will devote several weeks each to authors often tied to pragmatism (Gertrude Stein, Wallace Stevens), and several weeks each to two other figures who are not usually read in such a way (such as William Carlos Williams, Ezra Pound, Charles Reznikoff, Hart Crane, Langston Hughes, Sterling Brown). We will read various poetic works and the authors' own prose about poetics, as well as excerpts from intellectual histories, cultural studies, and literary criticisms. Where do modernists' and pragmatists' interests intersect? Where do they separate? How do these echoes affect their respective visions of the nation and its citizens in their own moment? Why are those echoes significant to consider now?


Requirements for M.A. students: Frequent participation in seminar-style discussions, one midterm paper (based on a topic question, 6-8 pages), one researched final paper (of the individual students' own design, about a primary poetic text assigned in class, 10-15 pages). Requirements for PhD students: Frequent participation in seminar-style discussions, one presentation on the material assigned for that class meeting, one researched seminar paper (20-30 pages). Although the goal of this course is to provide a grounded period study in related philosophy and literary fields, doctoral students are strongly encouraged to use their seminar papers to put pragmatism or modernism into relation with their critical, theoretical, or literary research interests. (Such as: pragmatism's relation to the "ethical turn" in post-structuralism; Romantic lyric in relationship to modernist lyric; how ideas about "democracy" are translated in the direct or indirect conversations between U.S. modernist writers and writers from the global South; nineteenth-century American writers and their relationship to, or influence on, later pragmatists; contemporary or later racialized and ethnic poets' rethinking of pluralism; the process poetics of contemporary American poetry; using pragmatist thought to reevaluate postcolonial theory or cosmopolitan/cosmopolitical theory.)

ENG 680 – Renaissance Scandal of Excess

section: 8768
meets: T 7:15-10:05 p.m. HU 133
instructor: I. Murakami

This course will examine the problem of excess during early modern England’s fitful transition from feudalism to capitalism. We tend to think of excess today in terms of discrete realms that correspond to disciplines like economics, medicine, ethics, and sociology, but no such distinctions were recognized in the medieval moral philosophy inherited by early moderns. England’s sudden wealth, tied to new habits in commerce and consumption, challenged
traditional ways of thinking about order (class, religion, and civil stability). Associated with this
new material excess, even an excess of personal gifts (strength, wit, ambition, etc.) could create
friction between exceptional individuals and their communities. Clergy and satirists alike
proposed self-restraint as the antidote to all excess until it became apparent that virtuous
parsimony--the precondition to our postmodern minimalist aesthetic--was yet another, alienating
form of immoderation. Looking at textual and visual works from the late fifteenth to the early
seventeenth-century, we will discuss why the scandal of excess became a focal point for new,
emerging concepts of the private and public self. A variety of theoretical and historical
scholarship will guide our efforts to understand ways in which early modern writers articulated
questions prescient of those that continue to gnaw at us: where do we draw the line between
mine and thine (our labor? our family? the threshold of our house?)? What counts as surplus and
to whom does it belong? How much does the concept of “privacy” protect even that apparently
ultimate boundary between “inside” and “outside”--the body?

Active participation, position papers, an annotated bibliography, a research paper, and an end of
term symposium in which you will present an oral version of your research, are expected.

ENG 685 – Special Topics: The Pragmatics of Loving and Grieving in Early
American Literature

section: 6548
meets: TH 7:15-10:05 p.m., HU 108
instructor: B. Arsic

In this class we will explore how feelings of love and grief affected certain American selves. We
will examine how colonial subjects experienced death, war, sexuality and hunger and, most
specifically, how feelings defied rational thinking, preventing minds from working toward a
conclusion, producing bodies that feel "indeterminately." We will also look at how some 19th
century authors reshaped that tradition, experiencing the world differently. Because religious
affection was transmitted through the feelings, we will be most interested in experiences of
religious ecstasy and supernatural. We will want to know how minds were transported by desire,
bodies devastated by thought, and the sacred transformed by the profane. Readings will include
texts by John Cotton, Increase Mather, Mary Rowlandson, Jonathan Edwards, Emerson, Thoreau
and William James.

ENG 685.2 – Special Topics: Critical Derangements: Materialist Experiments in
American Prose

section: 8769
meets: T 7:15-10:05 p.m., ED 022
instructor: K. Bell

This course investigates a few philosophical and political implications of linguistic and
performative innovations in 20th and 21st century American literature. Not only does the
modernist departure in style from realist imperatives regulating the structure and experience of
the novel insist upon an endless de-centering and multiplying of given presumptions concerning
questions of meaning, value and “identity”—it opens conceptual questions about the experience of “everyday life” and its simultaneously necessary and impossible relations to effective practices of politics and history. Such urgent transfigurations in literary expressivity register not only in terms of sexuality and racialization, as are discussed now with frequency—but also in terms of ecology, technology and education. Our discussions of literature and film—from such artists as Djuna Barnes, Jean Toomer, Nathanael West, Orson Welles, Ishmael Reed, Kathy Acker, Stan Brakhage Frank Chin, Leslie Silko, Robert Downey Sr., Claudia Rankine and Nathaniel Mackey—will make heavy use of advances and questions in modern philosophy and critical cultural theory, as posed by thinkers from across the world. These include not only such writers as Theodor Adorno, Maurice Blanchot, and Jacques Derrida, but Frantz Fanon, Edouard Glissant, Louis Althusser, Wilson Harris, Jacques Ranciere, Georges Didi-Hubermann, Guy Debord and Raoul Vaneigem, among others.

ENG 720 – Textual Studies II: Literary Studies and the Analytics of War

section: 7687
meets: W 4:15-7:05 p.m., HU 115
instructor: M. Hill

This course will provide a historical approach to the discipline of literary studies and the significance—socially, philosophically, and literally—of war. While not designed for specialists in eighteenth-century studies, we will focus in part on what Jürgen Habermas calls the "blissful" idea of a peaceful communicative sphere known around 1740 as civil society. Between the period of the seventeenth-century Diggers and the bourgeois transformations leading to the French Revolution, war and peace were re-oriented in line with the ideals of representative government. Not incidentally, literature as a formal category of writing and the work of literary judgment acquired rejuvenated social applications. What where those applications? And if warfare has become ubiquitous in the twenty-first century, whither literary studies today? This course will consider war as an organizational tool in its several capacities—in the way war informs social agency, disciplinary division, and how war underwrites the history of historical comparison itself.

Selections will draw from contemporary and eighteenth-century writing of different kinds. Such may include: Addison, Althusser, Crichton (Michael), de Landa, Ferguson (Adam), Fielding (Sarah), Foucault, Habermas, Kames, Kant, Hobbes, Mackenzie, Petraeus (U.S. Counterinsurgency Field Manual), Scott, Smith (Adam), Stiegler.

ENG 770 – Teaching Writing and Literature

section: 2211
meets: TH 4:15-7:05 p.m. BA 224
instructor: J. Barlow

This course will address pedagogical theories and practices and the connections between them. We will draw on a wide range of short readings by such prominent thinkers and writers as Paolo Freire, bell hooks, Peter Elbow and William Zinsser. Our own experiences as students and
teachers will figure prominently in our discussions of everything from the goals of higher education to the effect of classroom design on learning. In looking at the pedagogies of literary and cultural studies, rhetoric and composition as well as creative writing, we will pay particular attention to recent research and on-going debates about the merits of different methodologies. We will also address how pedagogical strategies can be adapted for different types and levels of courses and students in diverse institutional settings (community colleges, research universities, etc.).

Members of the class will work individually and collaboratively to identify the most useful current resources and to develop course syllabi.