ENGL 565 - African American Theater II  
**McAllister**  
TTh  12:30-1:45  
(crosslisted THEA 565)

This class represents the second part of a two-course sequence which can be taken independently of one another. The first part, African American Theatre I: So Real, So Natural, focuses on black theater artists working with realism and naturalism in the American theater. This second part looks at the contributions of black artists to cutting edge theatrical production. Quite often, black performing artists are not recognized for their experimental aesthetics, but they are frequently responsible for moving our national theater in new and exciting directions. To trace this radical tradition in African American theater and performance, we begin with nineteenth-century dance-dramas from Nigeria’s Apidan Theatre, and then cross the Atlantic to explore African American experiments with stage Europeans, whiteface minstrelsy, blackface minstrelsy, the American musical, symbolism, expressionism, the Black Arts Movement, solo performance/spoken word, documentary theater, and Hip Hop theater. Some of our vanguard artists will include: James Hewlett, Bob Cole, Marita Bonner, Adrienne Kennedy, LeRoi Jones/Amiri Baraka, August Wilson, Anna Deavere Smith, Suzan-Lori Parks, Lynn Nottage, and Tarell Alvin McCraney. Course requirements will consist of two analytical essays, a midterm, a final, an in-class monologue, discussion participation, and an end-of-the-semester public performance. Any graduate students taking the course will be expected to complete three analytical essays and an oral presentation on a specific artist.

ENGL 601  Seminar in Verse Composition  
**Dawes**  
MW  10:30 – 11:45

ENGL 610  Fiction Wkshp: Book Length Manuscript  
**Blackwell**  
TTh  12:30-1:45

English 610 is an intensive workshop in the art and craft of literary fiction. Students will spend the majority of their time writing original fiction and analyzing the fiction submitted by other workshop members. Both novel excerpts and short stories may be submitted to workshop. Our discussion will focus on each writer’s aesthetic decisions and the elements of fiction, including language and motif as well as plot, character, and structure. As time allows we may complete the occasional writing exercise and give some general consideration to the novel and story forms—their definitions, limits, variations, and possible futures. Prerequisites: admission to the MFA program in fiction or admission to another graduate English program combined with permission of the instructor.

ENGL 701B  Teaching of Literature in College  
**Holcomb**  
MW  12:20 – 1:35

ENGL 712  Shakespeare II: The Tragedies  
**Rhu**  
TTh  9:30-10:45

A survey of Shakespeare's major tragedies and romances from *Hamlet* to *The Tempest*. Attention to genre and other matters of literary interest will be set against the background of Renaissance thought and English political history. A range of current critical and creative responses will also be explored.

ENGL 716  Milton  
**Shifflett**  
MW  2:30 – 3:45

Milton and His Eminent Contemporaries. Comparative study of Milton, Hobbes, and Dryden. Works sorted by genre and/or theme, e.g. Milton's *Nativity Ode* and Dryden's *Song for St. Cecilia's Day*, Milton's *Tenure of Kings and Magistrates* and Hobbes's *Leviathan*, and Milton's *Paradise Lost* and Dryden's *State of Innocence*. Two class presentations. Twenty-page paper or three-hour final exam.
ENGL 730  Survey 20th-century British/Anglophone novel  Rice  TTh  2:00-3:15

Probable texts:
- Wells, *The Time Machine*
- Conrad, *The Secret Agent*
- Joyce, *Dubliners*
- Woolf, *To the Lighthouse*
- Waugh, *A Handful of Dust*
- Greene, *The Third Man*
- Golding, *Lord of the Flies*
- Spark, *The Prime of Miss Jean Brodie*
- Murdoch, *A Severed Head, A Word Child*
- Rushdie, *The Satanic Verses*
- Ishiguro, *The Unconsoled*
- Coetzee, *Slow Man*

Plus, one collateral text in literary theory and/or cultural studies: Huyssen’s *After the Great Divide*

Assignments:
- Brief reaction essay on Huyssen (c. 5 pp.)
- Term research paper (c. 15 pp.)
- Final Examination

ENGL 732  Principles in Literary Criticism  Muckelbauer  W  5:30 – 8:15

Over the last several decades, there has probably been no debate in English departments more contentious than that concerning the role of “theory.” Nevertheless, regardless of whether you despise theory, love it, or just find it intimidating, it is virtually impossible to become an active scholar in an English department these days and avoid being involved with theory in some substantial way. This course is designed to provide you with a general introduction to the main theoretical questions, concepts, and currents that have been circulating through English departments over the last 30 or so years. The syllabus is structured primarily as a survey, meaning that we will examine a wide array of different types of theoretical questions, from questions about authorship, interpretation, and context, to questions about gender dynamics, historiography, and labor conditions. As a result, the course will introduce you to theoretical currents that are recognizably “literary,” as well as some that might be more aptly named “critical theory” or “social theory.” The reading list will be diverse, but to give you some sense of the direction of the course, we will read work from scholars such as Mikhail Bakhtin, Paul DeMan, Stuart Hall, Stanley Fish, Roland Barthes, Michel Foucault, Jacques Derrida, Gayatri Spivak, Edward Said, Frederic Jameson, Jean Baudrillard, Louis Althusser, Eve Sedgwick, Judith Butler, and Henry Louis Gates. Course requirements will likely include weekly response papers and an abbreviated final research paper. Contact me if you have any questions about the course.

ENGL 734  Modern Literary Theory  Donougho  T  5:30-8:45

(crosslisted CPLT 702)

The course will survey a number of European and North American literary theories and thinkers from Romanticism almost to the end of the 20C. The overall aim is to provide a useful context for further study, whether of literature, criticism, or theory. As such it complements other CPLT and ENGL courses; it should be of interest also to philosophy students and others. We’ll begin (and perhaps end) with some general reflections on the nature and definition of literary theory, as distinct from criticism and ‘mere’ reviewing. Inevitably that will involve considering the concept/ institution of ‘literature’ itself, and perhaps how it is taught and read in academic departments. We’ll proceed to examine German Romanticism, against the background of Idealism (Kant-Fichte-Hegel), since these are crucial in formulating both modern ‘Kritik’ and theory itself. The bulk of the course however will run through several 20C theoretical movements, using Zima and Wolfreys as a guide (it’s possible I’ll replace Wolfreys with the new edition of Rivkin & Ryan). The exact disposition of emphasis will depend in part on what seminar members wish to study or present in class, but might include e.g. Russian Formalism, Czech Structuralism, Neo-Marxism, Hermeneutics and Reception Theory, Structuralism & Post-structuralism, Feminism, and Psychoanalytic Theory and criticism. (I omit e.g. New Historicism, Postcolonial Theory, Gay/Queer Theory, and Cultural Studies (CS), which count more as ‘contemporary’ and hence fall under CPLT 703; but we might make an exception if need be.) The class will meet as a seminar, that is, discussing together a set of readings, and with presentations by participants.
TEXTS

Peter Zima *The Philosophy of Modern Literary Theory* (Continuum 2007)
(Other readings will be posted on Blackboard, and some might be made available in a Xerox packet)

EVALUATION  Participation (20%), 1 class presentation (10%), a written summary of a given theorist (15%), a short take-home test comparing several theories (20%), and a term paper (35%).

ENGL 744  American Romanticism: Structures of Feeling  Adams  Th  3:30-5:45
When Harriet Beecher Stowe concludes *Uncle Tom's Cabin* with a command to “feel right!” she voices a set of beliefs that would have made sense to her readers—specifically, that feeling has moral value and counts as political action, that feeling wields authority over other modes of response, and that feeling can be cultivated and mobilized on a mass scale without becoming inauthentic. This course will focus on ideas about feeling, sentiment, and affect in nineteenth-century America. It will explore how such ideas shaped diverse aspects of the culture, from the literary arena to material practices of dress and architecture, from politics and reform to modes of racial, gender, class identification. Reading will include works by Adam Smith, Lord Shaftesbury, Fanny Fern, E.D.E.N. Southworth, Walt Whitman, Harriet Beecher Stowe, Harriet Jacobs, Herman Melville, Louisa May Alcott, Charles Chesnutt, and others. We will also trace the rather fractious scholarship on affect, from the Douglas-Tompkins debate, up to more recent work on questions that include gender, sexuality, racial formation, embodiment, globalization, and more. Finally, should time permit, we will think in 21st century contexts from the Chicago Feel Tank project to affective deployments by the likes of Nicholas Kristof, Nancy Grace, and Glenn Beck.

ENGL 757  20th Century African American Literature  Whitted  MW  2:30-3:45
This intensive survey will focus on issues of “canon formation” in black literary studies as we work to understand why certain authors and texts receive attention in particular historical moments while others are ignored. Our reading schedule places classic texts alongside a lesser-known selection by the same author, allowing students to deepen their exposure to each writer and raise critical questions about how we judge the quality and relevance of African-American literature. Through weekly response papers and investigations of critical literary scholarship in the field, you will strengthen your ability to discuss and write effectively about debates over the politics of racial representation, literary acts of resistance and accommodation, the historical legacies of slavery and Jim Crow, and the ongoing formal, linguistic, and aesthetic challenges to develop distinctly “black” writing. Students will also be required to select an additional text by one of the authors we have studied for the final class presentation and research paper. Readings may include texts by Hughes, Hurston, Wright, Brooks, Baldwin, Morrison, Whitehead, Everett and others.

ENGL 794  Modern Rhetorical Theory (crosslisted SPCH 794)  Ercolini  Th  5:30-8:15
This course will examine contemporary rhetorical theory underscored by the thematics of engagements and encounters. Accordingly, this course will be less a comprehensive survey of proper names, a list of landmark texts, or a succession of themes that construct a narrative of twentieth-century rhetorical theory. While not entirely eschewing those considerations, this course is envisioned more as an engagement with theory—theorists and thinkers, with constant attention to modes of engagement emerging within and across these encounters. We will look to some select exchanges (involving M. Blanchot, J. Butler, J. Derrida, M. Foucault, H. G. Gadamer, J. Habermas, and J. L. Nancy, among others). Some of these exchanges are more direct—the event of the actual debate between Foucault and Chomsky—while others remain more elusive—like the “conversation that never happened,” so to speak, between Derrida and Gadamer. This framing according to engaging theory/theoretical encounters entails at least three interrelated levels: viewing theory as rhetorical engagement rather than discrete texts in a static pantheon; engaging notable topoi in
contemporary rhetorical theory (including but not limited to community, enlightenment, humanism, performativity, speech acts, style, etc.); and, finally, examining these interchanges between theorists as performing a range of different modes and styles of engagement, as such.

ENGL 795  Teaching of Business & Technical Writing  Hawk  TTh  11:00-12:15
This course provides an historical and theoretical introduction to professional and technical writing with an emphasis on pedagogy. We'll inspect the rise of professional writing against the backdrop of rhetoric and composition as a scholarly field with a focus on key theoretical issues such as genre and rhetorical situation, usability-design-users, networks and organizations, rhetorical ethics, digital technologies, workplace ethnographies, and teaching/pedagogy. The course is conceptualized as seminar and practicum, challenging students to probe the historical and theoretical issues being presented and work toward applying them to pedagogical problems. These tasks will include: participating on a class weblog, writing short papers to be presented to the class, developing a presentation on textbook selection, researching articles in TCQ/JBTC that support assignments, and producing a syllabus along with a final paper that explains the theories behind the syllabus and/or assignments.

ENGL 820B  Studies in Romantic & Victorian Literature  Feldman  TTh  11:00 – 12:15
(meets with WGST 796F)
Literary annuals played a significant but still largely undocumented role in the culture of early and mid-nineteenth century Britain and America. Annuals circulated literature to a largely middle class reading audience, and, for the first time, allowed ordinary people to own reproductions of major works of art. Within the pages of literary annuals, the short story blossomed as a genre. Many of these books were best sellers. They typically contain poetry, short fiction and non-fiction by important literary figures, such as Anna Letitia Barbauld, Elizabeth Barrett Browning, Samuel Taylor Coleridge, Ralph Waldo Emerson, Nathaniel Hawthorne, Henry Wadsworth Longfellow, Edgar Allan Poe, Walter Scott, Mary Shelley, Harriet Beecher Stowe, Alfred Lord Tennyson, and William Wordsworth. For these authors, as for their lesser known contemporaries, publishing in the literary annuals was lucrative. Editors, too, including women such as Sarah J. Hale and Lydia Sigourney in America and Letitia Elizabeth Landon and Caroline Norton in England, often made extremely good livings from their work with the annuals. Literary annuals were often named after valuable or beautiful objects: the Gem, the Ruby, the Pearl, the Amethyst, the Opal, the Bijou, the Amulet, the Hyacinth. Their titles sometimes reflected their social function: the Keepsake, the Token of Friendship, the Gift of Love, the Forget Me Not, Friendship's Offering. Most had a special presentation page with space for a personalized inscription from the purchaser to the recipient. By modern standards, these books were extraordinarily expensive and, thus, were generally given only on special occasions or for Christmas and the new year. They are a remarkable index to the taste and popular culture of their time and document the increasing economic importance of the female reader and the influence she came to exert on the subject matter and style of literature. In this course, we will read and discuss a selection of these literary annuals, and, using the collection in the Thomas Cooper Library, which is one of the largest in the world, students will conduct original research on a topic of their choice.

ENGL 830L  Nostos: Nostalgia, Exile, Cosmopolitanism  Beecroft  Th  5:30-8:45
(meets with CPLT 703)
Themes of homecoming are as old as literature itself. But the question of homecoming entails other questions: where or what counts as a home? Who is welcome there? Can we go back? How do literary texts construct notions of home or of return, and where and how do we as readers find (or leave behind) a sense of the familiar in literature? Theoretical readings will be organized around three key polarities: Nostalgia/Irony; Exile/Exoticism, and Postcolonialism/Cosmopolitanism, as well as around the issue of the theoretical and pedagogical problem of World Literature. Primary texts include the Odyssey, the exile poetry of Ovid, the Journey to the West, Camões’ Lusiads, Manzoni’s The Betrothed, Rushdie’s Midnight’s Children, and Roberto Bolaño’s 2666.
Many strands of cultural criticism have been marked in recent years by what might be called “the affective turn,” an increasing emphasis on forms of feelings as opposed to (or perhaps in addition to) forms of knowing. This shift has been especially interesting in relation to queer theory, a field which, growing out of the context of the AIDS crisis in the late 1980s, was inaugurated with a series of brilliant treatises on the epistemology of paranoia by critics such as Leo Bersani, Judith Butler, D. A. Miller, and Eve Sedgwick. In the decades since, these and other critics have largely turned their attention in other directions—many toward affect and emotion. Sedgwick’s career is exemplary of this shift: after a long investigation of paranoia in the Gothic, an investigation which culminates in *Epistemology of the Closet*, her work turns toward what she calls “reparative criticism” less interested in unveiling ideology than in describing the forms of emotional sustenance that people devise in order to live in a hostile world. The first half of the course will be devoted to an examination of major texts from the first, “paranoid” phase of queer theory. The second half will consist of more recent readings organized around particular affects. In addition to the critics listed above, readings will include work by Sara Ahmed, Lauren Berlant, Teresa Brennan, Lee Edelman, Jonathan Flatley, Ruth Leys, Heather K. Love, Sianne Ngai, Michael Snediker, Sylvan Tomkins, and others. Students will present on texts, produce article analyses, and an article-length paper.

This course poses 2 central questions. First, what are the various relations between performance, text/textuality, and criticism? In order to address this question we will explore various meanings of performance and text from philosophical, anthropological, sociological and theatrical perspectives. We will also explore the processes and implications of documentation (both in terms of treating written and visual documents as representations of performance, as well as using those techniques/technologies to document performances). In the process of querying the relationship between text and performance, the course then asks us, secondly, to interrogate the value, purpose, and process of critique and criticism. In this section of the class we will learn how to perform criticism performatively. We will experiment with theories of performance as both conceptual frameworks and as critical tools. We will also use performance as an embodied practice of cultural criticism.