English 412 / 5512: Chaucer (16903 / 16904)
Virginia Blanton
T/R 3:30 - 4:45 PM

Chaucer’s work has been privileged in part because of his genius as a storyteller and his manipulation of language, in part because of critics like Dryden who dubbed him "the father of English poetry." Our focus in this course will be two-fold. First, we will attend to the language and structure of the poetry Chaucer produced, reading and analyzing Middle English with care. Second, we will explore the production of Chaucer’s work and its reception from the fifteenth century to the present. This means we will not only study the generic structure of the poems (lyrics, dream visions, fabliaux, narrative, romance), to consider the thematic issues embedded within them and to develop a working knowledge of fourteenth-century English literary history, but we will also focus our attention on the copying and circulation of medieval manuscripts containing The Canterbury Tales and other poems, the publication of Chaucer’s work in early print culture, the revival of Chaucer studies in nineteenth-century print culture, and issues of editing and translating Chaucerian manuscripts for modern readers. We will, therefore, pay particular attention to the critical reception of Chaucer in various periods.

To gain a fuller appreciation of Chaucer’s abilities (most especially his humor), we will read the poems in Middle English. Most people are intimidated by this requirement, but students need not fear; initial readings are short so that we can study the language carefully and develop comprehension skills before engaging the larger poems. Undergraduates can expect two exams, two papers, an oral presentation, and in-class writing assignments. Graduate students can expect a series of short papers, in-class writing assignments, a book review, and a semester-long project that will require an annotated bibliography, a review of current scholarship, an oral presentation, and a substantial piece of literary analysis.

*This course fulfills a pre-1900 requirement for undergraduate English majors.
*This course fulfills a medieval requirement for MA students.
*This course fulfills a requirement in the Manuscript, Print Culture, and Editing minor and graduate track.
English 428 / 5528: Twentieth Century American Literature (16907 / 16908)
Anthony Shiu
T/R 9:30 - 10:45 AM

Tomorrow’s just your future yesterday. — Craig Ferguson

Have “we” ever had a future? More directly: what may it mean to have a relation to the future? This course looks at popular and canonical American literatures—both modern and contemporary—in order to think through two American preoccupations: theories of who we are and what we may become. We’ll focus on how writers approach, depict, and theorize the prototypical American projects of imagining alternative futures, modes of relation, and strategies of creative intervention. In all, this is a course focused on potentialities in the name of an “us” to come.

We’ll explore a diverse set of readings across a number of genres, including detective/pulp fiction, utopic narratives, science fiction, border literature, and travel literature. Likewise, we will have the opportunity to explore key concepts in American literature, including gender, race, sexuality, and class. Likely texts may include Oscar Zeta Acosta’s Revolt of the Cockroach People, Carlos Bulosan’s America Is in the Heart, Dashiell Hammett’s Red Harvest, Charlotte Perkins Gilman’s Herland, Toshio Mori’s The Brothers Murata, Kim Stanley Robinson’s Red Mars, Joanna Russ’ We Who Are About To . . ., B. Traven’s The Death Ship, and Hisaye Yamamoto’s “The Legend of Miss Sasagawara.” Likely films include Errol Morris’ The Thin Blue Line and George Romero’s Night of the Living Dead. We’ll also spend time with theoretical and critical texts, including works by Judith Butler, Jacques Derrida, Fredric Jameson, Jean-Luc Nancy, and Donald Pease.

This class is open to undergraduate and graduate students. Written assignments will include occasional reading responses and a final research essay. Graduate students will lead part of a class and undergraduates will develop short presentations.
English 432WI / 5532: Advanced Creative Writing - Fiction (14276 / 16905)
Michael Pritchett
T/R 3:30 - 4:45 PM

The making of a work of prose requires expertise with the structure of the chosen form, and an understanding of relationships between form and content. This class teaches techniques for planning, drafting and revising the dramatic building blocks that make up major prose forms which could include the novel, linked-story collection, play or creative nonfiction book. Students will learn how to create these prose forms and how to use content as a guide to inventing new forms. We will discuss poetics and theory related to structure and examples of traditional and newly invented prose forms.

English 435WI / 5535: Advanced Creative Writing Poetry (15677 / 16038)
(Also listed as German 480 - 16343)
Michelle Boisseau/Larson Powell
W 5 - 7:45 PM

This creative writing workshop course is designed for advanced creative writing, foreign language and linguistics students. Through lecture, discussion, and workshop this course will examine poetry translation as practice and art. Students will explore the history of literary translation, learn to judge the success of translations, and create their own translations. Students will produce a portfolio of ten translations, at least five annotated. One year of foreign language study is strongly recommended. This course should fulfill the fourth semester of foreign language requirement for MFA creative writing majors. Depending on degree program and interests, students may focus on writing translations or on the short papers. Texts include The Craft of Translation, ed. by John Biguenet and Rainer Schulte, U of Chicago P; Theories of Translation: An Anthology of Essays from Dryden to Derrida, eds. John Biguenet and Rainer Schulte, U Chicago P; The Poem Itself (150 of the Finest Modern Poems in French, German, Italian, Spanish and Portuguese, ed, Stanley Burnshaw, U of Arkansas Press); and online and Blackboard texts.
English 437WI / 5537 Prose Forms: The Novella (15850 / 16045)
Christie Hodgen
T/R  7 - 9:45 PM

Traditionally discussed as a mere distortion of its literary siblings (longer than a short story, shorter than a novel), the novella is currently enjoying a resurgence in popularity and acquiring a new reputation based not only on its comparative length, but on its own inherent qualities and capabilities. In this class we will study some classic examples of the form, including work by Chekhov, Joyce, Tolstoy, Mann, and Kafka, as well as several contemporary rendering featuring work by Jean-Christophe Valtat, Lan Samantha Chang, and Jenny Erpenbeck.

This class will also serve as a writing workshop. Students may opt for either 1) a traditional workshop model, requiring the writing and submission of two full-length short stories (a minimum of 15-20 pages each) or 2) the writing of a novella, divided into two submissions (50 pages total, minimum). Other coursework will include regular Blackboard responses to our reading and a short paper / presentation.

English 447 / 5547: Introduction To Literary Criticism (16909 / 16910)
Thomas Stroik
M  5:30 - 8:15 PM

We students and teachers of literature often find ourselves cast as literary commentators and critics. As we approach works of literature critically, we raise and pursue questions about the nature of literature, the meaning of literature, the values of literature, the pleasure of literature, and the practices of reading and/or writing literature; we ponder the entanglements of author, reader, genre, text, language, culture, and the politics of English departments. In this course, we will continue our critical wanderings (and wonderings) about literature, but we will historicize them by placing them in relation to the many literary critics who have preceded us. Guided by literary critics from Plato and Aristotle to the present, we will journey through the major theories of criticism in hopes of locating and refining our own critical assumptions and methods.

Primary Text:
English 449B: Publishing Practicum (16906)
Jennifer Frangos
M/W 2:00 - 3:15 PM

This section of Publishing Practicum will cover the basics of producing an issue of an academic journal. Students will acquire hands-on experience with an issue or issues of *The Eighteenth Century: Theory and Interpretation*, at all stages of production, from receiving the manuscript and scheduling its production, through copyediting and formatting, applying house style, composing and receiving author queries, and submitting the manuscript to the press, to proofing first pages, compiling author and editor corrections, and receipt of the final product, as well as author contracts and permissions, communicating with authors and editors, and record-keeping.

In addition to production work on essays for *ECTI*, each student will prepare a manuscript of her/his own (e.g. critical essay, creative piece, review or review essay) for submission to an appropriate journal or other venue. We will also benefit from a series of guest speakers who work in the publishing industry and will share their experiences as editors in the “real world.”

This course counts toward the minor and graduate certificate in Manuscript, Print Culture and Editing.

English 450 / 5550P: Graduate Seminar: Sociolinguistics and Dialectology (16710 / 16913)
Veronica Wilson-Tagoe
T/R 11:00 AM - 12:15 PM

This course focuses on a selection of music, literary works, and films to introduce students to the variety of expressive forms and creative literature of the Caribbean. It demonstrates how a history of slavery, colonialism and globalization shapes both culture and literature in the region. It explores the impact of cultural and musical forms like Carnival and Calypso on key themes and forms in literature and film. Our aim is to determine how different expressive forms respond to Caribbean realities and how they influence each other in the field of creative literature. The course has the following objectives: to study the history and character of different expressive forms in the Caribbean, to place Caribbean literature and film within a wider context of ideas on decolonization, and to encourage good reading and analytical skills.
English 5500F: Graduate Seminar in Modern Literature I (16911)
Joan Dean
TR  11:00 AM - 12:15 PM

This seminar looks at representative works by William Butler Yeats (1865-1939) and James Joyce (1882-1941). For both writers, works across different genres will be studied, but the focus will be on Yeats’s poetry and Joyce’s fiction. Class work with primary texts will frame an exploration of the larger questions of modernism in the first four decades of the twentieth century and of these authors as Irish writers.

The class is organized chronologically, so rather than working on Yeats and then turning to Joyce, we will look at the works they produced in the first few years of the twentieth century and follow in a comparative way their development over the decades.

In addition to a required research paper, students will make in-class presentations on major scholarship on modernism such as Michael North’s *Reading 1922* or Raymond Williams’s *The Politics of Modernism* and on Irish writing such as Declan Kiberd’s *Inventing Ireland* or Hugh Kenner’s *Four Dubliners*.

Required Texts (these editions please):


_____.* Ulysses.* Random House. (Hardcover recommended)

English 5502: Magazine Nonfiction (16912)
Robert Stewart
T  7 - 9:45 PM

This course stresses good nonfiction writing: we want to identify it, understand it, and do it. The skills developed here will sharpen not only your essays and articles, but your fiction and poetry, as well. Writing well means using language in ways that are vivid, concise, fresh. You also will develop solid, professional skills in the mechanics, grammar, punctuation, style, syntax,
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and the structure of nonfiction writing. Students will produce three dazzling essays and articles plus minor assignments. In the process, the course will discuss language in practical and theoretical terms, research and investigation techniques for reporters and essayists, ways of getting into the business of magazine writing, the profession, legal issues—including copyright and libel—and more. Books will likely include *On Writing Well* by William Zinsser, *Elements of Style*, *The Associated Press Stylebook and Libel Guide*, plus an anthology.

**English 5508 – Harlem Renaissance (16272)**

Hadara Bar-Nadav  
M/W  5:30 – 6:45 PM

This course examines the period from 1920 to 1940, known as the Harlem Renaissance, a time of unprecedented literary and cultural vibrancy by Black artists. This course explores a variety of cultural productions, not only traditional forms of literature such as novels, short stories, plays and poetry, but also nonliterary objects of study such as painting, sculpture, and music.

**English 5550M: Graduate Seminar in Rhetoric and Composition (16044)**

Jane Greer  
W  7:00 – 9:45 PM

Karlyn Kohrs Campbell published *Man Cannot Speak for Her* in 1989 and the subsequent twenty-one years have been remarkably fruitful as feminist scholars in a variety of fields have worked to regender the history of rhetoric. Significant archival projects have brought to light the work of women whose voices have been previously silenced and the insights of feminist historiographers and theorists have complicated the traditional construction of the effective rhetor as “a good man speaking well.” This seminar invites participants to glance backward at the work feminist historians of rhetoric over the past two decades while also expanding the horizons of gendered histories of rhetoric by conducting their own primary research into the rhetorical practices of American women since 1800.

Former students in this seminar have completed important projects on the “addresses to young ladies” delivered by the wife of the founder/president of co-educational liberal arts college in the 1880s; the scrapbooks produced by women’s clubs in the early decades of the twentieth
century; and the nuanced rhetorical performances of middle-class women in Kansas City who founded PAW (Panel of American Women) in the 1950s and ‘60s. Such scholarship has been well received at national conferences including Feminism(s) and Rhetoric(s), the Conference on College Composition and Communication, and Rhetoric Society of America.

While seminar participants’ historical investigations will plunge them into the lives of women who worked, wrote, and spoke in times and circumstances that may seem remote from contemporary circumstances, our historical and historiographic inquiries will also be used to pose questions about feminist projects that remain urgent in the 21st century: What is the relationship between language, identity, individual agency, and the power of the state? What avenues of resistance are available to feminists working within traditional institutional structures? What functions might language play in the building of communities and coalitions? What roles can rhetorical education play in sustaining principled hope for a better future for all people?

_Tentative Reading List:_


Hogg, Charlotte. *From the Garden Club: Rural Women Writing Community.*