

Recent Graduate Courses (2004-2007)

ENGL 301/401

LINGUISTIC ANALYSIS

OAKLEY

Students in the humanities and social sciences deal unavoidably with crucial technical aspects of language but often lack the training necessary for even their recognition let alone description and explanation. The result is usually frustration at the point when the student is intuitively aware of the role of language in a text or communicative situation but possesses no systematic way of describing the effects of language.

The successful graduate of this course will recognize technical phenomena in language and will be thoroughly familiar with one approach to their analysis. We will begin with a review of traditional grammar and an introductory overview of phrase structure and transformational theories of grammar. Particular attention will be paid to the study of phonetics and phonology, morphology, syntax, semantics, and pragmatics from a theoretical and methodological perspective known as *Cognitive Linguistics*. Throughout this term, we shall explore such topics as the recognition of speech sounds, word formation, syntactic iconicity, concepts and categories, the role of metaphor and metonymy in thought and language. We will also explore such topics as mental imagery, deixis (relationship between the content of speech and local context), speech acts (how to do things with words), coherence and cohesion in discourse (the flow of consciousness and language), grammaticalization (how a word takes on different grammatical functions), and the relationship between body, language, and mind.

Writing Requirements: a mid-term examination and take-home final examination; two short (3-5 pages each) analytic papers.

Required Texts: Vyvyan Evans & Melanie Greene *Cognitive Linguistics: An Introduction*; Paul J. Hopper *A Short Course in Grammar*; and selected readings.

ENGL 310/410

HISTORY OF THE ENGLISH LANGUAGE

EMMONS

This course explores the cultural, political, and linguistic forces that have shaped the 1,200-year history and anticipates the future(s) of the English language. As familiar as English may be to many of us, we modern speakers hardly recognize the language of *Beowulf* as even related to the poetry of Hip-Hop or Rap music. Nevertheless, many of the words and forms found in today's hip-hop music (e.g., *ain't*, multiple negation) have long and complicated stories to tell us about the development of the English language. This course will investigate these (and other) stories as it traces the general sound, word, and grammatical changes the language has undergone in its transition from Old to Middle to Early Modern to Modern English.

The course goals are:

- To understand language as systematic at every level: from sounds (phonology) to words (morphology), from sentence patterns (syntax) to meanings (semantics);
- To observe and appreciate the social, cultural, and political influences on language change (and on speakers);
- To explore manuscript and print culture as the necessary foundation for future digital textualities;

- To validate and respect a variety of dialects as systematic and legitimate, though often socially unequal, forms of language;
- To enjoy the English language - past, present, and future!

The main course text – Albert Baugh & Thomas Cable, *A History of the English Language*, 5th Edition – will be supplemented with readings and exercises throughout the semester. Coursework will include two short papers and two projects that make use of Kelvin Smith Library’s Special Collections and the Freedman Digital Media Center.

ENGL 320/420

RENAISSANCE LIT.

MEAKIN

We will be reading literary texts of the early modern period, mostly poetry and prose but also one or two dramatic works. By “early modern period” I mean the historical period usually identified as that covered by the reigns of the Tudor and Stuart monarchs: between the years 1485, when the soon-to-be Henry VII defeated Richard III on Bosworth Field and began the Tudor dynasty, and 1660, when Charles II was restored to the throne of England after a bloody civil war, the beheading of his father, King Charles I, in 1649, and the establishment of a Commonwealth ruled by Oliver Cromwell as Lord Protector. We will investigate the cultural conditions in which this literature was produced, the forms it took (questions of genre, style and rhetoric as well as the material conditions of its production and circulation), some of its themes (the biggies: Love, Sex, Power, Religion), all the while aware of the cultural conditions in which we read this literature. It has been remarked that our own time is undergoing a period of unprecedented change that can be paralleled in its effects on our psyches (the search for new paradigms, a sense of impending apocalypse) to the period of the English Renaissance. We find ourselves asking similar questions, large and small: What’s the best form of government when it looks like corruption is inevitable (or is human nature better than we’ve been led to believe)? Is there a God or just the self-help section in Borders? Why bother with poetry? What lies Out There (in their case, on the other side of the ocean, but they also wondered about life on the moon...)? Who cuts your hair? It was a time when technology (the invention of the printing press), economics (the beginnings of a “middle class”), scholarship (the Humanist movement), curiosity (okay, greed, for the riches of the New World), and courage (in calling for religious and governmental reform) combined to support one of the most exuberant, earthy AND sublime periods in English literature. Don’t miss it!

ENGL 323/423

MILTON

MEAKIN

“For books are not absolutely dead things, but do contain a potency of life in them to be as active as that soul was whose progeny they are; nay, they do preserve as in a vial the purest efficacy and extraction of that living intellect that bred them....And yet, on the other hand, unless wariness be used, as good almost kill a man as kill a good book: who kills a man kills a reasonable creature, God’s image; but he who destroys a good book, kills reason itself, kills the image of God, as it were in the eye. Many a man lives a burden to the earth; but a good book is the precious lifeblood of a master spirit, embalmed and treasured up on purpose to a life beyond life” (*Areopagitica*).

John Milton (1608-1674) published these words in 1644, during the English Civil Wars, in a treatise against censorship. I use them to introduce a writer whose own life was so consciously constructed of and upon and for, words. From his youth, Milton envisioned

himself as a poet and carefully pursued an education and “apprenticeship” which would enable him eventually to write and publish a great epic poem in the tradition of Homer and Virgil. He read everything, and was the last writer to synthesize the classical and Christian traditions that the Renaissance had inherited. He also wanted to go beyond his literary precursors. In his great epic, Paradise Lost, Milton announces that he will write of “Things unattempted yet in Prose or Rhyme” (l.16). He would not complete his epic until the age of sixty, in 1667, having been blind for years. We will thus read through much of Milton’s English poetry with the aim of understanding his sense of his vocation as a poet, as well as how turbulent religious and political events in England shaped that vocation. The second half of the course will focus on Paradise Lost.

ENGL 324/424

SHAKESPEARE’S STRONG WOMEN:

Queens, Shrews, Goddesses, and Cross-Dressers

MEAKIN

In this course, we will be reading comedies and tragedies, as well as the narrative poems of William Shakespeare. We will also be reading a tragedy by John Webster, *The Duchess of Malfi*. (Webster was featured in the film *Shakespeare In Love* as the young boy who loved Shakespeare’s plays, but wanted more blood and guts, so this will give you some idea of the phenomenal play he wrote when he grew up...). The goal of the course is to examine Shakespeare’s representations of women in the context of his culture’s ideas about gender and sexuality. One of the first issues we’ll explore is why women were not allowed to act on the early modern stage, so that boys played all women’s parts. We’ll also look at the different ways sexual energy circulates in comedies and tragedies, and ask how the plays dramatize what is “natural” in terms of feminine and masculine behavior, identity, and language. The ideal Renaissance woman was to be “chaste, silent, and obedient.” How do Shakespeare’s plays and heroines reinforce or question this ideal? Were men held to a similarly restrictive, if different, ideal? How do Shakespeare’s plays dramatize the difference gender makes? Possible/Probable Texts: Shakespeare: *As You Like It, Much Ado About Nothing, The Taming of the Shrew, Measure for Measure, Antony and Cleopatra, Coriolanus, King Lear, Macbeth, Othello, The Winter’s Tale, The Narrative Poems (Venus and Adonis, Lucrece)*. Webster: *The Duchess of Malfi*.

ENGL 324/424

SHAKESPEARE: HISTORIES/TRAGEDY

MEAKIN

In this course, we will be reading some of Shakespeare’s comedies and tragedies. The goal of the course is to examine Shakespeare’s representations of women in the context of his culture’s ideas about gender and sexuality. One of the first issues we’ll explore is why women were not allowed to act on the early modern public stage, so that boys played all women’s parts. We’ll also look at the different ways sexual energy circulates in comedies and tragedies, and ask how the plays dramatize what is “natural” in terms of feminine and masculine behavior, identity, and language. The ideal Renaissance woman was to be “chaste, silent, obedient.” How do Shakespeare’s plays and heroines reinforce or question this ideal? Were men held to a similarly restrictive, if different, ideal? How do Shakespeare’s plays dramatize the difference gender makes? Possible/Probable Texts: *As You Like It, The Taming of the Shrew, A Midsummer Night’s Dream, Antony and Cleopatra, King Lear, Macbeth*.

ENGL 326/426

**17TH CENTURY LITERATURE:
SEX, DRUGS, & LUTE MUSIC**

MEAKIN

What's more important than love? Nothing! So how did writers of the seventeenth century (a.k.a. the "early modern period" or "the English Renaissance") talk about the experience of loving and being loved? We will attempt to formulate some answers as we read chronologically through a large body of secular and sacred literature written at the beginning of the seventeenth century during the last years of the Virgin Queen Elizabeth's reign (pausing to note the 400th anniversary of her death in 2003 and the fact that people are still talking about her), all the way through to texts written at the end of the century in a world radically transformed by war, scientific discovery, and religious foment.

Although she was only alive for three years of the seventeenth century (she died in 1603 at age 70), we will begin with a unit on "Queen Elizabeth in love," looking at some of her poems, her impossible position as Virgin Queen (she refused to marry for fear of losing her power as monarch but in doing so endangered the succession), her portrayal in 20th c. film (Elizabeth I; Orlando; Elizabeth and Essex), and you guessed it, in the lute music and songs written for her. We will move on to explore the following questions: how can we use the same word, "love," to describe the subject of John Donne's c.1601 lesbian elegy, "Sapho to Philaenis," and the subject of his passionate Holy Sonnets, one of which speaks of the soul's battering and rape by God? How does Lady Mary Wroth's female perspective reshape the Petrarchan sonnet tradition and its articulation of love in "Pamphilia to Amphilanthus"? What of Jonson's pruderies? Herbert's humility? Crashaw's religious ecstasies? Carew's "Rapture"? Andrew Marvell's "vegetable love"? Katherine Philips and Aphra Behn's evocations of female friendship? Thomas Traherne's "bliss"? John Bunyan's "Grace"? Raphael's blush in Milton's Paradise Lost when Adam asks about angel sex? the Earl of Rochester's salacious epigrams?! Depending on time and interest, we will also read from one of the following groups: 1) ballad literature and popular song, and unpublished commonplace books and manuscripts in an attempt to obtain a broader range of attitudes toward sexual love, especially; 2) some of the early American literature written by those Puritans who left England seeking the freedom to practice their own versions of sacred and profane love.

ENGL 331/431

**STUDIES IN THE 19TH CENTURY:
GOTHIC & SENSATION FICTION**

VRETTOS

Vampires and ghosts, murders and madness, haunted castles and living portraits, transgressions of sexuality, gender, race and class, bigamy, drug addiction, spiritualism, hypnotism, hysteria, telepathy, and multiple personality. This course will study these and other transgressive cultural issues raised by two of the most popular fictional genres in the nineteenth century. Beginning with the roots of the gothic novel in the late 18th century, we will trace the development and transformation of gothic fiction over the course of the 19th century, ending with Bram Stoker's Dracula (1897). We will study the relationship between gothic and sensation genres and popular cultural, political, and

scientific issues of the period, as well as the influence of gothic and sensation fiction on writers such as Emily Bronte, Charles Dickens, George Eliot, Henry James and Oscar Wilde. We will read historical excerpts from Victorian murder trials and seances, as well as selected works by literary critics, cultural historians, and narrative theorists. In addition, we will discuss the status of "popular" fiction in the literary marketplace and the role of women writers in the development of gothic and sensational genres. Texts will probably include Mary Shelley's FRANKENSTEIN, Emily Bronte's WUTHERING HEIGHTS, Charles Dickens' unfinished last novel THE MYSTERY OF EDWIN DROOD, Wilkie Collins' THE WOMAN IN WHITE and/or THE MOONSTONE, Mary Braddon's LADY AUDLEY'S SECRET, George Eliot's short story "The Lifted Veil," Sheridan Le Fanu's CARMILLA, Oscar Wilde's THE PICTURE OF DORIAN GRAY, Henry James's novella THE TURN OF THE SCREW, and Bram Stoker's DRACULA.

Requirements:

Active participation in class discussion, informal weekly writings, three 5-7pp. papers, and a take-home final exam.

Graduate Requirements: Graduate students who take this course as English 431 will be required to do extra readings (approximately three long novels), to attend all of the regular sessions as well as separate meetings scheduled approximately every other week, to write a 20pp. research paper, and to take a final exam. They will also be required to teach one session of the mixed undergraduate/graduate class. The extra readings will be determined collectively based on students' needs and interests before the semester begins.

ENGL 332/432

**20TH CENTURY BRITISH LITERATURE:
POST-WAR BRITISH LITERATURE**

KOENIGSBERGER

This course introduces students to literature published in Britain since World War Two, and to the social and historical contexts of the period. Our primary readings will be selected from novels that have won the Booker Prize, Britain's most prestigious literary award. Probable authors for treatment include Penelope Fitzgerald, Salman Rushdie, Keri Hulme, Roddy Doyle, Pat Barker, and Arundhati Roy. We will read the novels intensively and spend time addressing the questions of canon-formation that prizes such as the (Man) Booker inevitably raise. But we will also devote a good deal of attention to the important literary movements, figures, and events of the period, including the poets of The Movement, the phenomenon of The Angry Young Man, and the Rushdie Affair. Requirements: active participation; two presentations and written reports; regular responses to reading; and two longer papers.

ENGL 332/432

**20th CENTURY BRITISH LITERATURE: AN INTRODUCTION TO
MODERNIST NOVEL IN BRITAIN**

KOENIGSBERGER

This course introduces students to the modernist novel in Britain by exploring some of the literary movements from which it developed. We will begin our work by reading an inaugural "New Woman" novel, then move to a novel that looks back upon *fin-de-siècle* aestheticism and decadence, before tackling a classic novel of social realism. In the second unit of the course, we will examine a series of modernist manifestos and a famous novel by one of "The Men of 1914." (We may also undertake a "marathon reading" of James Joyce's *Ulysses* during one weekend in October.) In the last section

of the course we will think about the implications of treating modernism as a masculine movement (as in “The Men of 1914”) as we conclude with a novel by one of the so-called “Women of 1928.”

Written requirements will likely include two reports, a short analytic paper, and a longer research project emerging from students’ particular interests. Assigned reading will include a number of shorter pieces by authors such as Walter Pater, Oscar Wilde, Virginia Woolf, D. H. Lawrence, James Joyce, T. S. Eliot, and Dorothy Richardson. Longer readings will include novels by Olive Schreiner, Max Beerbohm, Arnold Bennett, Ford Madox Ford, and May Sinclair.

ENGL 332/432

TWENTIETH-CENTURY BRITISH LITERATURE: BRITISH MODERN GOES GLOBAL

KOENIGSBERGER

This course situates key texts of British modernism within the developing global political, economic, and cultural networks of the early twentieth century, both those that led to the first “world war” of 1914-1918 and those that emerged in its wake. No prior knowledge of modernism is required, and the course will serve as an introduction to British modernism and to the study of globalization alike. Throughout the semester we will read a series of important modernist works and consider them from the perspectives of historical and contemporary discussions of globalization. Novels and poems will comprise the majority of the imaginative texts we study, and we will also read appropriate critical, contextual, and theoretical materials dealing with imperialism, internationalism, and globalism. Modernist authors whose work we might take up include Joseph Conrad, Virginia Woolf, E. M. Forster, H. G. Wells, Rebecca West, D. H. Lawrence, James Joyce, T. S. Eliot, HD, and Henry James. Requirements include regular written responses to our reading, several short response papers, one mid-semester critical essay, and a final research project emerging from students’ particular interests.

ENGL 333/433

TWENTIETH CENTURY STUDES THE MODERN PRIMITIVE

WATKINS

This course explores modernism’s fascination with “primitive” culture through a variety of literary, artistic and ethnographic examples. While the focus will be on the British novel, complementing the fall seminar on India and modernism, we will also turn to the rich history of primitivism in continental art, from the Tahitian paintings of Paul Gauguin and Pablo Picasso’s *Les Femmes d’Alger* to such avant-garde movements as Futurism, Dada and Surrealism. Questions to be addressed include: How does the “primitive” differ from a Western primitivism? To what extent should modernism necessarily be understood through its contact with the Other? In what ways does the Other emerge? To what extent does such representation permit iconoclastic modernist creation, and to what extent does it colonize and control other cultures?

Discussion will be framed by historical events that have largely fueled the debate concerning the politics of primitivist art in the West: Josephine Baker’s outlandish performances in Parisian nightclubs and the movement of *negritude*; the African sculpture and mask exhibition at the Musée d’Ethnographie du Trocadéro; and William Rubin’s 1984 MOMA exhibit, “Primitivism’ in 20th Century Art: Affinity of the Tribal and the Modern.” Primary works will include Joseph Conrad, *Heart of Darkness*, E. M. Forster, *A Passage to India*, D. H. Lawrence, *The Plumed Serpent*, Michel Leiris, *The*

Age of Man, Claude Lévi-Strauss, *Tristes tropiques*, T. S. Eliot, *The Wasteland*, Gertrude Stein, "Melanctha," and Claude McKay, *Home to Harlem*. Films may include works by Jean Rouch (*Moi, un noir* and *Les Maîtres fous*), and Luis Buñuel and Salvador Dalí's *L'Age d'Or*. Secondary sources may include essays by Roger Fry, Carl Einstein, Edward Said, Michael North, Marianna Torgovnick, James Clifford, Sigmund Freud, and Hal Foster. Requirements include active participation, a presentation, an annotated bibliography, and a final research paper.

ENGL 353/453

MAJOR WRITERS: STERNE & AUSTEN

FLINT

It may seem perverse to devote a course to the study of two such disparate authors as Laurence Sterne and Jane Austen. As crucial literary figures of the late eighteenth and early nineteenth centuries, they occupy opposite ends of a momentous period marked by the French and American Revolutions, the Romantic Movement in literature, philosophy and art, and the advent of the Industrial Revolution. One of them was a highly public clergyman known chiefly for a single work of first-person narration that resembles, if anything, a vast, seemingly postmodern, anti-novel: *The Life and Opinions of Tristram Shandy, Gentleman*. The other was a woman writer, the daughter of a stern clergyman, who produced several works of fiction, all written in the third person, that many critics now regard as quintessential examples of the novel: among them, *Pride and Prejudice*, *Emma*, and *Persuasion*. Whereas Sterne was a notorious and lionized writer whose risible publications shocked the reading public, Austen was a relatively obscure author who described her own writing as "a little bit of ivory, two inches wide," and who could not compete in popularity with other woman novelists who now remain largely unread (such as Elizabeth Inchbald or Hannah More). Interestingly, the 20th Century has merely reversed this sharp difference in renown and thus preserved the apparent divergence between these literary figures. From the initial television and film versions of *Pride and Prejudice* (1938 and 1940) and the recent appearance of *Tristram Shandy: A Cock and Bull Story* (2005), cinematic versions of Austen's novels have outnumbered those devoted to Sterne's work by at least 25 to only 1. However, it is precisely these combined reasons that justify a comparison of the two authors since such a coupling throws into sharp relief the intersecting changes in gender, authorship, politics, religion, modern literary reception, adaptation, sentimentalism, and romance that define how we have come to regard the critical shift in British culture between the eighteenth and nineteenth centuries. Examining most of the fiction produced by each writer, selected criticism on both, and a few film versions of the novels, this course will track these fundamental changes as they shape the novel's development into a dominant literary form. Requirements: Two short assignments, a longer final essay, and mandatory discussion.

ENGL 353/ 453

The Novels of Toni Morrison

UMRIGAR

Nobel Prize winner Toni Morrison is widely hailed as one of America's greatest living novelists. In this class we will read and analyze several of her novels in the light of where these books fall within the black literary tradition. We will also discuss the issues of race, racism, black spirituality and black folk culture that many of these novels are concerned with.

ENGL 356/ 456

AMERICAN LIT TO 1865**MARLING**

An opportunity to acquaint yourself with the sources of American literary practices and the sources of some of its most deeply held beliefs: why is self-improvement so important? What are the sources of American attitudes toward Native Americans? Why aren't American heroes intellectuals?

We will read from early diaries, sermons, travelogues and religious poetry, before moving on the narrative of captivity among the Indians (Mary Rowlandson) and melodramas of the Colonial period, such as *The Coquette*. Major texts will include Charles Brockden Brown's *Edgar Huntley*, James Fenimore Cooper's *The Pioneers*, and Nathaniel Hawthorne's *The Scarlet Letter*.

ENGL 357/457**AMERICAN LITERATURE 1865-1914****MARLING**

An overview of the major schools and trends in American fiction from the 1880s to the 1940s. Movements covered will include realism, naturalism, and early modernism. We will also read some popular fiction. **There is a lot of reading.** Authors and texts:

Horatio Alger: *Ragged Dick* and *Mark the Match-Boy*

Wm. Dean Howells: *The Rise of Silas Lapham*

Edith Wharton: *The House of Mirth*

Henry James: *The American*

Theodore Dreiser: *The Financier*

John Dos Passos: *Manhattan Transfer*

Ernest Hemingway: *Men Without Women*

Gertrude Stein: *3 Lives*

F. Scott Fitzgerald: *The Last Tycoon*

William Faulkner: *The Sound and the Fury*

Zora Neal Hurston: *Their Eyes Were Watching God*

Richard Wright: *Native Son*

These novels are loosely grouped around the thematics of financial success in 20th century America, which will provide us with one focus. The others will be the succession of background philosophies and the evolving techniques of fiction-writing in this period.

Undergraduate should expect to write several short reactions, which will be posted on Blackboard, and two 12-page papers. Graduate students will write the reactions as well as one 12-page paper and a research paper.

ENGL 358/458**AMERICAN LITERATURE 1914-1960: THE 1950s****MARLING**

Elvis, Marilyn, bomb shelters, beatniks? Yes, but also J.D. Salinger, Vladimir Nabokov, and Bernard Malamud. The 50's remain the key decade for an understanding of the modern United States. This course looks at the decade's amazing centrifugal and centripetal forces, its high and low cultures, and it attempts to discern the defining moments. We will see films by Hitchcock and Wilder but concentrate on literature: expect to read Salinger, Barth, Plath, Lowell, Ellison, Bellow, Mailer, Malamud, McCarthy, O'Connor, and even some sociology - Sloan Wilson's *The Man in the Grey Flannel Suit*.

Required: faithful attendance and participation, a web page, two medium length papers, and a final. For graduate students, a research paper and lots of extra reading.

NB: seniors planning to take the spring semester senior seminar on "American literature of the 1960s" are strongly urged to take this course as a precursor.

ENGL 358/458

AMERICAN LITERATURE

MARLING

This course focuses on the major American Modernist poets ? Ezra Pound, T. S. Eliot, William Carlos Williams, Wallace Stevens, E.E. Cummings, Marianne Moore, and Mina Loy, but also covers more traditional figures such as Robert Frost and Vachel Lindsay, as well as the Imagist and Localism movements. The approach is historic and concerned with techniques and themes. Classes alternate between presentations by the professor and discussions led by the students. Grading: a close reading, a mid-term exam, and a long paper.

ENGL 358/458

AMER LIT: HEMINGWAY/FITZGERALD

MARLING

An undergraduate course on two of America's greatest writers. We will examine how their careers and styles developed. The required texts are:

Hemingway: *A Movable Feast, The Sun Also Rises, A Farewell to Arms, The Old Man and the Sea, Collected Short Stories*

Fitzgerald: *The Diamond as Big as the Ritz, The Great Gatsby, Tender is the Night, This Side of Paradise*

Course requirements will include a long and a short paper, a mid-term exam, an oral report, and of course faithful attendance.

ENGL 359/459

CONTEMPORARY AMER LIT STUDIES: THE 90'S

GRIMM

This course will focus on prose published in the '90s, and may include books and stories by the following writers (among others): A. Manette Ansay, Christina Chiu, Michael Cunningham, Charles Johnson, Alice Mattison, Richard Russo, Jim Shepard, George Saunders. Many of these writers have not been written about extensively, except in book reviews: we will be virtually on our own, critically speaking. Join me in trying to assess the literature of the decade, and in attempting to give shape to and predict these writers' literary accomplishments and future reputations. Midterm and final exams, and a final paper.

ENGL 363H/463H

AFRICAN-AMERICAN LITERATURE

UMRIGAR

In this class we will study the works of African-American women writers. Starting with the slave narratives, we will read works by early 20th century, mid-century and contemporary female novelists, with an eye toward understanding the building of a black literary tradition. We will consider the dual issues of sexism and racism that preoccupy many of these writers. We will examine how many of these novels respond to and develop the thematic concerns of the slave narratives. Novelists may include Nella Larsen, Zora Neale Hurston, Dorothy West, Alice Walker, Toni Morrison and Gloria Naylor.

ENGL 363H/463H**AFR AM LIT: BALDWIN & MORRISON****UMRIGAR**

In this class, we will read the novels of two of the most poetic and influential African-American writers--Toni Morrison and James Baldwin. We will examine what common traditions both novelists spring from; we will explore what role gender and sexuality plays in their work. We will also read some nonfiction by both writers.

ENGL 363H/463H**AFR AM LIT: NAYLOR & MORRISON****UMRIGAR**

In this class we will read the novels of two of the best-known contemporary African-American women writers. Naylor has often spoken of her debt to Morrison and we will examine their novels in the light of this kinship between the two writers, as well as examine how their work fits into the greater African-American canon. Books to be discussed may include (but are not limited to) novels such as Naylor's *The Women of Brewster Place*, *Mama Day* and *Bailey's Cafe* and Morrison's *Beloved*, *The Bluest Eye* and *Jazz*

ENGL 365Q/465Q**POST-COLONIAL LIT.****KOENIGSBERGER**

This course explores writing by and about "Black Britain," a phrase that defines British subjects of African, Caribbean, and South Asian descent. We will read some early writing by Black Britons (Olaudah Equiano and Mary Prince) before moving on to read twentieth-century novels by writers such as Buchi Emecheta, Colin MacInnes, Beryl Gilroy, Salman Rushdie, Hanif Kureishi, Monica Ali, and Caryl Phillips.

Requirements will include several in-class reports and contextual projects. There will be no exams; writing assignments include several analytical papers and a final research paper, along with an electronic course portfolio.

ENGL 365Q/465Q**POST COL LIT:****THE INDIAN NOVEL IN ENGLISH****KOENIGSBERGER**

The twentieth century witnessed the rapid development of the Indian novel in English, and what is often called "Indo-Anglian" writing now constitutes an important and widely read body of work. In this class we will read a series of well-known novels by Indian authors who are central to an Indo-Anglian literary tradition. As we explore the development of this tradition, we will also pay attention to the important social and cultural developments in Imperial and Post-Independence India, as well as to the diversity of contemporary Indian writing.

Written requirements will include a report on an aspect of twentieth-century cultural history in India, a review of a contemporary Indian novel, a short analytic paper, and a longer research project emerging from students' particular interests. Novels will likely be selected from those by Rabindranath Tagore, Raja Rao, R. K. Narayan, Kamala Markandaya, Anita Desai, and Salman Rushdie.

ENGL 365Q/465Q**POST-COLONIAL LITERATURE AND THEORY:**

INDIA AND SUB-SAHARAN AFRICA

KOENIGSBERGER

This course introduces students to postcolonial literature and to some key critical and theoretical issues in the study of colonial and postcolonial discourses. We will take up a series of representative texts from the Indian Subcontinent and from sub-Saharan Africa, the regions that overwhelmingly preoccupied British imperialists in the years between the Indian Rebellion of 1857 and the beginnings of decolonization in 1947. We will first consider a pair of texts narrating life under imperialism in India and in Nigeria, and conclude by looking carefully at texts from India and Zimbabwe that render problematic the notions of “homeland” and “nation.” In addition to our explorations of the cultural politics that emerge in the wake of British imperialism, we will pay particular attention to stylistic and formal problems of representation in units on social realism and magical realism. Regular critical readings will introduce students to theoretical questions of colonial and postcolonial identity, discourse, and reading practices. In particular, we will take up the problem of defining “the postcolonial” and address the fraught politics of English-language writing in nations formerly under British imperial rule.

Requirements include regular written responses to our readings, a short paper, a longer project emerging from students’ particular interests, and active participation in discussion. Possible novelists for treatment include Ahmed Ali, Chinua Achebe, Ayi Kwei Armah, Kamala Markandaya, Salman Rushdie, Ben Okri, Tsitsi Dangarembga, and Bapsi Sidhwa.

ENGL 365E/465E

THE IMMIGRANT EXPERIENCE IN AMERICAN LIT

OSTER

The United States has always been a nation of immigrants beginning with those on the Mayflower. “Give me your tired, your poor, your huddled masses yearning to breathe free” is the message on the Statue of Liberty. Often dreams of streets paved with gold became the reality of New York’s Lower East Side, the California Barrio, or Chinatown--gateways to success, or of adjusting to a new language and culture, new ways of making a life and a living. The metaphor of the melting pot may have given way to that of the fruit salad, but the difficulties and the dreams remain.

These experiences have inspired a rich body of literature, some written by immigrants themselves, some by their children who grew up between two languages, two cultures--two worlds. We will read novels, short fiction, and autobiography, drawing upon immigrant experiences from the early 20th century to the present time. We’ll also see some films.

It is my hope that the class will include immigrants, international students, and all sorts of native-born Americans so that as we respond to the literature, we’ll be sharing a rich variety of experiences and perceptions.

REQUIREMENTS: three short (5-8pp) papers, two of which must be critical papers; one MAY be a personal/experiential paper, which can be (a) autobiographical, (b) personal response to what has been discussed in the course, OR (c) based on interviews of immigrant family members or friends. **NO EXAMS.**

Among the titles being considered: Woman Warrior (Hong Kingston), The Joy Luck Club (Tan), Call it Sleep (Roth), The Promised Land (Antin); Hunger for Memory (Rodriguez),

The House on Mango Street (Cisneros), Jasmine (Mukherjee), Bombay Time (Umrigar), Giants in the Earth (Rolvaag); The Namesake (Lahiri); The Love Wife (Jen); selected short stories or books by other authors.

NOTE: If you are not a native speaker of English and therefore concerned about your English reading and writing, please come to see me. I welcome the opportunity to discuss the course with you. Prerequisite: ENGL 150 or SAGES 100.

ENGL 366G/466G
MINORITY LITERATURES

OSTER

In the present climate of seeking cross-cultural understanding (which includes exploding stereotypes, learning about “the other” in order to understand differences as well as realizing similarities), this course should contribute to our knowledge and valuing of diversity. It is common knowledge that these two groups of Americans have had a history both of great cooperation and occasional confrontation. Both have histories of great interest to one another; both have developed rich literatures, whose authors have begun to enter into dialogue with one another.

Among the authors under consideration are: Antin, Baldwin, Bellow, Cahan, Chesnutt, Ellison, Gold, Hurston, Jacobs, Lester, Malamud, Morrison, Paley, H. Roth, P. Roth, Walker.

In addition to books and short fiction read in common, there will be opportunities for discussion in smaller groups based on individual selections. There will be three (3) papers, one of which may be autobiographical or based on interviewing, regular free responses (not graded), and much discussion. No exams.

ENGL 367/467
INTRO TO FILM

SPADONI

This course offers an introduction to the art of film. Each week we’ll take an element of film form (editing, cinematography, sound, etc.) and look at clips from films that illustrate how filmmakers work with this element to produce effects. Also, most weeks we’ll screen a whole film and discuss it in light of the week’s focus. Films screened will include masterworks of the silent era, foreign films, classics of the Hollywood studio system, and recent Hollywood films.

Students will write two essays and take a quiz, a midterm, and a final exam. Formerly ENGL 268 — Understanding Movies.

ENGL368B/468B
AMERICAN CINEMA HISTORY & CULTURE

SPADONI

How do films “reflect” American culture? How does culture get “in” a film? We will explore ways that movies have mediated moviegoers and their world at different points in US history. Each week we will screen a film and, discussing it, pay close attention to its formal characteristics as we regard the film as an artifact of US culture. Films to be screened include *Johnny Guitar*, *Rebel without a Cause*, and *Blue Velvet*. Students will write a short analysis of a film sequence, take 3-4 quizzes (the highest 2 count), and write a longer essay. The longer essay will involve historical research on a film. Students will present their research findings and their thoughts on them, to the class.

ENGL 368C/468C**TPC IN FILM: INTRO TO FILM GENRES****SPADONI**

An introduction to the concept of the film genre. We will read essays on the theory, criticism, and history of film genres while examining three specific ones: film noir (including *LA Confidential* and *Gun Crazy*), the Western (*Unforgiven*, *Rio Bravo*), and melodrama (*Far From Heaven*, *Stella Dallas*). Screening and discussing one film per week, we will ask general questions about the nature, functioning, and development of film genres while looking at these three particular genres. Class discussion and student essays will involve close analyses of individual films. Students will write two papers, prepare (with a partner) a brief presentation on a film of their choice, and take a final exam.

ENGL 368C/468C**TPC IN FILMS: SCIENCE FICTION FILMS****SPADONI**

This course explores the iconography and major themes of science fiction films—from alien creatures to space and time travel to futuristic cities and robots. We will ask how the genre occasions meditations on the nature of the human subject and its encounters with science and society. How is the cinema as a medium well suited to bring alive narratives in a science fiction vein? How do films, even ones set far in the future and on distant planets, reflect the values and anxieties of the times and places in which they are made? We will screen films ranging from the silent masterwork *Metropolis* to genre classics including *The Thing from Another World* to such science fiction milestones as *2001: A Space Odyssey* to more recent films such as *The Matrix*. Students will write one shorter and one longer paper, participate in a group presentation, and take three quizzes (of which the highest two will count).

ENGL 368C/468C**TPC: WORLD CINEMA****WATKINS**

This course is divided into four international units each of which provides a dramatically different model for the study of World Cinema from the late 1960's to the present: the development of Third Cinema in Argentina and Brazil, Cuban Cinema after the revolution, Chinese Fifth Generation, and American Blaxploitation. The focus is on a wide range of film movements that create economic, stylistic, and political alternatives to mainstream commercial cinema. Some critics view Third Cinema as a politically motivated project in contradistinction to World Cinema, which is seen as a repackaged commodity equivalent to the World Music section at Tower Records. We will build on this tension to arrive at a more precise understanding of both terms, and what they might share with one another in an age of increasing globalization. Ultimately, we will return to the central relation between politics and cinema.

The course begins with the development of Third Cinema in Africa and Latin American in the work of Glauber Rocha in Brazil, Fernando Solinas and Octavio Getino in Argentina, and Ousmane Sembène in Senegal. We then turn to the national cinema of Cuba, focusing on the work of Tomás Gutierrez Alea, Sara Gomez, and their close working relation with Soviet and French left bank filmmakers. Next, the focus is on alternative cinema practices of Taiwan and mainland China, focusing on the work of Zhang Yimou, Chen Kaige, Ang Lee, Hou Hsiao Hsien and Wong Kar-wai. Finally, the course ends in the United States with the genre of blaxploitation and the effort to present an alternative political cinema within the Hollywood system, drawing on films by Melvin Van Peebles,

Gordon Parks and Spike Lee. Course requirements include active participation, formal response papers to screenings, and a final research paper.

ENGL 368B/468B

HISTORY OF FILM

FROM ITS ORIGINS TO THE PRESENT

SPADONI

In this course we will follow the historical development of the cinema from its beginnings in the late nineteenth century to the present, taking into account film movements in various countries and also ways that theorists and other writers have sought to understand the medium at different times. We will consider cultural contexts of the past production and reception of films as we pay especially close attention to the history of film style. Prereq: ENGL 150.

ENGL 368B/468B

HISTORY OF FILM

CONTEMPORARY AMERICAN CINEMA: 1967-1997

MESTER

This course explores the rise of the New Hollywood in the wake of Viet Nam and Watergate in the late 60's and 70's and the industry's subsequent fall and partial recovery with the independent movement in the 80's and 90's. We'll come up with a working definition of what the New Hollywood is and how it contrasts with Classical American cinema. Every week, we will analyze in depth the most important films of the last thirty years from an auteur, generic, and cultural standpoint. By auteur, I mean the attempt to describe the personal visions and cinematic structures that are consistent from film to film in the works of the great directors of the period like: Kubrick, Penn, Nichols, Altman, Coppola, Spielberg, Scorsese, Allen, and the Coen brothers. By generic, I mean the way these auteurs have turned traditional American genres like westerns, musicals, *film noirs* on their head. And by cultural, I mean the extra-cinematic determinants of post-Classical cinema like race, gender, economics, and history. A partial list of the films we will study include: The Graduate, 2001: A Space Odyssey, Nashville, Taxi Driver, Goodfellas, The Godfather (Parts I and II), and Fargo.

Students will be required to create a ten-minute oral report as part of a team presentation. These will be graded on the content, including appropriate research, delivery, and coordination with other members of the team. In addition, students will write a five-page term paper. There will also be a midterm and final. Once a week film showings are scheduled from 7:00 to 9:30pm. They will count as classroom assignments and are therefore mandatory.

ENGL 368C/468C

TPC: LITERATURE & FILM

EHRlich

Individual topics in film, such as a particular national cinema, images of women in film, film comedy, New Wave film, literature and film.

ENGL 368C/468C

TPCS IN FILM: THE HORROR FILM

SPADONI

Cinema is a superb medium for creating horrific and other unhinging sensations. In this course we ask why this is so. What is it that makes horror films frightening? Specifically, what means do filmmakers have at their disposal to engender fear that sets horror films apart from scary works in other media? We will ask these questions as we explore some

classic and contemporary works of the genre, from the silent masterpiece *Nosferatu* (Murnau, 1922) to Gore Verbinski's *The Ring* (2002). The emphasis will be on closely analyzing the films as we explore ways in which the styles, narratives, and most basically, the medium of the films contribute to their power to shock, horrify, and haunt film spectators. Students will write brief regular response papers, write one longer paper, and take a final exam.

ENGL 368C/468C

TPC: CINE/NATION BLDG IN AFRICA

DOHO

African Cinema is consubstantial to the naissance of African nations. Since 1960 it is a field where economic cultural, political, and other major issues of the continent are staged, examined or contested. This course will consider cinema as a mirror and an instrument of social transformation. How have films raised burning issues such as colonialism, neocolonialism, nation v tribe, gender biases, and development? The course will discuss major films and key filmmakers in Francophone Sub-Sahara Africa. It will focus on the first generation made up of Sembene Ousmane, Med Hondo, Gaston Kabore, Jean-Pierre Dikongue Pipa, Daniel Kamwa etc., then on the second comprising Anne Laure Folly, Sara Maldoro, Diop Mambety, Jean-Marie Teno, Bassek Ba Khobio, etc. It is of absolute necessity to watch the films before classes. The format will include screenings, selected critical readings, discussions, three written papers (5-7) and Final exam.

ENGL 368C/468C

TOPICS: GREAT DIRECTORS

EHRlich

GREAT DIRECTORS, a new Topics in Film course, offers the chance to look in depth into the films and careers of several world-class directors: John Ford (U.S.), Ozu Yasujiro (Japan), Jane Campion (N.Z.), Victor Erice (Spain), Jim Jarmusch (U.S. [independent]), and Satyajit Ray (India). The emphasis is on the range of styles available to directors, as well as on the way historical and cultural factors help shape an individual artistic vision. Readings in the auteur theory, and in David Bordwell's *On the History of Film Style*, will serve as the background to readings about the specific directors.

ENGL 368C/468C

TPC IN FILM: HITCHCOCK

SPADONI

Alfred Hitchcock stands alone in cinema history in some striking respects. In an age when most directors were anonymous studio employees who could be hired and fired at will, Hitchcock was a powerful Hollywood player and a celebrity whose face people knew. Also, he turned out financially successful crowd-pleasing films with astonishing regularity for decades. His films, moreover, were not merely film entertainment of the slickest and most enjoyable sort; they astonish in other ways as well. One is the remarkable consistency of themes that identify the films as the work, principally, of one man. In this course we will look at fifteen or so of Hitchcock's greatest films, analyzing how the director's preoccupations, including his sexual obsessions, permeate his films in ways that produce fascinating—and sometimes troubling—results. We will examine a few of his celebrated “set pieces” and ask what makes them so memorable and effective. We will regard his films in light of the director's own, sometimes misleading, commentaries on them, and consider that central term in the critical and popular discussion of Hitchcock's work: suspense. Films to be screened will include his early sound film *Blackmail*, his first Hollywood film *Rebecca*, and masterworks from later in his

career including *Rear Window*, *Vertigo*, and *Psycho*. Students will give an in-class presentation, write two papers, and take a final exam.

ENGL 371/471

TOPICS IN WOMEN'S STUDIES

TIDWELL

This course is organized around the theme of Women and the Public Sphere. The term *public sphere* has been used in several contexts, and we will focus on two specific usages: the Victorian division of the world into the public and private spheres and Jurgen Habermas's concept of the public sphere of discussion and debate. The central issue we will pursue is the place of women in the public world. We will look at their historical roles in the public and private spheres, how women negotiated and subverted these roles, and how women have redefined and continue to redefine these roles. Beginning with a unit on Virginia Woolf, we will read about women in the private or domestic sphere and women in the public and/or work sphere. Questions we may try to answer include: do women operate in the public world differently from men? If so, why? Do women have unique struggles balancing work and home? Are women morally or ethically tied to the domestic realm? Is the distinction between public and private still valid, or have new ways of working dissolved the boundary? How has literature portrayed women in the home? In politics? In the workplace? Does literature reflect, enforce, or subvert society's ideals?

Readings may include: Virginia Woolf's *Three Guineas* and *Mrs. Dalloway*; Elizabeth Barrett Browning's *Aurora Leigh*; Zora Neale Hurston's *Their Eyes Were Watching God*; Kate Chopin's *The Awakening*; short stories by Katherine Mansfield; selections by Jurgen Habermas, Rita Felski, Melba Cuddy-Keane, Carol Gilligan, Nancy Armstrong, and other theorists.

Requirements (tentative): For **371** students: active participation, reading journals, 8-10 page paper, final exam, presentation (most likely in a group or pairs) with a written report; For **471** students: active participation, reading journals, 12-15 page paper, final exam (with an extra take-home component), presentation (most likely solo) with a written report.

ENGL 371/471

WOMEN'S STUDIES

WRITING EARLY MODERN WOMEN

MEAKIN

To mark the 400th anniversary of Queen Elizabeth I's death in 1603, we will be devoting an initial unit to her writings, and the questions of how her gender and her refusal to marry influenced English literature as well as broader cultural trends. We will also look at 20th-century representations of her in film (Elizabeth I; Orlando; Elizabeth R; The Private Lives of Elizabeth and Essex) and music (e.g. Britten's *Gloriana*).

Having gotten to know something about the most powerful and therefore, perhaps, the most anomalous woman of her time, we will then, after a consideration of Virginia Woolf's chapters on women and early modern literature in *A Room of One's Own*, survey the work of early modern women writers of various social classes, with the aim of assessing the ways in which early modern cultural definitions of femininity and gender shape the production and reception of their texts, and the ways in which the writings of these women shape the culture of early modern England. With the recuperation of women's texts well established (both in print and hypertext), the work of assessing the

ways in which these authors and their works interacted with the male-dominated literary culture and the broader patriarchal culture is burgeoning.

Crucial questions we will raise during the course concern the extent to which women writers internalize and then replicate the prescribed ideals of femininity, or question these ideals directly or indirectly. Do women writers see themselves as a part of a community of other writers, other women and/or of other women writers? Is there a connection between gender and genre? How do they deal with the tension between the prescriptions that women be “chaste, silent, and obedient” and their entry in to the public sphere, especially in print? How does class consciousness complicate this negotiation? Are they interested in the same ideals as many male authors or are they consciously attempting something “new”? How do they respond to their literary forebears? How are women involved in the “peripheral” production of literature, as patronesses, dedicatees, printers, and so on?

As we read the imaginative works, we will also be reading non-fictional contemporary discourse, as well as “thinking through” our own contemporary critics of early modern literature. Because the study of early modern women’s writing requires a fairly supple interdisciplinary, we will need to be conscious of both the terminology we employ and generic boundaries.

ENGL 373/473

AMERICAN MODERNIST POETRY

MARLING

An undergraduate/graduate course on those great poets you have always wanted to read in depth: Robert Frost, Ezra Pound, T. S. Eliot, William Carlos, and Wallace Stevens, with detours into the remarkable work of Marianne Moore, Mina Loy, HD, and Langston Hughes. We start with Frost to learn some metrics and appreciate the received state of 19th century poetry. With Pound we take up the roles of painting and translation. Yes, we *will* read *The Wasteland* in depth. Texts:

Frost: *Collected Poems*

Pound: *Collected EARLY Poems*

Eliot: *The Wasteland and Other Poems*

Williams: *Collected Poems*, Vol. 1 only

Stevens, *The Palm at the End of the Mind*

These are all available from on-line sources. Query the professor if in doubt. Course requirements will include several short reactions posted to Blackboard, a mid-term, an oral report, a final exam, and of course faithful attendance.

ENGL 373/473

POETRY STUDIES

WOMEN’S VOICES IN POETRY

GRIDLEY

Assessing her poetic talent and ambition in a letter to Thomas Higginson, Emily Dickinson’s consigned herself to “a Barefoot Rank.” Whether ingenuous or coy, Dickinson’s self-deprecation raises important questions about a woman’s “rank” (be it self-imposed or internalized) in the field of poetry.

This course embraces a range of women’s voices in poetry, along with critical responses to those voices. We will examine how women’s poetic practices have shaped feminist

principles, and in turn, how feminist theory now shapes poetic practice. Are there techniques and concerns in poetry distinctive to women? Do women poets write differently from male poets? In the making of poetry, are there opportunities and/or obstacles that are gender-specific? What correspondences, if any, do poetic form and content have to gender?

Our study of women poets will be trans-historical and international in scope. Students should anticipate doing both creative and critical writing in response to required reading. Prerequisite: ENGL 150 or USFS 100.

ENGL 376/476

GENRE STUDIES: SCIENCE FICT

GRIMM

An exploration of science fiction as literature, with an emphasis on its utopian/dystopian elements. Readings may include such authors as Ursula Le Guin, T.C. Boyle, Walter Miller, Jr., Brian Aldiss, H.G. Wells, and Octavia Butler. Papers will include short responses on Blackboard, a report on a single writer, and a more ambitious end-of-term project/paper. No exams.

ENGL 376/476

GENRE STUDIES: NARRATIVE THEORY

STONUM

An introduction to modern theories and methods of narrative analysis, especially those derived from the study of the novel and other forms of prose fiction. We will also glance at the place of narrative forms in history writing, oral communication, and theories of cognition.

Most of the reading for the course will be in critical and philosophical texts rather than narratives themselves. Some background in 20th-century literary theory will be helpful but not essential. More useful would be wide and eclectic reading in fiction, history, myth, biography and other major narrative genres.

ENGL 376/476

GENRE STUDIES: AUTOBIOGRAPHY

SIEBENSCHUH

Not an historical survey. The focus will be on issues like the many motives for writing autobiography, the relationship between concepts of identity and the shape of particular autobiographical texts, and the role of fictional techniques in this supposedly factual genre. With the exception of selections from St. Augustine's and Rousseau's *Confessions*, we will read mainly modern texts, among them, Gosse's *Father & Son*, Maxine Hong Kingston's *The Woman Warrior*, Maya Angelou's *I Know Why the Caged Bird Sings*, Gertrude Stein's *The Autobiography of Alice B. Toklas*, Vladimir Nabokov's *Invitation of a Memory*, and Richard Rodriguez's, *Hunger for Memory*. Mid term, final, 12-15pp. Paper, and short biographical and autobiographical exercises, not for grade.

ENGL 376/476

GENRE STUDIES: JOURNALISM AS LIT

GUP

This course examines the techniques and art of nonfiction writing – memoir, essays, features, profiles, travel writing, etc. The class will focus on writing that straddles the line between journalism and literature. We will read and examine the work of some of the country's most able writers, including Tracy Kidder, Malcolm Gladwell, Susan Orlean,

Michael Lewis, Joan Didion, Jonathan Franzen, John McPhee, Anne Fadiman, Samantha Power, David Quammen, Adam Gopnik, Mark Bowden and Katherine Boo. In addition we will study the writing that appears in such leading magazines as The New Yorker, Atlantic and Vanity Fair. Approximately half of the classes will be devoted to a workshop format in which individual student writing will be discussed in depth. We will concentrate on issues related to a writer's voice, language, structure and observational detail.

ENGL 379/479

DIGITAL LITERACIES

BALLENTINE

In this course, we will explore the dynamics of networked environments and digital spaces and examine their social, cultural, political, legal, ethical, and rhetorical dimensions. Technical expertise is not necessary, only a willingness to learn. Access to a computer, however, is required. We will consider questions like: What does it mean to be digitally literate? How are language practices changing in response to the networks and technologies in/through which we communicate? Who owns the web? Is it democratic? What are our legal, ethical, and/or rhetorical responsibilities to others (and ourselves) online? How does narrative and the ability to tell a "story" change in a digital setting? What role do video games play?

Digital Literacies is a Writing History and Theory (WHiT) course and will pay special attention to how "writing" is defined and constructed in electronic spaces. Ultimately, the goal will be to reconsider how we understand reading, writing, stories, and texts while producing and consuming them in different formats. We will examine a variety of "texts" in different media. The course will begin with readings on past and current hypertext theory which will include material from the (in) famous post-structuralist and post-modernist theorists who are often (mis)appropriated for digital theory. Also, we will consider the "open source phenomenon" and questions of authorship, ownership, and collaboration in networked environments.

Students will be expected to write a series of short response papers, to maintain a blog throughout the course, and to design, research, and write a longer essay (12-15 pages for undergraduate, 20-25 for graduate students), due at the end of the course. Course texts will include: Jean Baudrillard, *Simulations*; Lawrence Lessig, *Free Culture*; Jay David Bolter, *Writing Space: Computers, Hypertext, and the Remediation of Print*; and selected additional articles on reserve.

ENGL 379/479

TPC: DISCOURSE ANALYSIS

OAKLEY

Discourse, either spoken or written, shapes the world as we experience it. In turn, the world we experience shapes discourse. Linguists, rhetoricians, literary scholars, cognitive scientists, sociologists, and anthropologists who study the intricate cognitive, cultural, and ideological facets of human communication and interaction practice what is now commonly call *discourse analysis*. Discourse analysis refers to a body of research that is not so much a discipline as a systematic means of exploring relationships between language, culture, and cognition. The purpose of this course is to provide students with a range of heuristics, analytic tools, theoretical frameworks, and methods for studying discourse, both spoken and written. Successful graduates of this course will conduct discourse analysis using these diverse theories and methods.

During the term, we will discuss, explore, and research topics relevant to discourse, language, and worldview. These topics include the relationship between discourse structures, grammatical forms, and conceptual systems; the psychology of culture; performance and interaction in spoken and written discourse; discourse and conscious experience; intonation, prosody, and information flow; discourse and ideology; and the intersection between language and technology.

Throughout the semester, we will practice discourse analysis of three exemplar texts of historical import. These texts include a transcription of a telephone conversation between Howard Hunt and Charles Colson, Counsel to President Nixon, during the Watergate scandal, the “Belmont Report: Ethical Principles and Guidelines for Research Involving Human Subjects,” and Art Spiegelman’s *Maus: A Survivor’s Tale*, a comic book memoir of a Holocaust survivor.

Writing Requirements:

Undergraduate Students:

- In-class midterm examination
- Take home final examination
- Three short analytic papers (5 pages each)
- Final presentation on one of the papers
- At least 8 postings on Blackboard

Graduate Students:

- In-class midterm examination
- Take home final examination
- A final research project (20 pages)
- Final project presentation
- At least 8 postings on Blackboard
- Extra meetings

ENGL 379/479

TPC: RHETORICS OF HEALTH & ILLNESS

EMMONS

“The Rhetorics of Health and Illness” will provide an introduction to studies of language and rhetoric surrounding health and healthcare. Clearly, this is an interdisciplinary endeavor – we will be asking questions that can be studied from a number of disciplinary perspectives. Our goal, therefore, will be to identify the role(s) of language in constructing health and illness. The course will be divided into approximately five broad sections: (1) Textual Analyses – addressing the basics of discourse analytical methods, considering textual features such as: modality, grammatical agency, and lexical choices; (2) Archival Research – examining historical documents and records for their relevance to the study of language and health/illness; (3) Conversational Research – viewing conversational interactions as they influence health behavior (e.g., medication compliance); (4) Narrative and Metaphoric Analyses – reviewing the larger metaphors and narrative structures that organize stories about health and illness; and (5) Visual and Multimedia Rhetorics – examining the extra-textual features that are common to advertising and online communicative genres. In each section, we will examine reports of original research and then apply and evaluate portions of their methodologies.

Work commitments will include several short (3-4 pages) and one long (10-15 pages) research projects on topics of each student’s choosing. Collection and analysis of data

beyond those discussed in class will be expected. Course texts may include: Susan Sontag, *Illness as Metaphor* and *AIDS and Its Metaphors*; Sander Gilman's *Disease and Representation: Images of Illness from Madness to AIDS*; Kathleen Warden Ferrara's *Therapeutic Ways with Words*; and selected articles and other materials.

ENGL 379/479

TPC: LANGUAGE & GENDER

EMMONS

Do women and men use language differently? Is the English language sexist? This course will explore questions like these (and many others) as they relate to the interdisciplinary study of language and gender. In recent years, scholars from anthropology, psychology, sociology, English, and linguistics have begun to view gender as a central category for analysis. This course will explore some of historical and current theories about how gender and language interact. We will outline the progression of language and gender studies from Robin Lakoff's 1975 *Language and Women's Place* to the current proliferation of research on the topic. This course will explore a variety of methodologies and theoretical frameworks for studying language and gender. Assignments will include a dialog journal, a variety of short (2-3 page) research reports and/or book reviews, and a final research project (10-12 pages).

ENGL 381/481

INTERDISCIPLINARY RESEARCH COLLABORATORY WOODMANSEE

This seminar is designed to give advanced undergraduates in the arts, humanities, and social sciences an opportunity to participate in basic research by integrating them into a collaborative research project at the intersection of law and culture -- specifically, the domain of international intellectual property covered by copyright.

Our intellectual property law evolved alongside and to a surprising degree in conversation with Romantic aesthetic theory. At the center -- indeed, the linchpin -- of copyright is a thoroughly Romantic conception of creative production, or "authorship," as an essentially solitary, individual activity resulting in a unique *original* "work." Historically this notion of creative production has functioned to marginalize or deny the work of many creative people -- e.g., women, non-Europeans, those working in traditional forms and genres, and individuals engaged in group or collaborative projects, to name but a few. Exposure of these exclusions -- the recovery of marginalized creators and under-appreciated forms of creative production -- has been a central occupation of literary and cultural studies for several decades. But the same cannot be said for the law. While the law participated in the construction of the modern "author," it has yet to be much affected by the "critique of authorship" that we have been witnessing in cultural studies for several decades. The consequences of this lag are significant, for the law of intellectual property plays a large and growing role in determining how wealth is distributed in the real world.

The *global* consequences of this lag will be the focus of our "research collaboratory." After tracing the emergence of the modern conception of "authorship" in the context of the diverse forms of creative cultural production that it tends to marginalize or deny, we will turn our attention to the way in which this concept operates to distribute intellectual property internationally. Working in small research teams assisted by graduate apprentices, students will investigate how the "author"-driven intellectual property system enables nations of the industrial North to maintain economic and cultural hegemony over information flows at the expense of peoples of the resource-rich South. Our objective will

be to write collaboratively a publishable paper setting forth alternative ways of thinking and talking about cultural production that could provide the foundation for a more equitable legal order.

The course, which may be expected to be demanding as well as rewarding, is appropriate for advanced undergraduates majoring in the arts, humanities, and social sciences, and especially so if they are contemplating law school. To facilitate the “collaboratory” experiment, enrollment will be capped at 15 students.

Prerequisite: Junior standing or permission of the instructor.

ENGL 385/485

SPEC. TOPICS: CANAD. LIT.

GRIMM

The other North American literature! We'll be reading and considering Canadian prose writers, mainly contemporary, looking for common themes and concerns. Books will include works by such writers as Margaret Atwood, Thomas King, Sky Lee, Douglas Glover, and Kathy Page. I plan to have an on-line component. Students will do an oral presentation and a longer paper as well; there will be a midterm, but no final.

ENGL 385/485

SP TPC: ASIAN AMERICAN LIT.

OSTER

In the present climate of seeking cross-cultural understanding (which includes exploding stereotypes, learning about “the other” in order to understand differences as well as realizing similarities), this course should contribute to our knowledge and valuing of diversity. Recent Asian American Writers have been producing a rich literature out of their bi-cultural experience, be it navigating between two languages and cultures, intergenerational conflicts, or facing and becoming a part of mainstream America. Through their narratives they have also been enriching readers of all heritages in providing individual and artistically created “windows” into cultures that may not be our own. Among authors under consideration: Maxine Hong Kingston, Amy Tan, Frank Chin, Gish Jen, Chang-Rae Lee, Thrity Umrigar, Bharati Mukherjee, Jhumpa Lahiri, Hisaye Yamamoto, Joy Kogawa, Kyoko Mori

Requirements: Three papers, one of which may (if you so choose) be autobiographical or based on interview. No exams. Graduate students will have additional requirements and meetings.

Graduate Seminar: reading Cross-Cultural Literature

ENGL 385/485

THE PRESS & SOCIETY

GUP

The course will explore the role and function of the press in American society, examining both its historical and contemporary place, its mandate, strengths and weaknesses, triumphs and fiascos, internal and external conflicts. We will dissect contemporary news stories and historical news accounts, take up issues of bias, ethnocentricity, race and gender. Among the specific topics to be dissected will be the role of the press in times of war and peace, the independence or lack of independence of the press, the influence of commercial interests, the tension between secrecy and disclosure, between patriotism and oversight of government. How well did the press do in the run-up to the Iraq War? In

its coverage of the war? How have the internet, cable and blogging changed the role of the press? Daily reading of the New York Times is expected, plus extensive outside readings, and a final project. The class will encourage robust debate and discussion, but grounded in readings, research and reflection.

ENGL 385/485

SPECIAL TOPICS: REVISED NARRATIVE

FLINT

Subtitled "Adaptations," this course examines the process by which "original" literary works undergo aesthetic, technological, and ideological transformations when they are adapted. Often, an "original" work is itself already a revision of prior texts. Thus, one of the key questions in the course will be: What constitutes "originality"? We will also investigate the ways in which authors struggle with tradition as they seek both to honor and disrupt the past. The course is divided into four sections that proceed in a roughly chronological arc, each unit including written and filmed versions of a paradigmatic text. In the first we begin by reading Daniel Defoe's 18th-century novel, Robinson Crusoe, and then trace its various adaptations in a 20th-century context, from Luis Buñuel's antithetical film version to Elizabeth Bishop's lyrical poem, "Crusoe in England," and Michel Tournier's eerie novel, Friday. In the second section we will study Mary Shelley's Frankenstein, its famous transmutation in the film version of 1931, and its alternate manifestation in Alisdair Gray's postmodern novel, Poor Things. The third section will focus on Charlotte Brontë's Jane Eyre and its progeny--Jean Rhys's modernist novel, Wide Sargasso Sea, and the post-colonial horror film/melodrama "I Walked with Zombies." The final section will be devoted to The Maltese Falcon, both the book and the famous Humphrey Bogart film version, as well as their influences on Roman Polanski's modern film noir, "Chinatown." Students will be expected to participate vigorously in class discussion and to complete one short paper, a final research essay, and periodic short assignments. An exam may be given.

ENGL 385/485

SP TPC: JEWISH AMERICAN LITERATURE

OSTER

For openers we'll ask: What IS Jewish American Literature? What makes a book "Jewish"? These questions are more easily asked than answered, and will remain open as we explore the literature. To what extent do these works reflect Jewish life (and what's THAT?) in America? Going more or less chronologically from the early part of this century, we'll read and discuss such issues as: the immigrant experience, poverty, conflicts between generations - between tradition and modernity, anti-semitism, socialism, the roles of women, "making it" in America, assimilation, identity. We'll read novels, short stories, and autobiographies - about 7 books to be read and discussed as a class, 2-3 in groups according to your choices. We'll also see one or two films.

Among authors being considered: Abraham Cahan, Mary Antin, Anzia Yezierska, Henry Roth, Michael Gold, Ludwig Lewisohn, Arthur Miller, Bernard Malamud, Saul Bellow, I.B.Singer, Philip Roth (no relation), Herbert Gold (no relation), Tillie Olsen, Cynthia Ozick, Allegra Goodman, Rebecca Goldstein, Melvin Jules Bukiet

Requirements: Informal, ungraded responses to the books (electronic roundtable), 3 papers, much discussion, no exams. Graduate students will have additional reading, including theory; we will schedule additional meetings, and tailor paper requirements to graduate standards.

NB: NO previous cultural knowledge necessary or assumed.

ENGL 386/486
CULTURES OF EXHIBITION

KOENIGSBERGER

This seminar focuses on questions of cultural and textual display over the past 200 years as they take shape around exhibitions with geopolitical resonance. This course explores a range of texts from the Library collections having to do with the way written and visual texts display the world to their audiences. Student projects will make available texts that have been neglected or have otherwise proved hard to find, and will do so in digital formats that enhance their presentation through careful annotation and attention to cultural context. This course seeks to promote student engagement with Kelvin Smith Library's Special Collections, Retrospective Research Collections, and Iron Mountain Storage, foster students' archival research skills, and cultivate an appreciation for the principles of digital literacy. Readings will include several contemporary novels, critical material on history, theory, and rhetorics of display, and archival materials from Library collections.

Written work will include a paper-based textual annotation and a series of electronic projects supported by the Freedman Center.

Further information about English 386 will be available at
<http://www.case.edu/artsci/engl/koenigsberger/teaching.html>

ENGL 387/487
LITERARY AND CRITICAL THEORY

STONUM

An introduction to recent and contemporary critical theory, primarily but not exclusively materials dealing with literary study. We will pay some attention to various? Schools? of criticism: phenomenology, formalism, deconstruction and other post-structuralisms, psychoanalysis, neo-Marxism, feminism, queer theory, post-colonial theory, cultural studies and the new historicism, et cetera and ad nauseum. However, the most of the reading will be in primary sources, which often do not fit neatly into such categories. Our emphasis will be on the differing kinds of questions and issues that different theoretical perspectives bring to the fore and on the sometimes daunting issue of how to go about reading theoretical texts that can arise from unfamiliar, sometimes esoteric contexts.

387: Two to three reports to the class and a final paper applying or providing an overview of course materials. The course is recommended for juniors and seniors planning on graduate school in the humanities.

487: Required of most English graduate students without a previous introduction to theory. Not especially recommended for any who have had a comparable undergraduate or graduate course

ENGL 388/488
ENGLISH WORLD LIT: TRANSLATION

MARLING

Translation is not just an important literary activity, but a fundamental human one. As linguistics, and neurobiology explain more of the workings of mind and language, the art and craft of translation become more central and interesting - and potentially revelatory. The translation of metaphor, of rhythm, and dialogue are activities that computational translation, even as it powers "translation programs," will probably never achieve. Literary translation remains human, creative, and somewhat mysterious. Furthermore,

translation forms the basis of most readers' acquaintance with world literature, and as such it is the engine behind what we know about writers from Ovid and Aristotle to Gabriel Garcia Marquez and Banana Yoshimoto. Together with film, this literary activity is more responsible for our contemporary sense of the diversity of world culture than any other practice of cultural interpretation. The practice of translation has long been a province of the creative writer. This course complements and draws together creative writers and students of foreign languages, showing both that their practices overlap. This course is available both for World Literature and English credit.

Required Texts::

The Craft of Translation, edited by John Biguenet and Rainer Schulte
(Chicago: University of Chicago Press, 1989)

Theories of Translation, edited by Rainer Schulte and John Biguenet
(Chicago: University of Chicago Press, 1992)

Robert Bly, **The Eight Stages of Translation**

An anthology of contemporary poetry and two short stories in your foreign language.

The Best American Nonrequired Reading 2002, edited by Eggers and Cart, Mariner Books, 2002.

The Best American Poetry 2002, Creeley and Lehman, Scriber, 2002.

Pre-requisite: . You must have at least two years of classwork in one of these: Spanish, French, German, Italian, Russian, Japanese, Chinese, or Hebrew.

Course requirements: Three short and one longer translation projects. A final paper.

Each class session will include discussion of readings from the required texts and reserve shelf; presentation and critique of work in progress; a focused exercise (including some on-the-spot translation or editing of a brief text); a fun exercise; and (after the first couple of weeks) presentations of class members' work and research topics. Your participation will make a crucial difference to the quality of everyone's experience.

Graduate Students are especially encouraged to enroll. For you, there will be additional meetings to discuss the texts by Biguenet and Frawley in their entirety.

ENGL 390/490

WORLD DETECTIVE NOVEL

MARLING

Who dunnit? You dunnit. In this course on one of the world's most popular literary genres, you will not only learn of the genre's origins, but about theories of why you keep reading these stories. The texts covered begin with the Memoirs of Eugene-Francois Vidocq and run through contemporary novelists such as Sara Paretsky and Natsuo Kirino. There will be a strong comparative slant to the course; students able to read foreign texts in the original will get extra credit for doing so. Authors and texts tentatively scheduled include:

Edgar Allan Poe: *"The Philosophy of Composition," "Murders in the Rue Morgue," "The Purloined Letter," "The Mystery of Marie Roget."* **Arthur Conan Doyle:** *"Study in Scarlet," "Sign of the Four."* **Wilkie Collins:** *"The Moonstone."* **G. K. Chesterton:** *"The Innocence of Father Brown."* **Eric C. Bentley:** *"Trent's Last Case."* **Agatha Christie:** *"The Murder of Roger Ackroyd."* **Dashiell Hammett:** *"The Maltese Falcon."* **Raymond**

Chandler: "Farewell, My Lovely." **Micky Spillane:** "I, the Jury." **Ross Macdonald:** "The Galton Case." **Georges Simenon:** "Maigret Afraid." **Sara Paretsky:** "Burn Marks." **Natsuo Kirino:** "Out." **Henning Mankill:** "Faceless Killers." **Peter Heog:** "Smilla's Sense of Snow." **Orhan Pamuk:** "Snow." **Qiu Xiaolong:** "When Red is Black."

We will also see one or two of the better films made from the novels.

Required: Two papers, one short, one long and two class presentations, one written. Final exam.

ENGL 400

RHETORIC & THE TEACHING OF WRITING

EMMONS

This course provides an intensive training for graduate students interested in teaching composition in the English department and/or through SAGES First and University Seminars. The focus of this course will be on gaining an understanding of major themes in composition theory in order to develop a set of coherent, historicized pedagogical practices. Thus, the major goals of the course are: 1) To gain an understanding of the major trends in composition scholarship and pedagogy; 2) To explore and assess a variety of pedagogical strategies for writing classes, including assignment sequencing, assessment techniques, and student conferencing; 3) To develop a research project proposal that demonstrates engagement with current issues in composition and rhetoric; and 4) To construct a syllabus and assignment sequence to be used in a future writing course.

The course will introduce major trends in composition scholarship, addressing topics such as: assignment design, assessment of writing, response strategies, basics of linguistics and grammar, ESL pedagogy, writing center tutoring, invention, argumentation, and prose style. In addition, we will devote significant time to putting these theories to work in the design of a syllabus and assignment sequence. Students will be expected to justify their pedagogical choices with reference to the readings done in the course.

Course texts will include: Victor Villanueva, Ed., *Cross-Talk in Comp Theory*, 2nd ed., and selections from other theoretical and pedagogical texts.

ENGL 406

ADVANCED CREATIVE WRITING: FICTION

GRIMM

This is an intensive course in writing prose fiction. Students may choose to work on a novel or a series of short stories. We'll be reading and discussing both novels and stories as a support to the writing, including writers such as Tolstoy, Morrison, Updike, Bulgakov, Atwood, Munro, etc. No exams.

ENGL 406

ADVANCED CREATIVE WRITING

ADVANCED FICTION WRITING

GRIMM

Rules for the first draft: Do it.... Do it quickly.

Stephen Koch (*Writer's Workshop: A Guide to the Craft of Fiction*)

This is planned as a course in novel writing. Students will write and workshop 80-100 pp. of a novel and produce a working synopsis. Readings will include the work of contemporary novelists and various theoretical approaches to the text and the author.

ENGL 480

ESL COMPOSITION THEORY

OSTER

Study of theories related to teaching ESL composition: Includes second language acquisition; specialized grammar related to common ESL problems; cultural and affective issues; different Englishes; composition theory, research, and pedagogy as it relates to ESL. NB: IT IS MY HOPE THAT WE CAN FIND A TIME TO MEET ONCE A WEEK FOR 2 ½ HOURS. Requirements: two papers and a report, which can be on the topic of one of the papers.

ENGL 501

THEORIES OF RHETORIC

OAKLEY

The successful student in this course will learn about the foundations of rhetorical theory and criticism (in its classical and modern incarnations) and learn to apply some basic techniques of language analysis to a range of texts.

Major figures in rhetorical theory from the ancient Western tradition covered in this course include Aristotle, Cicero, Gorgias, Plato, & Quintilian. Major figures in rhetorical theory from the modern Western tradition include J.L Austin, M.M. Bakhtin, Michael Billig; Lloyd Bitzer, Kenneth Burke, Erving Goffman, H.P Grice, Jurgen Habermas, David Kaufer & Brian Butler, Walter Ong, Chaïm Perelman & Lucie Olbrechts-Tyteca, John Searle, and others.

Although the reading list is extensive, it does not constitute a complete history or an exhaustive survey of rhetoric; rather, it represents an overview of major and emerging figures in rhetorical theory. The successful graduate of this course will acquire a familiarity with each figure named above and demonstrate an ability adopt the methods and perspectives of each in a series of analytic papers and a take-home examination. In addition, she or he will complete a semester research project.

Writing Requirements: three analytic papers (4-5 pages each); a seminar prospectus (10 pages); a take-home final examination.

Required Texts: Aristotle, Rhetoric and Poetics; J.L. Austin, How To Do Things With Words; M.M. Bakhtin, Speech Genres and Other Essays; Kenneth Burke, A Rhetoric of Motives; Chaïm Perelman & Lucie Olbrechts-Tyteca, The New Rhetoric: A Treatise on Argumentation; John Searle, Speech Acts; articles and selections on reserve at Kelvin Smith Library.

This course satisfies the core requirement for the WHiT concentration. In addition, this course should be of interest to anyone concerned with the complex ways in which interpretations of texts systematically reflect and go beyond the linguistic forms on which they are based. Students will thereby gain a deep appreciation for the subtle interplay between form and use, which typifies natural language grammar in general.

ENGL 506

TEACHING TECH & PROF COMM

BALLENTINE

ENGL 506 is a seminar required for all graduate students who wish to teach ENGL 398 Professional & Technical Communication for Engineers, a 2 credit hour, advanced undergraduate writing course required of all engineering students. ENGL 398 is taught in conjunction with ENGR 398, a 1 credit hour lecture course provided by engineering faculty. English TAs are required to attend the weekly ENGR lectures. The new version of ENGL 398 is comprised of 4 themes: (a) Ethics, Accountability, and the Profession, (b) Intellectual Property, (c) Design, Creativity, and Invention, and (d) Globalization. On a practical level we will be keeping pace with the 398 readings and assignments, as well as reviewing student work. On a more theoretical level, ENGL 506 is a Writing History and Theory (WHIT) course and will explore the history and formation of professional and technical writing as well as its rhetorical underpinnings.

Specific seminar topics will include: an introduction to rhetorical theory for technical/professional communication; critical approaches to technology; ethics and law (e.g. copyright and intellectual property); collaboration and management of writing projects; document design theory (print and electronic); theories on digital reading and writing; engineering and science concentrations (Case offers a variety of engineering concentrations that we will research); and, of course, practical matters of 398 curriculum design, assignments, writing evaluation and course management.

Requirements include two presentations, development of a course web site, an annotated bibliography, and a final 20 page seminar paper. (N.B. Students are required to attend at least two 398 classes throughout the semester. Prior notification to your visit would be appreciated.)

Required texts include: Paul Anderson, *Technical Communication: A Reader-Centered Approach*; James Dubinsky, *Teaching Technical Communication*; Michael Davis, *Thinking Like an Engineer: Studies in the Ethics of a Profession*; *Intellectual Property: A Guide for Engineers*; Donald Norman, *Emotional Design: Why We Love (or Hate) Everyday Things*; Daniel Pink, *A Whole New Mind: Why Right-Brainers Will Rule the Future*; Thomas Friedman, *The World is Flat: A Brief History of the Twenty-first Century*

ENGL 508

SEM: ENGL LIT 1550-1660 Donne & Herbert

MEAKIN

We will read the poetry and selected prose of John Donne (1572-1631) and the poetry of George Herbert (1593-1633). Donne's admirers called him a "Copernicus in Poetrie;" that is, someone who had reconfigured the literary universe by writing a new kind of poetry. John Dryden would provide what was, in his eyes (or ears, rather), a derogatory term for that new kind of poetry: "metaphysical." Dryden meant that Donne, whose reputation in 1590s London was nevertheless as "a great visiter of Ladies, a great attender of plays," was more interested in showing off his intellectual wit than charming the ladies with the "softnesses of love." The debate continues about whether Donne writes the first "grown-up" love poetry addressed to women, or whether he was interested in something other than love altogether.

We'll throw down our glove (in Renaissance society, a challenge to a duel!) with the best of these debaters and explore the implications of Donne's Catholic upbringing on his poetry, the environment of 1590's London in which he produced his Ovidian elegies and

his satires, and the range of experiences of love in the *Songs and Sonnets*. Secretly married to a wealthy young woman half his age in 1601, Donne's indiscretion ruined his promising court career, and a "middle period" of his life began in which he wrote some of his most brilliant love poetry but also, in an attempt to ward off his despair, the first treatise in English on suicide. Most critics also feel he wrote his famous *Holy Sonnets* during this time as well. Donne is ordained an Anglican priest in 1615 and becomes famous as the Dean of St. Paul's Cathedral in London, drawing huge crowds to hear his sermons. He didn't get his wish to die in the pulpit while preaching, but on his death in 1631 he was acknowledged as having been one of the most brilliant minds to ever apply itself to the experience of secular and sacred love.

Donne and George Herbert knew one another, and indeed Donne was a friend of Herbert's mother and brother. Like Donne, Herbert seemed well on his way to a high-powered career in public office after a successful period of study at Cambridge University, but, although not for scandalous reasons, like Donne, Herbert left public life and became an ordained Anglican priest in 1626. He lived out his few remaining years in a small country parish, writing his poems, *The Temple*, which were only published, like most of Donne's, after his death. Unlike Donne, Herbert wrote only religious poetry, in which the love relationship is that between the speaker and God.

Assignments: 1) reading journal; 2) presentation of one major seminar and active participation in peers' seminars; 3) annotated bibliography to be collectively compiled in preparation for 4) a 25-page paper written on a topic of the individual's choice (approved by instructor).

ENGL 508 RHETORIC OF IMMORTALITY

MEAKIN

This course will interrogate the claim that language, and the writer who shapes it, can confer immortality and somehow perpetuate the "presence" of the subject. How do writers understand language as a mediator between death and the writing/written subject? We will start with the Greeks (Pindar, Hesiod, but especially Plato) and end with Andy Warhol and the semiotics of cosmetic surgery. Of the contemporary theorists we will use to help us in our investigation, Luce Irigaray's assertion in her reading of Plato's *Symposium*: will be pivotal: that Diotima's discussion of love as a ceaseless passage between mortal and immortal diverges from its radical beginnings, so that in Western culture "Immortality has already been put off until death and does not figure as one of our constant tasks as mortals, a transmutation that is endlessly incumbent upon us, here, now--its possibility having been inscribed in the body, which is capable of becoming divine" (1993: 29).

The bulk of the course, however, will center on early modern texts and how this topos intersects with valuations of the individual and the process of "self-fashioning." Why should literary immortality—as achievement or as consolation—matter to a person once they're dead, a question Falstaff considers in *Henry IV, Part One* (5.1.131ff)? Falstaff's recognition that honor (and by extension immortality) cannot be enjoyed by the dead challenges the notion that a sacrifice of the material self (through war or martyrdom, for example) is the very act which guarantees the subject of one or more kinds of immortality. How, then, are the classical notions of fame, reconsidered through the prism of the Christian (especially Augustinian) rejection of earthly glory and advocacy of

private virtue and conscience, and a different kind of immortality, digested by the Renaissance humanist project, which in Alastair Fowler's words contributes to a "cult of intellectual immortality"? Early modern writers continued to theorize the properties and powers of language, as either representational (based on the rhetorical distinction between *res* and *verba* and notably rearticulated in the skepticism of Montaigne) or (more and more eccentrically in occultist and alchemical discourse) incarnational. If the death and resurrection of Christ--the Word made flesh--guarantees immortality of the soul and even the flesh, and sexual procreation achieves immortality of the body on earth in one's progeny, what does poetic language guarantee?

A major goal of the course is to determine if the promise of and conditions for such immortality work differently for the feminine gendered subject (especially the tradition of *exempla*, e.g. from Ovid through Boccaccio to Shakespeare's *Lucrece* and Heywood's *Gunaikion*) and for the woman writer (e.g. in the works of Pisan through to Speght, Wroth, Phillips and Cavendish). The wonderfully eccentric Margaret Cavendish, Duchess of Newcastle, will be the writer with whom we spend the most time on this question.

Reading list will be available during the summer. Preliminary reading advised.

Evaluation: annotated bibliography, response papers, seminar paper.

ENGL510 RESEARCH METHODS KOENIGSBERGER

This course focuses on methods and resources for research in English, and invites students to develop professional attitudes toward the study of English language and literature. Our primary goal for the semester is to foster habits of study that will remain useful throughout our careers as scholars of English. We will spend a substantial portion of the semester establishing a common base and vocabulary for English study. Weekly meetings will be divided among discussions of narrative theory, poetics, and close-reading strategies; introductions to research problems and procedures and to resources at CWRU (the library, Special Collections, InterLibrary Loan, and print and computer databases); and considerations of English studies as a discipline with a complicated set of histories, structures, norms, and functions. Our texts will be divided between shared "core" works and student-selected texts for individual investigation. In addition to regular reading assignments, students will be expected to complete weekly research, bibliographic, and analytical projects. Required of all new M.A. and Ph.D. students; elective for continuing students.

ENGL 517 SEMINAR: AMERICAN LITERATURE

STONUM

An examination of the various ways in which American literary studies has defined itself and its tasks, beginning with its establishment as an academic field in the 1920s through to the present. In part we will do this by studying a handful of texts or writers (Emerson, Melville, Stowe, Whitman, Pound & Stevens, Faulkner . . .) over whom debates about American literature and culture repeatedly get conducted. This aspect of the course will also function as something of an introduction to and overview of major works. In addition, both collectively and via individual seminar reports we will look at some of the

foundational scholarly works in the discipline, the allegiances and critiques they attract, and the current state of claims and disputes in the field.

Each student will report to the seminar on a major scholarly work in American literary studies, and each will also write a research paper on some topic related to the course.

ENGL 517

AMERICAN LITERATURE: FAULKNER

STONUM

Close reading of Faulkner's major novels and short stories, along with considerable attention to the history of Faulkner scholarship, with several aims in mind:

- a) understanding and assessing the fiction for its own sake and for its place in literary history of the novel, the South, international modernism, and American literature:
- b) tracing the growth and vicissitudes of Faulkner's literary reputation;
- c) testing the importance of biographical and historical studies in reading fiction; and
- d) considering the nature and value of author-centered literary study.

Novels to be studied will include *The Sound and the Fury*, *As I Lay Dying*, *Absalom, Absalom!*, *If I Forget Thee, O Jerusalem (aka The Wild Palms)*, *The Hamlet*, *Go Down, Moses*, and one or two others. Written work will include a report on one influential scholarly work and a seminar paper on some aspect of Faulkner's writing.

ENGL 518

ENGL. LIT 1660-1800:

Writing in an Age of Revolution

FLINT

The purpose of this course is to examine English prose fiction from the late seventeenth century to the early nineteenth century by concentrating on gender and how it relates to the construction of narrative form. While we will be focusing on sexual relations as a literary and cultural issue, we will also be raising parallel concerns--such as revolution, urbanization, class, mercantile economics, medical theory, the law, and racial politics--that influence how gender was conceived in the eighteenth century. A crucial focus of the course will be the interrelationships between gender and genre, sex and text, the human body and the body politic. Recent criticism on the eighteenth-century novel has often assigned "modern subjectivity" to the private (and often writerly) domestic woman but has tended to ignore either complementary shifts in the representation of masculinity or the persistence of politically resonant accounts of aristocratic, patriarchal, and specifically public norms of subject formation. Our understanding of the dynamic exchange between definitions of masculine and feminine behavior will be clarified throughout the semester as we examine the coupling of sexual violence and textual fragmentation, the relationship between lineage and personal identity, and the correspondence between sentimentality and exploitation. We will be studying narratives by such authors as Aphra Behn, Daniel Defoe, Eliza Haywood, Samuel Richardson, Laurence Sterne, Mary Wollstonecraft, and Jane Austen. This will constitute a fairly large amount of reading; it is therefore strongly advised that students use the holiday break to start the one monumental work on the syllabus, Richardson's unabridged *Clarissa* (Penguin, ed. Angus Ross, easily available on Amazon.com). Written work will include one oral report on an assigned critical reading, a short writing exercise, a formal

presentation of a conference paper based on a final essay, and the final essay itself (approx. 20 pp.)

ENGL 518

SEMINAR: THE AGE OF JOHNSON

SIEBENSCHUH

In this course we will examine Johnson's life and career as a writer and critic because it provides an extraordinarily useful introduction to the century's gradually changing ideas about aesthetic theory, criticism, authorship—in short, the nature and profession of literature. Therefore, though we will focus on Johnson's major works the thrust of discussions will be as much about his *milieu*, by which I will mean not only Grub Street but also the genres, conventions, protocols, and attitudes about literature that he both assumed and redefined. The course will conclude with Boswell's *Life of Johnson*, a remarkable biography and itself a focal point for generic questions about the murky boundaries between fact and fiction. Required: regular in class reports and a research paper.

ENGL 518

SEM: ENGL LITERATURE 1660-1800

FLINT

The purpose of this course is to examine English prose fiction from the late seventeenth century to the early nineteenth century by concentrating on gender and how it relates to the construction of narrative form. While we will be focusing on sexual relations as a literary and cultural issue, we will also be raising parallel concerns--such as revolution, urbanization, class, mercantile economics, medical theory, the law, and racial politics--that influence how gender was conceived in the eighteenth century. A crucial focus of the course will be the interrelationships between gender and genre, sex and text, the human body and the body politic. Recent criticism on the eighteenth-century novel has often assigned "modern subjectivity" to the private (and often writerly) domestic woman but has tended to ignore either complementary shifts in the representation of masculinity or the persistence of politically resonant accounts of aristocratic, patriarchal, and specifically public norms of subject formation. Our understanding of the dynamic exchange between definitions of masculine and feminine behavior will be clarified throughout the semester as we examine the coupling of sexual violence and textual fragmentation, the relationship between lineage and personal identity, and the correspondence between sentimentality and exploitation. We will be studying narratives by such authors as Aphra Behn, Daniel Defoe, Eliza Haywood, Samuel Richardson, Laurence Sterne, Mary Wollstonecraft, and Jane Austen. This will constitute a fairly large amount of reading; it is therefore strongly advised that students use the holiday break to start the one monumental work on the syllabus, Richardson's unabridged *Clarissa* (Penguin, ed. Angus Ross, easily available on Amazon.com). Written work will include one oral report on an assigned critical reading, a short writing exercise, a formal presentation of a conference paper based on a final essay, and the final essay itself (approx. 20 pp.)

ENGL 519

**VICTORIAN LITERATURE AND CULTURE:
NARRATIVES OF THE HUMAN BODY**

VRETTOS

This course will focus on narratives of the human body in Victorian literature and culture, paying particular attention to how nineteenth-century fiction interacted with the human sciences. We will examine how the physical body became a measure and metaphor of

the social body, defining cultural boundaries, transgressions and threats. We will also address the relationship between bodies and texts in recent criticism and theory, emphasizing popular culture and cultural history. Though the bulk of our time will be spent on Victorian novels, supplemental readings will include a variety of non-literary texts covering issues such as medicine and madness; sexuality and gender roles; domestic economy and conduct; dirt and sanitary reform; labor, industry and commodity culture; evolutionary theory, imperialism and eugenics. Readings will be focused on the middle- and late-Victorian periods and probably will include: Charles Dickens' *BLEAK HOUSE*, George Eliot's *DANIEL DERONDA*, Elizabeth Gaskell's *RUTH*, Sara Grand's *THE HEAVENLY TWINS*, H. Rider Haggard's *SHE*, George Meredith's *THE EGOIST*, and George Moore's *ESTHER WATERS*. Other possible texts include Thomas Hardy's *TESS OF THE D'URBERVILLES*, William Makepeace Thackeray's *VANITY FAIR*, and poetry by Christina Rossetti and Dante Gabriel Rossetti. Graduate students will have some input on the choice of texts for the latter half of the class. We will also read selections from Henry Mayhew's *LONDON LABOUR AND THE LONDON POOR*; Sarah Ellis's *THE WOMEN OF ENGLAND*; and critical and theoretical readings from Mikhail Bakhtin, Carolyn Walker Bynum, Elaine Scarry, Michel Foucault, Peter Stallybrass and Allon White. Requirements include a final research paper, submitted in three stages of completion: as a 3-5 pp. prospectus and bibliography, as a 10-12 pp. mock conference talk, and as a 20 pp. paper at the end of the semester. The research paper may focus on either British or American texts from approximately 1830-1910.

ENGL 519

SEM: ENG LIT 1800-1900

THE EMBODIED MIND: VICTORIAN LIT & PSYCHOLOGY

VRETTOS

This course will study the development of "psychological realism" as the dominant genre of British fiction during the Victorian era and its relationship to nineteenth-century (pre-Freudian) psychology. The focus of the course will be predominantly historical; that is, rather than applying 20th and 21st century psychological models to 19th century fiction, we will be studying how Victorian novelists understood the mind, and how they were influenced by, and in turn helped to influence, contemporary debates in the field of psychology. Over the course of the semester we will study the appearance in literature of such issues and theories as: phrenology and physiognomy; mesmerism and hypnotism; monomania and moral insanity; crowded minds, divided minds, wandering minds, emerging theories of multiple personality; theories of character development, personality, eccentricity, habit, free will, and the self; theories of sympathy, affect, emotional evolution and duration; theories of memory, nostalgia, the unconscious, and paranormal experiences (such as ancestral memory, emotional memory, telepathy, déjà vu, spiritualism, and other psychic phenomena); and, finally, theories of attention, reverie, and consciousness (including the emergence of the term "stream of consciousness"). Although we will take brief forays into genres such as Victorian gothic and sensation fiction (which were influenced by developments in the field of abnormal psychology and research into the paranormal), most of our attention will focus on the development of psychological realism in authors and texts such as George Eliot's *MIDDLEMARCH*, Thomas Hardy's *RETURN OF THE NATIVE*, Henry James's *PORTRAIT OF A LADY*, Charlotte Brontë's *VILLETTE*, Charles Dickens' *GREAT EXPECTATIONS* (or possibly *OUR MUTUAL FRIEND*), and Elizabeth Gaskell's *CRANFORD*. We will also read excerpts from works by Charles Darwin, Herbert Spencer, Alexander Bain, Henry Maudsley, George Henry Lewes (George Eliot's partner), and William James (Henry James's brother), as well as selections from popular

advice manuals such as Samuel Smiles' *SELF HELP* and Sarah Ellis's *THE WOMEN OF ENGLAND*, and recent works of literary criticism, history, and theory. Requirements for the course include attendance and active participation in seminar discussions, one short paper early in the semester, and one research paper submitted in two forms: as a 10pp. conference paper presented to the class towards the end of the semester, and as a 20pp. seminar paper due in revised form around the final day of classes. There will also be a final exam, but it will be worth only 10% of your grade and is intended primarily as a way for you to synthesize the course materials in more general terms than are required for the more focused scope of your seminar paper.

ENGL 520
INDIA AND THE MODERNIST
NOVEL IN BRITAIN

KOENIGSBERGER

This course will focus on the modernist novel in relation to Britain's close relationship with India during the twentieth century. In the first half of the semester we will explore the development of the modernist novel in the midst of an imperial culture, paying particular attention to India's key geopolitical and imaginative functions for Britain. The second half of the course attends to the joint legacies of high modernism and the Indian Empire in the postwar novel in Britain. In addition to considering theories of modernism and imperialism by theorists such as Said, Fredric Jameson, Jane Marcus, and Patrick McGee, a primary objective of this course is to introduce students to key concepts in colonial discourse studies and postcolonial theory emerging from South Asia and Britain. Requirements will include active seminar participation, a report on a scholarly book, introduction of one of the primary texts, a review of a recent novel, and a final research paper.

Primary readings will likely include the following: Rudyard Kipling, *Kim* (1901); E. M. Forster, *A Passage to India* (1924); Virginia Woolf, *The Waves* (1931); G. V. Desani, *All About H. Hatterr* (1948); Salman Rushdie, *The Satanic Verses* (1988); Amit Chaudhuri, *Afternoon Raag* (1993); and Zadie Smith, *White Teeth* (2000). Secondary readings will be drawn from Ashcroft, Griffiths, and Tiffin, *The Postcolonial Studies Reader* (1995), and from Booth and Rigby, *Modernism and Empire* (2000), among others.

ENGL 520
SEM: 20TH CENTURY LITERATURE

STONUM

"Postmodernism" can mean lots of things; one of the first referents was the experimental, self-reflexive, and often comic or satirical fiction that began appearing in the 1950s, first in the United States and later across Europe and Latin American. We will read a broad swath of this work (Barth, Nabokov, Barthelme, Coover, Reed, Pynchon, Delillo, perhaps [Angela] Carter, Garcia, Marquez, Beckett, Borges, Cabrera Infante, etc.) against several different backgrounds: the initially more mainstream work of Updike and Bellow, the emergence of poststructuralist theory as another referent of postmodernism, and the reaction against postwar postmodernism by many women writers and by the MFA short-story form promoted by Carver, Tobias Wolff, and others.

Requirements for the course will include a reading journal, a report on some scholarly monograph about the period, and a seminar paper likely devoted to one exemplary novel.

ENGL 520

SEM: 20TH CENTURY WORLD LITERATURE**MARLING**

This course will begin by examining some of the theoretic rubrics for understanding what is now called “World Literature.” Among these will be the post-colonial model, the export model of David Damrosch, the translation model, a reception model, and the role of “gate-keepers.” In the light of these theories we will then look at several American authors who have become popular abroad, such as Edgar Allan Poe, Paul Auster, and Charles Bukowski, and several foreign authors who have become popular in the U.S., including Gabriel Garcia Marquez, Haruki Murakami, and Simone de Beauvoir. We will also examine the role of translators, such as Ezra Pound and Gregory Rabassa, and reviewers, such as John Updike and Michiko Kakutani, in creating audiences for “world literature.” Some ability in a second language is essential in this course, but you need not be expert. Students will prepare several short papers, give an oral report, and write a research paper.

ENGL 522**FROST AND YEATS****OSTER**

This seminar will be an in-depth study of two 20th century “greats”: by concentrating on only two poets we will see what it is like to study poets in the context of their entire oeuvres, their lives, their theories of poetry, and their artistic development.

We will also read and discuss theoretical issues most important to reading poetry: theories of interpretation and intentionality (not only what, or even how, a poem means, but also ways the reader in general and each of us in particular constructs? contributes to? finds? creates? its meaning); metaphor, sound, form, prosody, as well as some of the major criticism of each poet. We'll play with drafts, revisions, or different versions of some of the poems. Requirements: 2 papers – one on each poet, or one longer paper, as individually negotiated; frequent informal written responses.

ENGL 524**SEM. CRIT: AUTHORSHIP****WOODMANSEE**

“Authorship” and “invention” are among the West’s most powerful ideas -- the categories by which creative production has been defined and valued for the last two centuries. We will investigate the emergence and consolidation of these ideas in the context of some of the institutions, technologies, and practices that have fostered and been fostered by them, such as printing and publishing, copyright and patent law, educational curricula and disciplinary pedagogies. Then we will turn our attention to the varieties of authorship and invention in operation today – from the solitary ethos characteristic of the arts and humanities to the collaborative, even corporate, forms in ascendance in science and industry. How are ideas of authorship and invention employed in the various discursive spheres to assign credit and responsibility? May tensions be found with creative practice? What are the stakes? Who wins, who loses? And what will be the consequences of digitization and globalization? Our study will culminate in attendance at an interdisciplinary conference on “Con/texts of Invention” which will take place at Case on April 21-23. The goal of our study will be to identify worthy research topics within students’ own areas of interest.

Prerequisites – Graduate standing or permission of the instructor.

Requirements – class participation, including several oral reports, and a term paper.

Books – TBA

ENGL 524

SEM: HIST & THEORY OF WRITING

WOODMANSEE

An introduction to the principles and methodologies of the "history and theory of writing," an emerging interdisciplinary focus drawing upon theories of the material production of texts, the history of the book, information/media studies, rhetoric and discourse theory, and histories of writing instruction and practice.

The course will be organized around a few critical moments in the history of writing from early modern times to the present. Students will work in teams on a moment of their choosing to research its chief genres, forms, sites, technologies, economies, and pedagogies.

ENGL 524

SEM: READING CROSS CULT LIT

OSTER

The United States has always been a nation of immigrants. Often dreams of streets paved with gold became the reality of New York's Lower East Side, the California Barrio, or Chinatown-gateways to success, disenchantment, or both. These experiences have inspired a rich body of literature, some written by immigrants themselves, some by their children who grew up between two languages, two cultures, two very different sets of expectations.

We will read fiction, autobiography, and texts which challenge those genre categories. We will be reading background materials on the immigrant experience and its literature, as well as on the various ethnic groups represented; we will read and discuss theories of ethnicity, bilingualism, and autobiography, and discuss the role of writing in the formation of the bicultural identity. We'll become acquainted with the major critical voices in the field. Students will be encouraged to make presentations and write papers guided by their own interests in choice of authors or ethnic groups. Authors under consideration include: Kingston, Chin, Tan, Mukherjee, Lahiri, Cahan, H. Roth, P. Roth, Hoffman, Goldstein, Ozick, Rolvaag, Nabokov, Rodriguez, Cisneros, Anaya.

ENGL 524

SEM: CONCEPTUAL BLENDING

OAKLEY

Conceptual Blending in the Arts, Humanities, and Sciences

Have you ever played a game of trashcan basketball, read a story narrated by an animal or object, witnessed a philosophy professor debate with Descartes, Kant, or Plato, responded to an image as if it were real, or pondered the strange properties of complex numbers? If so, you have engaged in Conceptual Blending. Conceptual Blending (a.k.a. Conceptual Integration) is a theoretical framework for exploring information integration that underlies the construction of meaning by means of *mental spaces*, dynamic cognitive models developed as we think, talk, and act. It has been argued to be involved in a broad range of cognitive and linguistic phenomena and has evolved into a thriving area of interdisciplinary research in fields of cognitive science, linguistics, literary criticism, and other areas of inquiry. (For a sample of projects, visit the [Conceptual Integration Website](#).)

This course offers graduate students an introduction to conceptual blending as a general model of text interpretation and surveys the breadth and depth of current research in language, rhetoric, and cognition.

In the first weeks of the course, we will cover the basics of blending as a model of text interpretation, learning to apply it to phenomena ranging from the highly literary to the mundane, and proceed to focus on advanced issues in blending theory, assessing both its strengths and weaknesses as an explanatory theory. In the remaining weeks, the seminar becomes a series of symposia for the professor and students to share ongoing research. It is also likely that we will have a few guest speakers available through interactive videoconferencing.

Writing Requirements: The successful graduate of this course will develop a 20-25 page seminar paper ready for submission to the new, peer reviewed online journal [Mental Spaces Lab](#), published by the University of Southern Denmark.

Required Texts: Gilles Fauconnier & Mark Turner's *The Way We Think: Conceptual Blending and the Mind's Hidden Complexities*; several selected chapters and articles on mental spaces and blending theory. N.B.: Please read the article "[Blending Basics](#)" available at <http://cogsci.ucsd.edu/~coulson/basics.pdf> prior to our first class.

ENGL 524

INTERNATIONALIZING THE BOOK TRADE

WOODMANSEE

The barriers copyright is throwing up to burgeoning Internet creativity have brought widespread attention to this body of law in recent years. The last time copyright was so widely debated outside legal circles was in the long run up to the first international copyright treaty, the 1886 Berne Convention for the Protection of Literary and Artistic Works. The seminar will revisit key moments in this debate. Focus will be on Anglo-American book commerce from the 1820s to the 1891 passage of a U.S. bill extending copyright to foreign authors. Readings will pair public statements by authors, publishers, legislators and legal theorists, with copyright cases and statutes, and poetry and prose fiction of the period, including works by Dickens, Kipling, and Wilde, Cooper, Melville, Poe, Twain, and Whitman. The course will likely be cross-listed in the Law School, bringing additional perspectives and expertise to the seminar table. The goal of our study will be to identify worthy research topics within students' own areas of interest.

Without an international copyright law, American authors may as well cut their throats. – Edgar Allan Poe

Prerequisites: Graduate standing or permission of the instructor.

Requirements: regular attendance, active participation in class discussion, including regular oral reports, two short (5-page) written "exercises," and a longer (20-25 page) term paper.

Readings: TBA

ENGL524

SEMINAR: CRITICISM & OTHER SPECIAL TOPICS

WOODMANSEE

With so much writing of all kinds going on around us, why do we privilege one kind the essentially solitary, originary activity known as "authorship"? The seminar will explore the origins and implications of this bias -- its roots in the commercialization of writing in the early modern period, its flowering in the heroic self-presentation of Romantic poets like Wordsworth and Coleridge, the role it plays in our laws of intellectual property, especially copyright, and in our diverse practices as teachers of literature and composition. We will read several literary portrayals of authorship, including Wordsworth's *Prelude* and Gissing's *New Grub Street*. Topics will include theories of imagination, creativity, genius; pathologies of authorship such as "writer's block"; the spectrum of reading regimes and "crimes of writing," from hermeneutics to piracy, plagiarism, and forgery; the rise (and fall) of "auteurism" in film criticism; technologies of writing from the pen to the computer; rhetorics, or writing (including handwriting) manuals; collaborative writing, including famous literary collaborations, theories of textual editing.

Seminar participants will pursue research on a topic of their choosing; they may opt to work individually, or collaboratively by heading up a small group of freshmen who will be following a similar syllabus in English 150.

ENGL 525/HST 525

CON/TEXTS OF AUTHORSHIP AND INVENTION

WOODMANSEE

Description: "Authorship" and "invention" are among the West's most powerful ideas -- the categories by which creative production has been defined and valued for the last two centuries. We will investigate the emergence and consolidation of these ideas in the context of some of the institutions, technologies, and practices that have fostered and been fostered by them, such as printing and publishing, copyright and patent law, educational curricula and disciplinary pedagogies. Then we will turn our attention to the varieties of authorship and invention in operation today -- from the solitary ethos characteristic of the arts and humanities to the collaborative, even corporate, forms in ascendance in science and industry. How are ideas of authorship and invention employed in the various discursive spheres to assign credit and responsibility? May tensions be found with creative practice? What are the stakes? Who wins, who loses? And what will be the consequences of digitization and globalization? This year the course will be cross-listed in the Law School, bringing additional perspectives and expertise to the seminar table. The goal of our study will be to identify worthy research topics within students' own areas of interest.

Prerequisites -- Graduate standing or permission of the instructor.

Requirements -- class participation, including several oral reports, and a term paper.

Readings -- TBA (Readings for previous iterations of the course may be viewed at: www.case.edu/affil/sce/authorship and www.globalauthorship.com.)

Graduate Program

Graduate Publication Seminar (0 credits)

KOENIGSBERGER

Required of all doctoral students in English (optional for MA candidates), the Publication Seminar has as its primary components an overview of the publication process for article-length pieces of scholarly writing and a workshop designed to produce polished articles for submission to journals and edited volumes. Students should expect to select

pieces of writing on which they have already worked substantially and to rework them intensively in preparation for submission. The instructor will collect final essays, cover letters, and abstracts at the conclusion of the semester; students should submit to journals or volumes at the same time. (Formal submission is not a requirement of the course, but students are strongly encouraged to do so.) Loads of required reading will be relatively light, but plan to spend a good deal of time researching publishing outlets, broadening the scholarly base for your work, writing, and revising your essay. Since the second half of the course constitutes a workshop, you should also plan to set aside time to read and respond constructively to your colleagues' writing. Students should contact Professor Koenigsberger to register.