
Semester I
August 24 – December 19, 2004

ENG 600 *Graduate Workshop in Creative Nonfiction* (4)
M 1:00 - 3:40 Eric Goodman

Although the course will be primarily organized as a workshop, wherein students produce writings to be critiqued in class and then revised, creative non-fiction is a fairly new field within creative writing. Therefore, this course will have a substantial introduction to the genus and species, including quite a bit of reading (and short exploratory assignments in writing) preliminary to the actual workshops. Creative non-fiction is non-fiction that adapts the techniques of fiction and poetry, although by now it has accumulated its own conventions, which can be well observed by the memoirs on the list of texts below. It is also a kind of writing that asks interesting questions about truth and literary procedure, many of which are discussed in Hampl's thoughtful *I Could Tell You Stories*. The class will read this book, as well as Wolff's and Karr's in the first weeks of class, as a foundation on which to build. By the end of the class, we would be reading more experimental work (such as David Eggers'), with a view toward describing how the literary memoir as it was practiced by earlier writers (particularly in the 1990's) might be changing and extending its range of tone and narrative reach.

The reading list may well include Patricia Hampl, *I Could Tell You Stories: Sojourns in the Land of Memory*; Tobias Wolff, *This Boy's Life*; Mary Karr, *Cherry*; David Eggers, *Heartbreaking Work of Staggering Genius*; Susan Allen Toth, *Blooming*; Nancy Mair, *Remembering the Bone House*; Henry Louis Gates, *Colored People*; Susan Kaysden, *Girl, Interrupted*

Note: Creative writing students may elect to take this workshop instead of ENG 652 or may substitute it for a literature requirement by petitioning the Graduate Committee. Students in other specializations may take the workshop to fulfill a distribution requirement with approval of the Director of Graduate Studies and petitioning the Graduate Committee. (Students may also take the workshop as an elective without petitioning.)

ENG 603 *Introduction to Literary Theory* (4)
T 1:00 - 3:40 Madelyn Detloff

English 603 is designed to provide graduate students in English a basic introduction to a wide range of theories about literature and cultural representation. We will become acquainted with the histories and contemporary parameters of debates about the meaning and purpose of representation, cultural production, literature and the examination of culture(s) through literary studies. The course aims to provide you with further introduction to the profession, and so we will situate our own discussion, writing, and teaching within larger currents of thought in the field of literary studies. Some of the subfields we will discuss include New Criticism, Structuralism, Poststructuralism and Deconstruction, New Historicism, Postcolonial Studies, Gender/Feminist Studies, Marxist/Materialist Theory, Queer Theory, and Cultural Studies. Texts will include the *Norton Anthology of Theory and Criticism*, and selected works by John Guillory, Homi K. Bhabha, Donna Haraway, Judith Butler, Edward Said, David Roman, Gayatri Spivak, Michel Foucault, Elaine Scarry, Jacques Derrida, bell hooks, Hayden White, Eve Sedgwick, and others. Assignments will include three brief response papers, a class presentation, and a 15-page seminar paper.

ENG 617
W 1:00 - 3:40

Chaucer: Major Poems

(4)
Brit Harwood

This course has two purposes. The first is to read and write about the most widely discussed portions of the Chaucerian canon. These will span his entire writing career and include the *Book of the Duchess*, the *Parliament of Fowls*, *Troilus and Criseyde*, and the major texts from the *Canterbury Tales*.

The second purpose will be to try to maintain a critical self-consciousness. The attempt in this case take the form of trying to create a dialogue between statements on authorship and poetry by auctores contemporary with Chaucer on the one hand and, on the other, procedures of our own time that might seem to create the problem of anachronism. These would begin with New Criticism and include psychoanalytic, materialist, and feminist/postcolonial criticisms.

Course requirements include three papers of modest length and in-class presentations. To help with professional development, at least two of these papers will be limited to 10 pages in length (about the limit for a 20-minute conference presentation) and should be intelligible in oral delivery. We'll take some time to review Calls for Papers and consider desirable venues. There is no final exam.

ENG 650
T 4:00 - 6:40

Graduate Fiction Workshop

(4)
Brian Roley

ENG 651 *Graduate Poetry Workshop: "Site(s) of Performance and Collaboration"* (4)
T 1:00 - 3:40 **cris cheek with assistance from Keith Tuma**

The workshop will explore and examine poetic writing as performances of situated editing and recontextualisation, both within the framing sequence of the book and beyond the page altogether, tuning the boundaries between momentary acts of writing and reflexivity. We will actively engage with discourses of writing production and circulation appropriate to site. Together with student work and projects, reading will include selections from writings by Lyn Hejinian, Robert Smithson, John Cayley, David Antin, Fiona Templeton, Steve Benson, Caroline Bergvall, Ian Hamilton Finlay, the Toronto Research Group, and others. Students will be asked to think about their practice as creative writers in ways that move them beyond narrow understandings of genre and the discrete poem. In doing so we will learn from each other about approaches to site and to the technologies for transformation and circulation of poetics and poetics from one site to another. Active collaboration, research-informed practice and reflection upon practice will all be part of the discursive interactions of this workshop.

ENG 680
R 1:00 - 3:40

The Threat of the Modern

(4)
Tim Melley

This course will explore American literary responses to the growth of technological modernity and monopoly capitalism from the late nineteenth to the early twentieth century. After briefly exploring the concept of modernity, we will sketch its relationship to realist-naturalist writing and the emerging discourse of modernism. The primary aim of the course, however, will be to understand the widespread sense, in turn-of-the-century American writing, that intense social and technological transformations had left individuals at the mercy of powerful networks of industrial production and social control. Primary course readings will offer a range of sociological perspectives on this problem and focus on two cultural worries in particular: first, that the breakneck growth of industrialization had made individuals pawns of powerful capitalist interests; and second, that the rise of a new consumer economy had forced individuals to understand themselves as commodities for exchange. These two concerns come together in the turn-of-the-century American obsession with consumption, in both the bodily and economic senses of that word.

ENG 602 ***Rhetoric for Technical and Scientific Communicators*** **(2)**
T 1:00 - 3:40 10/18-12/10/04 (Part II Sprint Course with ENG 695) **Jennie Dautermann**

This introduction to the study of rhetoric highlights the major issues of traditional rhetoric as understood by professional writers and researchers in modern settings. Particular attention will be paid to the application of rhetoric to the domains of technical and scientific communication.

ENG 693 ***Editing for Technical & Scientific Communicators*** **(2)**
R 1:00 - 3:40 8/24-10/14/04 (Part I Sprint Course with ENG 696) **Janel Bloch**

Roles, responsibilities, and practices of the editor of technical and scientific communications.

ENG 696 ***Management for Technical & Scientific Communicators*** **(2)**
R 1:00 - 3:40 10/18-12/10/04 (Part II Sprint Course with ENG 693) **Janel Bloch**

Introduction to responsibilities of people who manage technical and scientific communication systems, including in-house communication departments, independent companies, organization-wide information policies, and professional journals and similar publications.

ENG 698.A ***Teaching Workshop for College Composition*** **(2)**
W 10:00 - 10:50 **Cynthia Lewiecki-Wilson and Jen Cellio**

Required workshop for first-year Graduate Assistants and Teaching Associates teaching ENG 111. Instructors are the Director and Assistant Director of College Composition.

ENG 698.B ***Teaching Technical and Business Writing*** **(2)**
TBA **Jean Lutz**

Required of new graduate assistants teaching ENG 313/315. Readings, discussion, practice grading sessions, activities with current graduate (teaching) assistants and practical exercises.

ENG 710A ***W.E.B. Du Bois: Works*** **(4)**
R 4:00 - 6:40 **Rebecka Rutledge**

This course will examine critically the work of W.E.B. Du Bois through extensive readings of his major texts, including *The Souls of Black Folk*, *Darkwater*, *Black Reconstruction*, *Dusk of Dawn*, and *The World and Africa*. Seminal essays such as “The Conservation of Races” and pivotal articles from *The Horizon* and *The Crisis* will also be addressed, along with creative works such as the novel *Dark Princess*. Topics will include Du Bois’s concept of double consciousness and his trope of the veil, black nationalism, pan-Africanism, internationalism/transnationalism, and socialism/communism. Critical and historical frameworks will also be examined in order that we might better situate Du Bois's texts. Two 5-7 page papers and one 20 page paper. One presentation.

ENG 710B
M 1:00 - 3:40

Technoromanticism

(4)
Laura Mandell

Neuromancer, a novel by Gibson, *Patchwork Girl*, a hypertext by Shelley Jackson, and *Technoromanticism*, a work of cultural criticism by Richard Coyne, have both argued that there is some kind of special connection between the British Romantic literary movement (1789-1837) and the so-called computer revolution. Recent books by Jerome McGann (*Radiant Textuality*), Alan Liu (*The Laws of Cool*, forthcoming April 2004), and Jay Clayton (*Dickens in Cyberspace*) offer even greater evidence for and perhaps elucidation of the connection. Rather than engage in stale arguments about whether Romantics hailed or resisted modernity – rather than ask what the Luddites of the early nineteenth century have to tell the Luddites of the twenty-first (as in Kirkpatrick Sale’s *Rebels Against the Future*), this course will take a leaf from some recent work by Geoffrey Nunberg, Frank Webster, and Jonathan Crary that questions whether there really is such a thing as a computer revolution – whether the onset of the information age has been recent, or indeed whether we can even be said to be “in” such an “age.” We will investigate in this class the emergence of the notion of “text” during the late seventeenth and early eighteenth centuries, a virtual reality if there ever was one, relying on the understanding of early modern print culture produced by cultural studies critics (de Grazia, Stallybrass). Directed by the work of Mark Rose, we will investigate eighteenth-century legal briefs, trying to see how the idea of the text is sustained by the bardolatry invented during the eighteenth-century both as a means for fabricating the cultural nationalism that enabled resistance to the British empire (Trumpener) and as a means for “forging the British Nation” (Colley). We will read eighteenth-century and Romantic novels and poems that seem to be about print and its constructions of authoritative selves and texts: John Locke’s *An Essay Concerning Human Understanding*, Thomas Gray’s poetry, Horace Walpole’s *The Castle of Otranto*, Charlotte Smith’s *Elegiac Sonnets*, Samuel Taylor’s *Biographia Literaria*, Mary Shelley’s *Frankenstein*, and Percy Shelley’s *The Triumph of Life*. We will then read the neo-romantic novels and hypertexts mentioned above – *Neuromancer* and *Patchwork Girl* – as well as some of the new media art described and exemplified in *New Screen Media* (eds. Martin Rieser and Andrea Zapp) in order to determine what ghosts of print haunt virtuality, inescapably tethering new media to print. Theoretical texts will include Benjamin, Derrida, Baudrillard, Deleuze and Guattari, Howard Rheingold, and Manuel Castells, as well as critics mentioned above.

Course requirements: one presentation and one seminar paper, plus brief weekly response assignments. Depending on how you focus your final project, this course could count for 18th-century or 19th-century British literature, or as an upper-division literary theory course.

ENG 732
W 1:00 - 3:40

Histories and Theories of Composition and Rhetoric

(4)
Jennie Dautermann

This course traces the outlines of rhetorical thought from ancient to modern times and the intellectual contexts that have shaped the formation of rhetorical ideas in Western and other cultures. Readings will include texts from both traditional sources and alternative historical narratives and will reflect efforts to recover neglected voices and traditions. Discussions will address re-readings of issues from Western rhetoric in light of those other traditions, and will also explore particular historical and cultural questions through visions of language, power, and persuasion that challenge traditional disciplinary boundaries in our own time. Composition practices and theories and their historical precedents will offer practical balance to theoretical discussions throughout the course. Readings will include excerpts from historical war horses, book length histories of rhetoric, and current journal articles, and some student selections.

Teaching writing is a pragmatic act. Its methods and goals are contingent, dependent on the writing backgrounds and experiences of students, reliant on what those students produce, and widely variant in its ideas about what constitutes success. It is practiced communally, both in the composition classroom and across departments and university programs. And the teaching of writing, done well or poorly, has real consequences for students and teachers that reach beyond the final evaluation for a course toward success in higher education and in working life. These pragmatic considerations define and drive composition programs. They also define the basic principles of pragmatic philosophy, established over a century ago by the group of American philosophers and thinkers whose ideas about knowledge and inquiry have once again, after generations of neglect, become influential in academic study.

Louis Menand's recent book *The Metaphysical Club*, describes American pragmatists' convictions: "They all believed that ideas are not 'out there' waiting to be discovered, but are tools – like forks and knives and microchips – that people devise to cope with the world in which they find themselves. They believed that ideas are produced not by individuals, but by groups of individuals – that ideas are social. They believed that ideas do not develop according to some inner logic of their own, but are entirely dependent, like germs, on their human carriers and environment. And they believed that since ideas are provisional responses to particular and unreproducible circumstances, their survival depends not on their immutability but on their adaptability. . . . The belief that ideas should never become ideologies – either justifying the status quo, or dictating some transcendent imperative for renouncing it – was the essence of what they taught (xi-xii)."

William James, Charles Sanders Peirce, and other members of the Club defined a method of thought and inquiry that embraced the human rather than the abstract, and used human experience as a test of truth. Their insistence on use as a guide for action and belief implied experience as well as practicality, and their argument for community suggested change as well as growth. Writing teachers understand but often don't embrace the seemingly all too practical nature of their work, the very human interactions they must accomplish with students struggling to manipulate the various tools and negotiate the myriad paths to making their writing "good."

Therefore, this seminar will study American pragmatic philosophy and its consequences for teachers of writing. We will read the primary work by William James, Charles Sander Peirce, and John Dewey, and we will range both backward and forward to extend the scope of pragmatism – from Ralph Waldo Emerson and Margaret Fuller to Richard Rorty and Ann Berthoff. Along the way, we will extrapolate a "rhetoric" of pragmatism that, I hope, will be portable and useful in our own writing and teaching. Pragmatism is a theory about meaning and action; so is rhetoric; so is composition.

Tentative reading list:

William James, *Pragmatism*

John Dewey, "The Development of American Pragmatism" and selections from other works

Charles Sanders Peirce, "How to Make Our Ideas Clear" and selections from other works

Jane Addams, *Twenty Years at Hull House* or *The Jane Addams Reader*

Margaret Fuller, *Woman in the Nineteenth Century*

Ralph Waldo Emerson, "The American Scholar"

Ann Berthoff, *The Making of Meaning*

Richard Rorty, *Achieving Our Country*

Cornel West, *The American Evasion of Philosophy*

Louis Menand, *The Metaphysical Club: A Story of Ideas in America*

Semester II
January 10 – May 6, 2005

ENG 601 *Introduction to Linguistics* (4)
T 1:00 - 3:40 LuMing Mao

ENG 601 aims to provide a comprehensive overview of language studies in the West focusing, most of the time, on the 20th century. For that end, I will use de Saussure (a structuralist) and Austin (a language philosopher) to start our undertaking, and to identify and assess two major trends in modern linguistics—trends that will serve as a starting point for our subsequent readings/discussions. I want to explore, with the help of these and other related readings, a series of questions in relation to, for example, structuralism/post-structuralism, synchronic/diachronic linguistics, and illocution/performativity. Other issues for consideration in this course include: feminist linguistics (Cameron), pragmatics (Mey), social linguistics (Gee), critical discourse analysis (Fairclough), and the discourses of colonialism (Pennycook). I foresee myself to be asking you to produce two short papers, weekly responses (with the help of Blackboard), and a seminar project.

Required readings are:

Austin, J. L. *How to do Things with Words*. 2nd ed. Ed. J. O. Urmson and Marina Sbisa. Cambridge: Harvard UP, 1975.

Cameron, Deborah. *Feminism and Linguistic Theory*. 2nd ed. New York: St. Martin, 1993.

de Saussure, Ferdinand. *Course in General Linguistics*. Trans. Wade Baskin. New York: McGraw-Hill, 1966.

Fairclough, Norman. *Language and Power*. London: Longman, 1989.

Gee, James Paul. *Social Linguistics and Literacies: Ideology in Discourses*. New York: Falmer, 1990.

Mey, Jacob L. *Pragmatics: An Introduction*. 2nd ed. Oxford: Blackwell, 2001.

Newmeyer, Frederick J. *The Politics of Linguistics*. Chicago: U of Chicago P, 1986.

Pennycook, Alastair. *English and the Discourses of Colonialism*. London: Routledge, 1998.

ENG 605 *Issues of the Profession* (2)
W 11:00 - 11:50 Morris Young

A weekly forum on issues of the profession, including the fields of literature, composition, and rhetoric, and creative writing. The focus will be on English as an academic profession, but non-academic applications of graduate study will be considered as well. This is a credit/no-credit course, with topics for discussion to be generated by both faculty and students.

ENG 620 *Early Modern Authorship* (4)
R 1:00 - 3:40 Holger Schott Syme

This course will investigate how Elizabethan and Jacobean writers, readers, and censors conceived of a figure whose existence we take for granted, and reports of whose death have probably been somewhat exaggerated: the author. We will read texts ranging from polemical pamphlets, prose fiction, and poetry to plays, both closet drama and works written for the stage, paying particular attention to means of publication (print and manuscript). Our discussions will be informed by a focus on generic differences and the distinctions between public and private writing and reading, and will address the roles of collaboration and translation. Although the course will primarily explore historical formations, we will reexamine some modern theoretical accounts of authorship (Barthes, Foucault, Sean Burke) in light of our own discoveries and conclusions. One oral presentation and a final research paper will be required.

ENG 650
M 4:00 - 6:40

Graduate Fiction Workshop

(4)
Margaret Luongo

ENG 651
M 1:00 - 3:40

Graduate Poetry Workshop

(4)
James Reiss

If you're not sick of having fun,
do please sign up for six-five-one.
The only thing I have to add
is that you'll need to be a grad
who's got at least an earned B.A.
We'll meet in Bachelor Hall to play
with words so hard you'll get in shape
by rhyming "fellowship" with "grape"
or writing free-verse odes to wine
(no cheesy Hallmark Valentine-
's allowed in English six-five-one!)
All right already, now I'm done!

ENG 652
W 1:00 - 3:40

Issues in Creative Writing: "Contemporaneity"

(4)
David Schloss

An examination, through contemporary fiction and poetry, of what constitutes the aesthetic and philosophical presuppositions behind turn of the millennium writing. The notion of "contemporaneity," writing to the issues of one's time, throughout time, will also be explored. The value of being in the moment vs. other, "timeless" virtues and verities may well underlie much of our discussions and close-readings of these recent texts.

Texts will come from anthologies of recent short fiction and poetry. Two mid-length papers, and a small sample of students' own contemporary creative work geared to the issues raised by the course will be required.

ENG 690A

***American Women and Autobiography:
Bodies and Minds in First Person Singular***

(4)

R 4:00 - 6:40

Gwen Etter-Lewis

This course focuses on autobiographies of American women from a variety of ethnic and cultural perspectives. We will interrogate theories of autobiography and engage in critical readings of women's life writings. In particular, we will be concerned with narrative representations of the female body and mind (intellect) as well as the connections between gender, race, class, sexuality, and national identity. Issues of truth, agency, authenticity and selfhood will be central to our discussions and analyses.

ENG 690B
T 4:00 - 6:40

Class in Contemporary American Fiction

(4)
Barry Chabot

I propose to study the issue of class in contemporary American fiction, in particular its representations of working classes, and to ask a series of questions about how writers now seem to be conceptualizing classes. For instance: Are class differences held to be analogous to racial and ethnic differences? Are "working class" cultures due the same respect that traditional cultures now often receive? How do writers

questions of identity. Finally, students taking this course will become well versed in the theories of the emergent field of black gay and lesbian studies, since so much of the recent theorization of “blackness” is discussed in conjunction with constructions of homosexuality in the black community and the larger society.

Required Texts

Wright, Michelle. *Becoming Black: Creating Identity in the African Diaspora*. Durham and London: Duke University Press, 2004.

Wallace, Maurice. *Constructing the Black Masculine: Identity and Ideality in African American Men's Literature and Culture, 1775-1995*. Durham and London: Duke University Press, 2002.

Johnson, E. Patrick. *Appropriating Blackness: Performance and the Politics of Authenticity*. Durham and London: Duke University Press, 2003.

Ferguson, Roderick A. *Aberrations in Black: Toward a Queer of Color Critique*. Minneapolis and London: University of Minnesota Press, 2003.

Reid-Pharr, Robert. *Black Gay Man: Essays*. New York and London: New York University Press, 2001.

Stokes, Mason. *The Color of Sex: Whiteness, Heterosexuality and the Fictions of White Supremacy*. Durham and London: Duke University Press, 2001.

“Photographies of Mourning: Melancholia and Ambivalence in Van DerZee, Mapplethorpe and Looking for Langston,” and “Famous and Dandy like B. ‘n’ Andy: Race, Pop, and Basquiat,” and “Introduction: Performing Disidentifications,” in Munoz, Jose Estaban. *Disidentifications: Queers of Color and the Performance of Politics*. Minneapolis and London: University of Minnesota Press, 1999.

Moses, Jeremiah Wilson. *Afrotopia: The Roots of African American Popular History*. London: Cambridge University Press, 1998.

“Postmodern Blackness,” bell hooks

“Preface to Blackness: Text and Pretext,” Henry Louis Gates, Jr.

“Phallus(ies) of Interpretation: Toward Engendering The Black Critical ‘I,’” Ann duCille

Walker, Rebecca. *Black, White and Jewish: Autobiography of a Shifting Self*. New York: Riverhead Books, 2001.

Holland, Sharon P. *Raising the Dead: Readings for Death and (Black) Subjectivity*. Durham and London: Duke University Press, 2000.

Films

Coffee-Colored Children, dir. N’Gozi Onwurah

Black Is...Black Ain’t, dir. Marlon Riggs

Watermelon Woman, dir. Cheryl Dunye

Sweet Sweetback’s Badassss Song, dir. Melvin Van Peebles

Daughters of the Dust, dir. Julie Dash

Devil in a Blue Dress, dir. Carl Franklin

Audio texts

The Sour Thunder Opera, Mendi Lewis Obadike and Keith Obadike

BourgieBohoPostPomoAfroHomo, Deep Dick Collective

Plantation Lullabies, Me’Shell N’degeocello

Requirements

Students will be required to write a response paper to each week’s readings, as well as do a group presentation and write a final paper, which should be of publishable quality.

Summer I, 2005

**710.I The Institute: *Freedom to Tell: Language and Literature in African Women’s Writing*
Organizers: Cheryl Johnson and Gwen Etter-Lewis**