ENGL7010 American Literature, Print Culture & Material Texts (Spring:3.0)

In this seminar we will examine 18th- and 19th-century American literature with the interdisciplinary theories and methods of print culture studies. We will explore changing notions of authorship and literary property; the relationship of format and genre; and different institutions and practices of reading. Our seminar readings will include novels, periodicals, broadsides, and other material texts from the eighteenth and nineteenth centuries. In addition, we will consider some recent scholarship on African American and Native American print culture, literary nationalism and the transatlantic literary marketplace, and the history of the book in America.
Adam Lewis

ENGL7701 English Language Training for Graduate Level Students: Focus on Writing (Spring:0.0)

Department permission is required. Students will gain practice writing in a range of academic modes including reflection, summary, and critique. Ordering of information will be explored, i.e., conventions of general-to-specific texts. In-text citation guidelines that incorporate summary, paraphrase, and quotes will be discussed. Brainstorming, drafting, and revision strategies will be an important focus of the course. Grammar is taught in the context of student writing. Several classes will be devoted to business writing including e-mails and reference letters. *Non-credit, offered free of charge by GSAS. N.B.Students who enroll in the course are expected to attend all classes and complete short writing assignments weekly.*
Lynne Anderson

ENGL7715 Animal Worlds in the Middle Ages (Spring:3.0)

This course explores troubled boundaries between human and non-human subjects and objects in the literature, culture, and art of the Middle Ages. While human beings defined the nature and role of animals, those terms, as well as the institutions that mediated them, constituted what being human meant. We will read philosophy, history, theology, saints’ lives, fables, lyrics, epics, sagas, romances, laws, visions, and mystical/devotional texts alongside works in the emerging field of critical animal studies to begin to answer key questions about economic roles, cultural constructions, and the formation of ethical structures in the service of sharing lives and worlds.
Robert Stanton
ENGL7749 Poetics (Spring:3.0)  
Fulfills the Theory Requirement

This course traces the development of poetics from the mid-twentieth century to recent attempts at revival. We'll read Aristotle's *Poetics* as a "pre-text," followed by key essays in Russian and Prague school poetics, responses by the Bakhtin group, and examples of the transition from Slavic to French structuralist poetics. We then review the poststructuralist critique of structuralist poetics before considering the return of poetics in cognitive poetics and the New Formalism. Although the readings could be described as "theory," most of them are concerned with questions of literary methodology, often illustrating their claims in relation to specific poetic texts.

Alan Richardson

ENGL7751 Race and Cultural Theory (Spring:3.0)  
Fulfills the Theory Requirement

ENGL7752 Contemporary Literary and Cultural Theory (Fall/Spring:3.0)  
Fulfills the Theory requirement

This course introduces students to the concepts and practices of contemporary cultural and literary theory. Surveying various developments of the field during the last two decades, we will study: Marxist, psychoanalytic, feminist, new historical, structuralist, poststructuralist, and postcolonial approaches to literature and culture. Though our primary focus will be theoretical essays and books, students will also have the opportunity to apply the theories to literary and cultural texts. Possible theorists include: Marx, Althusser, Freud, Lacan, Lévi-Strauss, Derrida, Foucault, Chakrabarty, and Taussig. The course requires a series of short essays.

Frances Restuccia

FREN7750 Reading Jacques Derrida (Spring:3.0)  
Cross Listed with: ENGL7753, PHIL7753

This course will examine some of the fundamental ways that the work of Jacques Derrida has contributed to altering the context in which the humanities can be understood and studied within the modern university. It will take examples from Derrida’s repeated interventions in such disciplines as literature, philosophy, theology, and history. By situating Derrida’s work at the margins where accepted demarcations between the disciplines begin to blur, the course will suggest new possibilities for conducting interdisciplinary work in the future.

Kalpana Seshadri, Kevin Newmark
ENGL7772 16th Century British Writers (Spring:3.0)

In this course we will discuss a selection of the most important works written in England during the 16th century with special reference to their literary and cultural contexts. Works will include More's *Utopia*, poems by Wyatt, Sidney, and Shakespeare, poems and speeches by Queen Elizabeth I, plays by Marlowe and Shakespeare, book I of Spenser's *Faerie Queene*, as well as relevant critical articles. Requirements will include a short paper, and a longer (18-20-page) paper.

Mary Crane

ENGL7775 Seminar: Nabokov (Spring 3.0)

All readings are in English.
Instructor's permission required for undergraduates
The bilingual and bicultural achievement of Vladimir Nabokov. A polemical examination of Nabokov's writings, with particular attention to connections among his aesthetics, ethics, and metaphysics and to issues of gender, sexuality, authorship, and exile.
Readings include selected Russian and English novels and short stories, as well as poetic, autobiographic, and discursive works.
Maxim D. Shrayer

ENGL7782 Issues and Methods in American Studies (Spring:3.0)

This course offers an introduction to the field of American Studies, which focuses on the interdisciplinary study of American culture. We will read a range of recent scholarship, exploring diverse approaches, methods, and issues of interest. In the process, we will assemble a "tool kit" of critical skills for making interpretive arguments about works of culture in their historical moments. The cultural forms we analyze may include popular fiction, film, music, religion, and others.
Christina Klein

ENGL8800 Irish Gothic (Spring:3.0)

Ghosts and vampires, lunatics and criminals, human corruption and supernatural punishment: these things have fascinated generations of Irish writers and readers. This seminar will investigate why Ireland produced such a rich tradition of Gothic literature, beginning in the early nineteenth century and continuing right up to the present. We will also explore various critical and theoretical approaches to the genre: political, historical, psychological, sexual, and religious. Writers to be studied include Maria Edgeworth, Sheridan LeFanu, Charles Maturin,
ENGL 8816 Dickens, Eliot and James (Spring: 3.0)

Focusing on three of its greatest creators, this course will formulate different ways of thinking about the novel in English. Inevitably, we will be led to large questions—about the representation of reality and of human consciousness, about the novel’s embeddedness in socio-political reality, about perspective and vision and the limits of human knowledge, for example. But our primary focus will be close readings, and we will need to develop ways of talking, concretely, about what novels do and about how they are put together. Readings will include works by Charles Dickens, George Eliot, and Henry James.

Kevin Ohi

ENGL 8825 Composition Theory and the Teaching of Writing (Spring: 3.0)

Department Permission required
This course is designed to prepare graduate students to teach first-year college writing courses; to introduce students to central issues, problems and theories in composition studies; and to examine ways in which contemporary critical theories (including feminism, psychoanalysis, cultural studies, and critical pedagogy) have influenced the teaching and study of composition. Requirements will include a theoretically-informed analysis of a student essay; a piece of creative nonfiction and an accompanying description of the process used to produce it; an annotated syllabus for a first-year college course; and a week of student teaching in an FWS classroom.

Lad Tobin

ENGL 8840 Contemporary American Fiction (Spring: 3.0)

This seminar examines works of fiction published within the past two decades with a special focus on the novel. It considers how postmodernism largely fails to describe these works and how in working in the form of the novel authors struggle to maintain its cultural prestige in the face of multiple challenges. It also considers the growing diversity of authors and works who are gaining the most attention, as well as an increasingly lively interest in popular genres once eschewed by high literary aspirants. Readings are a mix of fiction and criticism.

Min Song

ENGL 8855 British Literature and Postcolonial Criticism (Spring: 3.0)

Historians such as Bernard Cohn have taught us that analyses of British Literature and Culture will be incomplete if we do not assume England and its colonies as a single unit of analysis. However, the translation of this historical wisdom to literary analysis demands not only an understanding of colonial policy but also a re-invention of our reading practices. We shall review the premises of postcolonial studies and its various approaches to canonical British
literature by asking how Britain’s colonial activities from the 18th to the 20th centuries affected representations of the domestic space.
Kalpana Seshadri

ENGL9904 PhD Seminar: The City (Spring:3.0)

This seminar examines how novels and films have engaged the interlinked formal, social, and conceptual problems posed by cities. We will concentrate, in particular, on the urban reading as a critical strategy, the fit between textual form and urban form, how different genres exploit classically urban processes such as development and urbanization, neighborhood narratives as regionalism, and the role of formula in both addressing a historical city and imagining a fictional one. Texts will be 20th century American (from Sister Carrie to Blade Runner, The Custom of the Country to Native Speaker) but there’s room for other literatures and periods.
Carlo Rotella