

Fall 2008 Graduate Course Descriptions

English 703: Survey of Literary Criticism and Theory

W 4:00-6:45pm **John Bowers**

Surveys critical theory from Plato to the present. Provides historical perspective on a variety of theoretical approaches to literature vital in literary studies today. Emphasis varies from year to year. Required for Ph.D. students.

English 705-001: Creative Writing: Fiction

T 4:00-6:45pm **Pablo Medina**

This course will function as a forum for the discussion of the craft of fiction, but the focus will fall on the generation of fictional works as a function of individual practice, as well as the critique of those works in a workshop situation. Students will be asked to submit a minimum of two stories or novel excerpts to the class and lead a discussion on a contemporary writer of their choice.

English 705-002: Creative Writing: Poetry

W 4:00-6:45pm **Claudia Keelan**

In this course, we'll examine the evolution of the fragment in poetry, from Sappho to the erasures of Ronald Johnson. I'll be asking students to consider the ethics/aesthetics of the partial fragmentation proposes. Requirements: weekly readings, poem for class discussion alternate weeks.

English 724: Early Seventeenth-Century Literature

M 4:00-6:45pm **Richard Harp**

Reading and discussion of the major seventeenth-century poets, especially John Donne. Emphasis will also be placed on the poetry of George Herbert and Ben Jonson and some plays of Jonson as well. Please note that the English 724 seminar has changed a good bit (please see readings below), so that it will be essentially a new course. Anyone who has taken 724 before is able to take it again for credit. If someone has already taken it twice, arrangement for an independent study with the same material is possible.

Readings will include:

John Milton, *Paradise Lost*, shorter poems

John Bunyan, *Pilgrim's Progress*

Blaise Pascal, *Pensees*

Michel de Montaigne, *Essays*

Selections from various biblical translations in the 16th and 17th century, with some attention to various writers use of the Bible in this period

Shakespeare, *Hamlet* and *Winter's Tale*

Donne, Love Poetry and selections from meditations

English 729: Forms of Fiction or Poetry

M 4:00-6:45pm **Pablo Medina**

Voice and Vision: The course will focus on two masterpieces of the novel form, *Don Quixote* by Miguel de Cervantes and *Adventures of Huckleberry Finn* by Mark Twain. If, as Milan Kundera argues, Cervantes is the creator of the modern novel, it can also be argued that Mark Twain is

the creator of the contemporary American novel. In any event the two works are engaged in an intertextual dialogue that can be a source of great creative energy and inspiration for the contemporary writer of fiction. We will discuss the two works individually and together and explore the voice and vision of each novelist. Two papers, one class presentation, and classroom attendance and participation will determine the student's grade.

English 743: Studies in Later American Literature

Th 1:00-3:45pm Joseph McCullough

Intensive study of selected topics in late nineteenth- and early twentieth-century literature.

English 760-001: Studies in Literary Genres: Folklore

T 1:00-3:45pm Michael Stitt

Intensive study of a literary genre, with particular attention to its history and development.

English 760-002: Studies in Literary Genres: Satire

W 7:00-9:45pm Anne Stevens

This course will focus on the theory and practice of satire from the classical period to the present day. We will investigate such issues as the nature of satire, its social function, its relation to other literary genres and modes, historicist and rhetorical approaches to the study of satire, the concept of irony, and the role of satire and irony in contemporary political discourse and popular culture. Readings for the course will be drawn from three historical periods: antiquity (Horace, Juvenal, Lucian, Petronius), the eighteenth century (Jonathan Swift, Alexander Pope, John Gay, Daniel Defoe), and the twentieth century (Evelyn Waugh, Nathaniel West, Thomas Pynchon, George Saunders). Critical readings may include selections from M. M. Bakhtin, Wayne Booth, Paul de Man, Alastair Fowler, Sigmund Freud, Northrop Frye, Dustin Griffin, and Richard Rorty.

English 760-003: Studies in Literary Genres

T 4:00-6:45pm Felicia Campbell

Intensive study of a literary genre, with particular attention to its history and development.

English 787: Studies in Modern Comparative Literature

M 4:00-6:45pm Vincent Pérez

Modern literature studies with the emphasis upon international movements.

English 791: College Teaching in Language and Literature

F 1:00-3:45pm Staff

Theory and practice in the teaching of English in college, particularly the first-year course. Required of all graduate assistants.

English 792: Directed Studies in Language

Online Staff

Individual investigation of a language problem in Old, Middle, or Modern English including contributions of other languages using the various methodologies of descriptive linguistics.

English 795-001: Intellectual Journal
T 7:00-9:45pm Dave Hickey

English 795-002: Visual Rhetoric
Th 4:00-6:45pm Julie Stagers

English 795-003: Post-Colonial Literature
W 1:00-3:45pm Mustapha Marrouchi

Literature has always played a key role in the quest for liberation and independence. Occupying a *third position* out of the tension between the dome of the rock and the rim of the world, which has become the *base* from which the post-colonial writer continues to operate, and standing as a *missionary in reverse*, he or she labors incessantly to expose the mechanisms of control and oppression. In doing so, he or she shows how painful it is to *write from the bottom up* in what one critic aptly called the “monolingualism of the *Other*.” At this much vaunted moment of the post-national, the trans-national, and the global; at the limits of history as we know it today, we are witnessing the dawning of *another way of telling* that positions acts of subversion and resistance as central to the unfolding dialogue between the West and the Rest. Viewed this way, the course sets out to probe the traumatic history of contact and/or globalization, the reconstruction of which has become a crucial means by which indigenous peoples are reclaiming their cultures, languages, and political independence. In particular, the course reflects on how the emergent writer, farmer, or artisan, remembers, re-tells, and redeploys his or her history in his or her work. As people from the margin negotiate their paths toward sovereignty and chart their futures—Toni Morrison, Patrick Chamoiseau, Jamaica Kincaid, Caryl Phillips, Chimamanda Ngozi Adichie—these writers with “funny names,” as A.S. Byatt calls them, play an invaluable role in invoking and commenting upon the uses of the histories of various resistances, allowing us to imagine new futures by exorcizing the present as well as the past. From their positions of elevated dislocation, they re-narrate the experience of domination in a language that resembles a mythical creature with many heads and arms, guardian-goddess of an imaginary land that lives on and grows in the memory. Their assault of words, hopes, dreams, and anguish comes together in their portrayals of Algiers as Mother Africa, Bombay as Mother India, New York as Mother America, Fort-de-France as *Mère Caraïbe*: sometimes as a nostalgia for color, at other times an indictment of the monstrous scars with which the margin has been afflicted since independence.

To ask how they have achieved this vantage point is to be reminded of the fact that the various issues they deal with are reflected, contested, and even for a time decided in the narrative. Their works too are still to an unusual degree marginalized. As people of a half-way house, in performances of great precision and balance, Kincaid and Co. reanimate the dilemma of the rim of the world experience—the pathos of rootlessness and inner exile, the fear of throwing oneself into a void, and the failure of the liberated “I” to remake its home elsewhere.

READING LIST -- Books to be purchased:

Toni Morrison, *Love*

Jamaica Kincaid, *The Autobiography of My Mother*

Tayeb Salih, *Season of Migration to the North*

Henry Louis Gates, Jr., *Colored People*

Chimamanda Ngozi Adichie, *Half of a Yellow Sun*

Terry Eagleton, *The Gatekeeper*

Bharati Mukherjee, *Jasmine*
Caryl Phillips, *Dancing in the Dark*
Richard Rodriguez, *Brown*
Additional Background Reading:
Edward Said, *Orientalism*, 1978.
—, *Culture and Imperialism*, 1993.
Homi Bhabha, *The Location of Culture*, 1994.
Bart Moore-Gilbert, *Post-colonial Theory*, 1997.
Gayatri Spivak, *A Critique of Post-colonial Reason*, 1999.
Robert Young, *Colonial Desire*, 1995.
Henry Louis Gates, Jr., *The Signifying Monkey*, 1989.
Philip Darby, *The Fiction of Imperialism*, 1998.
Ania Loomba, *Colonialism/Post-colonialism*, 2005.
Robert Young, *Postcolonialism: An Historical Introduction*, 2001.
Barbara Bush, *Imperialism and Postcolonialism*, 2006.
Gurminder Bhambra, *Rethinking Modernity*, 2007.
Carl Plasa, *Textual Politics from Slavery to Postcolonialism*, 2000.
Graham Huggan, *Interdisciplinary Measures*, 2008.
Alec Hargreaves, *Memory, Empire, and Postcolonialism*, 2005.