

Spring 2009 Graduate Course Descriptions

ENG 700: Bibliography and Methods

Wednesday 4:00-6:45pm **Tim Erwin**

ENG 702: History of Rhetoric and Composition

Friday 1:00-3:45pm **Ed Nagelhout**

ENG 705: Graduate Fiction Workshop

Tuesday 1:00-3:45pm **Doug Unger**

This course is designed for M.F.A. graduate students in fiction and poetry who wish to develop writing fiction in a creative and professional studio arts workshop atmosphere. The group will generally follow the Iowa Writers' Workshop plan and organization: two drafts of stories and/or novel sections from each writer are required—in our case, drafts for which more revision is intended—though we might have room on the schedule for more submissions than two from some writers. A follow-up, in-office appointment with Professor Unger after each workshop session is strongly recommended, as is showing him a revised draft of each submitted work for the purposes of an intensive editing session also recommended (at an agreed upon schedule, and as time permits). The group should have plenty to read with our own submissions for the workshop, but be advised that outside reading will be assigned individually by Professor Unger, on a prescriptive basis. Also: Professor Unger will present eight “craft” talks of approximately twenty minutes each at the beginning of the first eight workshops, for which guided outside reading is required. Other reading that will be required is a literary journals/magazine assignment of at least three lit. mags per student, with titles assigned by Professor Unger by the third week of the semester, and a schedule for reporting on the titles for the group will be worked out for the last seven workshop sessions so that each writer will report to the workshop on the three assigned journals by semester’s end. Other readings, mainly craft essays and/or smaller assignments, can be expected from week to week as creative issues arise from our active exchanges.

ENG 705: Graduate Poetry Workshop

Monday 4:00-6:45pm **Donald Revell**

This workshop will focus particularly on the poetics of Inhumanism, i.e., upon poetics addressed to extra-human concerns, to nature not as Scenery or Solace but as audience and energy-source. In addition to weekly discussion of student work, we shall consider the poems of John Clare, D. H. Lawrence, Robinson Jeffers and others.

ENG 711: Studies in Language

Thursday 4:00-6:45pm **Denise Tillery**

This class will focus on analyzing public discourse using discourse analysis and sociolinguistic approaches. We’ll analyze the ways that texts are produced and consumed in the public domain, focusing on contemporary high-profile public issues such as environmental policy, terrorism and “homeland security,” and public documents on the government’s use of torture. Using critical discourse analysis as a lens through which to view public documents and their reception, we will gain insight on the ways that our culture structures public conversations on issues that are critical for our times. Texts: *The Rhetoric and Ideology of Genre: Strategies for Stability and Change*. Richard Coe, Lorelei Linguard, and Tatiana Teslenko, eds.; *Genre Analysis: English in Academic and Research Settings*. John Swales; *The Argument Culture: Moving from Debate to Dialogue*. Deborah Tannen; *Analyzing Discourse: Textual Analysis for Social Research*. Norman Fairclough; *Principles of Critical Discourse Analysis*. Teun A. van Dijk.

ENG 720: Studies in Medieval Literature

Monday 4:00-6:45pm **Philip Rusche**

English 725 Studies in Shakespeare

Thursday 1:00-3:45pm **Evelyn Gajowski**

This seminar is devoted to the study of seven dramatic texts -- including, possibly, one romantic comedy, four tragedies, one history play, two romances -- and, if time allows, some sonnets. We'll emphasize

Shakespeare's dramatic representations of problematic issues such as the following: crossdressing, homoeroticism, and heteroeroticism; the conflict between love and power; imperialism, colonialism, and war; father-daughter conflicts, regicide, and civil war; gender roles; the true woman falsely accused of adultery. We'll consider how characters participate in discursive traditions (e.g., the Petrarchan discursive tradition, the Ovidian discursive tradition, Orientalism) to objectify other characters, as well as the conflict between objectification and subjectivity. We'll study literary theories that dominate contemporary Shakespeare studies -- feminist, historicist, materialist, performance, postcolonial, presentist, psychoanalytic, queer/GLBT -- as well as criticism that exemplifies those theories. We'll attempt to understand the complex relationship between Shakespeare's dramatic texts and his society, interrogating the ways in which the two are mutually constitutive (simultaneously shaped by and shaping) of each other. We'll evaluate cinematic texts based on the dramatic texts. REQUIREMENTS: 5% Oral report (pass/fail), 10% Progress Report #1 (3-5 pp.) on Final Project, 10% Progress Report #2 (3-5 pp.) on Final Project, 15% Participation in seminar discussions, 30% 10 weekly position papers (of 12 possible; pass/fail), 30% Final Project (15-20 pp.). TEXTS: Six or seven dramatic texts will be selected from the following list: *As You Like It*, *Romeo and Juliet*, *Antony and Cleopatra*, *Henry 5*, *King Lear*, *Macbeth*, *Cymbeline*, *The Winter's Tale*.

ENG 729: Forms of Poetry

Thursday 4:00-6:45pm Claudia Keelan

This semester, we shall trace the trajectory of Objectivist poetry, from its first incarnation in the work of William Carlos Williams, through the projects of George Oppen, Lorine Niedecker, and Louis Zukofsky. We'll consider the ethical and aesthetic claims this disparate group make for American poetry, while at the same time considering its effect on contemporary writing practice.

ENG 738 Studies in Modern British Literature

Thursday 4:00-6:45pm Beth Rosenberg

During the first quarter of the twentieth century, modernism and fascism came into their own, exerting significant influence on art and culture. This course will ask whether fascism and modernism are two distinct movements or if they are somehow linked and contribute to each others' formation. We will investigate the latent and explicit manifestations of fascism in W. B. Yeats' Irish nationalism, the Vorticism of Ezra Pound and Wyndham Lewis, the gender politics of Virginia Woolf and Djuna Barnes, Christopher Isherwood's Berlin, George Orwell's Spain, and the modernist legacy of Kazuo Ishiguro. Readings: Djuna Barnes, *Nightwood*; Christopher Isherwood, *The Berlin Stories*; Kazuo Ishiguro, *Remains of the Day*; George Orwell, *Homage to Catalonia*; Wyndham Lewis, *The Art of Being Ruled*; Ezra Pound, *Pisan Cantos*; Virginia Woolf, *Between the Acts*; W. B. Yeats, *The Collected Poems*; Kevin Passmore, *Fascism: A Very Short Introduction*. Requirements: Weekly 2-3 pp. response papers, 5-7 pp. research paper proposal, research presentation, 15-20 pp. final research paper.

ENG 744: Modern American Literature

Monday 4:00-6:45pm Nick LoLordo

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Wednesday 1:00-3:45pm Darlene Unrue

ENG 795: Ecocriticism

Monday 1:00-3:45pm Charles Whitney

This course explores the interpretive possibilities of ecocriticism for understanding literature. How do literary texts represent the relations between nature and culture and the human and non-human, and how may they help us understand and address environmental crisis today? We will study and practice basic issues and leading approaches in this growing field. Three special features characterize the course: a broad historical perspective on literature starting from the ancient world, emphasis on the transition to modern attitudes toward nature in early modern or Renaissance English literature, and emphasis on contemporary literature and non-fiction, including a climate-crisis book (James Speth, *The Bridge at the Edge of the World*). Greg Garrard's *Ecocriticism* will be a guide. There will be several short-to-medium papers and talks. This course counts toward satisfying the pre-1800 requirement.