

**CMPL 450 Section 001**

***Major Works of 20th Century Lit. Theory***

**TR 12:30-1:45**

**Instructor: Downing, E.**

**Maximum Enrollment: 30**

**Session:**

**FALL 2013**

**Walter Benjamin and Roland Barthes**

This course is designed to explore some of the many tantalizing intersections between the work of two of the twentieth-century's most important critics. Among the topics that will concern us are theories of language, photography, mythology, autobiography, and fashion, and both Benjamin's and Barthes' writings on Proust. Works to be read include Benjamin's essays "On Language as Such," "Brief History of Photography" and "The Work of Art in the Age of its Technological Reproducibility," "Paris, Capital of the Nineteenth Century," "The Image of Proust," his autobiographical *Berlin Childhood* and several sections of *The Arcades Project*. For Barthes, we will read *Writing Degree Zero*, *Camera Lucida* and "The Photographic Message," *Mythologies*, *The Fashion System*, *Roland Barthes* and *The Pleasure of the Text*. Readings and discussion will all be in English.

**CMPL 490 Section 001**

***Special Topics: Films of Hitchcock***

**T 3:30-6:20**

**Instructor: Warner, R.**

**Maximum Enrollment: 30**

**Session:**

**FALL 2013**

"The Films of Alfred Hitchcock"

This course aims to familiarize students with Alfred Hitchcock's career and work, which stretched from the silent era to the 1970s. After addressing the nature of auteurism and authorship study, we will examine Hitchcock's British and American films in terms of their many meanings (the precariousness and anxiety of modern life, the double standard against women under patriarchy, the nature of guilt and evil); his virtuoso explorations of film technique (the sources of which span Soviet montage, German Expressionism, and post-World War II European art cinema); his perfection and complication of "classical" Hollywood cinema; his use of literary sources; his public persona and balancing act between popular entertainer and serious artist; his use of different genres (thriller, comedy, romance, horror, the female Gothic); and his considerable influence on later filmmakers around the globe (we will study "Hitchcockian" films produced in the US, East Asia, and Western Europe as well as recent video installation art that takes inspiration from Hitchcock's films). As we trace these histories through a series of readings and screenings, we will also consider the enormous importance of Hitchcock's films to the very activities of film criticism and film theory and to the historical development of cinema studies as an academic discipline.

Writing assignments will include short response papers, a midterm analysis (5-7 pages) and final research paper (10-12 pages), and a final exam. All readings and lectures will be in English.

Among the films we will possibly view are: *North by Northwest*; *The Lodger*; *Young and Innocent*; *The 39 Steps*; *Shadow of a Doubt*; *Rebecca*; *Notorious*; *Rope*; *Strangers on a Train*; *Rear Window*; *The Man Who Knew Too Much*; *The Wrong Man*; *Vertigo*; *Psycho*; *The Birds*; *Frenzy*; *Alfred Hitchcock Presents* (television series); *Halloween* (Carpenter); *Dressed to Kill* (De Palma); *Deep Red* (Argento); *Repulsion* (Polanski); *The Bride Wore Black* (Truffaut); *24 Hour Psycho* (Gordon); *Perfect Blue* (Kon); *Histoire(s) du cinéma* (Godard).

**CMPL 622 Section 001**

***Medieval Cosmopolitanisms***

**TR 11:00-12:15**

**Instructor: Legassie, S.**

**Maximum Enrollment: 20**

**Session:**

**Fall 2013**

As contemporary critics have observed, the concept of "cosmopolitanism" is a challenging paradox because it invites individuals and groups to reconsider their obligations to a local community (polis) in light of their role as sojourners in a larger world (cosmos). This course examines the challenges of cosmopolitanism in the European Middle Ages, a time period that is normally excluded from such considerations because of its presumed insularity. Looking to literary genres such as romance, travel narrative, mystical visions, and the frame tale collection, we will examine a range of medieval engagements with the foreign and consider the extent to which those engagements enriched, destabilized, and displaced the conventional ways in which individuals and groups thought about their relationships to the world. We will also consider how our own engagement with medieval cosmopolitanisms challenges the methods we use to study the cultural production of the European Middle Ages.

**CMPL 745 Section 001** *The Vanguards (Xlist SPAN 745)* **TR 2:00-3:15**

**Instructor: Rivero, A. Maximum Enrollment: 5 Session: FALL 2013**

The theory and practice of innovative writing, especially since the 19th century. Topics include the historical Spanish American and Anglo-European vanguards, experimental literature, modernismo's literary rebellion, gender, and cultural studies.

**ENGL 680 Section 001** *Film Theory* **R 3:30-6:20**

**Instructor: Warner, R. Maximum Enrollment: 15 Session: FALL 2013**

This course offers a rigorous introduction to the various theories (aesthetic, narratological, historiographic, ideological, feminist, poststructuralist) inspired by the cinema.

**ENGL 719 Section 001** *Old English Grammar* **TR 2:00-3:15**

**Instructor: O'Neill, P. Maximum Enrollment: 15 Session: FALL 2013**

This course is designed for students with no previous knowledge either of linguistics or Old English. After some preliminary background on the origins of Old English from Germanic and Indo-European, the course will focus on acquiring a reading knowledge of the language by studying selected excerpts from prose works of the period. There will also be a brief introduction to Old English poetry.

**ENGL 786 Section 001** *Introduction to Graduate Study / A MUST* **M 11:00-1:50**

**Instructor: Floyd-Wilson, M. Maximum Enrollment: 20 Session: FALL 2013**

This course introduces students to the field of literary studies in English and comparative literature. Students will survey a range of approaches, methods, and controversies that have emerged from the field. The focus on critical and institutional histories will provide a foundation for graduate work and for developing professional objectives.

### English 805: Contemporary Genre Theory

This seminar explores the concept of genre, not as a categorizing label, but as a dynamic process for how texts (and knowledge) are shaped and produced. The course takes a wide scope to consider many textual forms, whether literary, cultural, or academic genres that occur in any medium. We will consider theories about how genres are formed, how they change, the relationship between genres, social contexts, and purposes, and how textual conventions allow for or constrain action. We will begin with John Frow's book *Genre* (2005), an introduction to contemporary genre theory but we will read widely and deeply across the field.

Depending on the interests of the graduate students enrolled in the seminar, we will consider applications of genre theory to specific areas—including research and/or pedagogy. Graduate students will develop individualized projects in the course that are somehow related to genre theory or its applications. In developing these projects, students will identify and produce a distinct genre appropriate to their interests and level of development. For example, individual projects could take the form of a research article or literature review on some aspect of genre theory or application, or a conference paper, or a dissertation proposal or chapter. The topics and texts used in these individual projects are entirely open; there are no constraints on period, type, medium, or scholarly area etc.

All graduate students, no matter their area of study, are welcome in this seminar.

#### Possible texts include

Bawarshi, A. S., & Reiff M J. (2010). *Genre: An Introduction to History, Theory, Research, and Pedagogy*. (Bazerman, C., Ed.). *Reference Guides to Rhetoric and Composition*. West Lafayette, IN: Parlor Press.

Devitt, A. J. (2004). *Writing Genres*. (Blakesley, D., Ed.). *Rhetorical Philosophy and Theory*. Carbondale, IL: Southern Illinois University Press.

Duff, D. (2000). *Modern Genre Theory*. New York: Pearson Education.

Frow, J. (2006). *Genre*. *The New Critical Idiom*, ed. J. Drakakis. London: Routledge.

Miller, C. R., & Shepherd D. (2009). Questions for Genre Theory from the Blogosphere. (Giltrow, J., & Stein D., Ed.). *Genres in the Internet: Issues in the Theory of Genre*. 263-290. Amsterdam: John Benjamins.

Propen, A. D., & Schuster M L. (2010). Understanding Genre through the Lens of Advocacy: The Rhetorical Work of the Victim Impact Statement. *Written Communication*. 27, 3-35.

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<b>ENGL 827 Section 001</b>	<b><i>Studies in Renaissance Authors</i></b>	<b>MWF 10:00-10:50</b>
<b>Instructor: Barbour, R.</b>	<b>Maximum Enrollment: 35</b>	<b>Session: FALL 2013</b>

A study of Milton's prose and poetry in the extraordinary context of seventeenth-century philosophy, politics, religion, science, and poetics, and against the backdrop of the English Civil War. Works studied include *Reason of Church Government*, *Areopagitica*, *Tenure of Kings and Magistrates*, *Lycidas*, *Masque at Ludlow*, *Paradise Lost*, *Paradise Regained*, *Samson Agonistes*.

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<b>ENGL 831 Section 001</b>	<b><i>Seminar in 18th-Century Literature</i></b>	<b>W 3:30-6:20</b>
<b>Instructor: Thompson, J.</b>	<b>Maximum Enrollment: 15</b>	<b>Session: FALL 2013</b>

This fall, English 831 will be focused on Novel Theory, from Benjamin and Lukács up through the present. We will primarily use McKeon's massive anthology, *Theory of the Novel*, but will supplement his with more recent readings from the likes of Nancy Armstrong, *How Novels Think?*, Blakey Vermeule's *Why do We Care about Literary Characters?*, and McKeon's *Secret History of Domesticity*. In addition, we will select a several 18<sup>th</sup>, 19<sup>th</sup> and 20<sup>th</sup>-century British and American novels to use as test cases through the semester.

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<b>ENGL 840 Section 001</b>	<b><i>Studies in Victorian Literature: Poetry</i></b>	<b>T 3:30-6:20</b>
<b>Instructor: Taylor, B.</b>	<b>Maximum Enrollment: 15</b>	<b>Session: FALL 2013</b>

Study of Victorian poets, focused on a group or a topic, including figures such as Tennyson, the Brownings, Arnold, and the Pre-Raphaelites.

**ENGL 850 Section 001**

***Studies in 20th C Engl & Amer Poetry***

**MW 2:00-3:15**

**Instructor: Lensing, G.**

**Maximum Enrollment: 15**

**Session:**

**FALL 2013**

**Modernism and the Long Poem**

The course will examine the following longer poetic works:

William Carlos Williams, *Paterson*

Hart Crane, *The Bridge*

T.S. Eliot, *Four Quartets*

Sylvia Plath, *Three Women: A Poem for Three Voices*

Seamus Heaney, *Station Island*

(possibly one additional poem)

The course will focus upon these texts as they are informed by cultural, historical, theological and political currents. We will also show how these texts relate to the given poet's larger poetic aims, including other significant works.

Students will be asked to keep a reading notebook. There will be one exam and one longer research paper.

**ENGL 862 Section 001**

***Seminar in Cultural Studies***

**R 12:30-3:20**

**Instructor: Ho, J.**

**Maximum Enrollment: 14**

**Session:**

**FALL 2013**

Race in Contemporary American Culture

(A Critical Race Theory & Cultural Studies seminar)

The subject of race continues to be one of the most enduringly divisive and controversial subjects in the United States. And even at the turn into the 21st century, despite the historic election of our first mixed-race African American president, as a nation we have not developed an adequate and comfortable common ground or common language to discuss, honestly and openly, our concerns, mis-conceptions, questions, interests, and hopes in terms of race. This seminar will rely on academic texts to provide a theoretical, historical, and social knowledge on race in its many different contemporary cultural forms: literature, film, music, sports journalism, and art. We will explore various modes of cultural production that reflect the way that Americans represent race in the U.S., especially the concept of racial hybridity and multiracial identities.

**ENGL 864 Section 001**

***Latina/o Lit., Cult. & Criticisms: Latina Feminisms***

**W 11:00-1:50**

**Instructor: Halperin, L.**

**Maximum Enrollment: 15**

**Session:**

**FALL 2013**

Latina Feminisms

This course will introduce graduate students to a variety of (U.S.) Latina feminisms. We will read reflections on what it means to be a Latina writer, and we will learn about formations of Latina feminisms. Building on US Third World feminist ideas that the personal is political, we will analyze texts across an array of genres, including critical theory, critical essays, memoirs, poetry, vignettes, historia(s), documentaries, and novels. In our analyses, we will challenge the idea of a monolithic Latina feminism, and we will explore the multiplicity of Latina feminisms. The first part of the course primarily will focus on Chicana feminisms, given the formative role Chicana feminisms have played in the establishment and articulations of other Latina feminisms. The second part of the course will focus on writings and films by and about Puerto Rican, Dominican American, and Cuban American women, and it will examine how these works emanate from and speak to particular sociopolitical contexts. Throughout the course, we will critically interrogate the very idea of a Latina feminism, or of Latina feminisms, and we will ask what makes a text or writer Latina and/or feminist.

This course also counts towards the Graduate Minor in Women's and Gender Studies.

**ENGL 871 Section 001**

**Seminar in African American Literature**

**M 3:30-6:20**

**Instructor: Andrews, W.**

**Maximum Enrollment: 15**

**Session:**

**FALL 2013**

Caste and Class in the 19<sup>th</sup>-century Slave Narrative Tradition

Course Description

The seminar will focus on the development of a foundational genre of African American literature, the slave narrative tradition. We will examine how these texts construct caste and gender identities, but we will pay special attention to these texts register an awareness of and/or identification with class, whether in the South or the North, among whites or blacks, among the enslaved or the free.

Requirements

Regular attendance, preparation of all readings (including editors' introductions to texts), and participation in discussions.

A critical and analytic research paper, 20-25 pages, with endnotes and bibliography.

A final cumulative exam.

Required Texts:

*Narrative of the Life and Adventures of Venture, a Native of Africa*

*Life of William Grimes, the Runaway Slave*

*Narrative of the Life of Frederick Douglass*

Frederick Douglass, *My Bondage and My Freedom*

James W.C. Pennington, *The Fugitive Blacksmith*

Harriet Jacobs, *Incidents in the Life of a Slave Girl*

Elizabeth Keckly, *Behind the Scenes*



**ENGL 874 Section 001**

***Literature of the U.S. South: Global South***

**T 12:30-3:20**

**Instructor: Gwin, M.**

**Maximum Enrollment: 15**

**Session:**

**FALL 2013**

**Description:** This course examines the turn outward in U.S. southern studies toward transnational and hemispheric comparative analysis. We will explore the promise, challenges, and tensions that arise from the reconfiguration of a traditionally U.S.-oriented southern studies from a transnational perspective, as well as from the intersections of the discipline with Latin American studies and ethnic studies. Such a turn assumes that there is not one South with a capital *S* but many souths, and deploys the umbrella term “global south” to trace webs of connection that depend variously on proximate geographies, histories, and thematic elements that exceed national and regional borders.

Literary studies offer myriad ways to explore these southern “contact zones.” There are U.S. southern literatures that gesture to other cultures; writings that are irrevocably linked by the colonialist slave trade between Europe, African, and the New World in several “plantation americas”; literatures of southern diaspora and removal both inside and outside the United States; texts that emerge from contact zones like the city of New Orleans; literatures about the immigration and assimilation of peoples from around the globe into the contemporary southeastern US; literatures that explore the integration of the global into the local; writings that mark the colonial and postcolonial experience in a variety from souths ranging from Asia to Appalachia. The “new southern studies” is, in short, a capacious and increasingly important field in literary criticism. Our texts will mirror that capaciousness and the web-like quality of these connections.

Assignments will include a conference paper to be presented in class; several reports; and an annotated bibliography.