

CMPL Section

Instructor:	Maximum Enrollment:	Session:
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CMPL 452 Section 001*The Middle Ages*

TR 12:30-1:45

Instructor: Legassie, S.

Maximum Enrollment: 30

Session:

FALL 2014

Medieval Classicism

An introduction to major works of literature and philosophy from antiquity through the Middle Ages, with a special emphasis on the medieval reception of Greco-Roman works. Authors include: Plato, Aristotle, Cicero, Augustine, Boethius, Homer, Virgil, Ovid, Dante, Boccaccio, Petrarch.

CMPL 468 Section 001*Aestheticism*

MW 2:00-3:15

Instructor: Downing, E.

Maximum Enrollment: 30

Session:

FALL 2014

This course is organized around the idea of aestheticism as both a discrete nineteenth century movement and a major facet of modernism in literature and literary theory. The primary focus will be on attitudes toward both art and life; on the delineation of stylistic tendencies; and especially on the problems and predilections that arise out of the collusion and confusion of the spheres of life and art in the aestheticist world view. Authors read include Kierkegaard, Baudelaire, Nietzsche, Huysmans, Wilde, Rilke, Ortega y Gasset, Mann, Dinesen, Barthes, and Susan Sontag.

CMPL 469 Section 001*Milan Kundera and World Literature*

TR 12:30-1:45

Instructor: Pichova, H.

Maximum Enrollment: 15

Session:

FALL 2014

This course traces Milan Kundera's literary path from his communist poetic youth to his present postmodern Francophilia. His work will be compared with those authors he considers his predecessors and influences in European literature. Taught in English. Some readings in Czech for qualified students.

This course is cross-listed with CZCH 469.

CMPL 842 Section 001*History of Literary Criticism II: 1750-1950*

TR 2:00-3:15

Instructor: Koelb, C.

Maximum Enrollment: 15

Session:

FALL 2014

Close examination of texts in aesthetics and literary theory comprising the foundational background for the critical approaches of today. Topics include Neoclassicism, Romanticism, Marxism, Realism, Modernism, Feminism, Psychoanalysis, Existentialism, Phenomenology, and "New" Criticism. Among the authors treated will be Kant, Wordsworth, Hegel, Emerson, Marx, Nietzsche, James, Freud, Eliot, Saussure, Sartre, and Heidegger. All students will take a short midterm exam but will have the option of either a final exam or a research paper.

ENGL Section

Instructor:	Maximum Enrollment:	Session:
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ENGL 659 Section 001	<i>War in Twentieth-Century Literature (PWAD 659)</i>	MWF 10:00-10:50
Instructor: Armitage, C.	Maximum Enrollment: 35	Session: FALL 2014

A century after the First World War (1914 - 1918), consideration of why and how it was fought and its consequences which still affect us today is particularly relevant. A major lens through which to view it is the literature it invoked, especially the poetry of Siegfried Sassoon, Wilfred Owen, Edmund Blunden, Isaac Rosenberg, Ivor Gurney, Edward Thomas, and Charles Hamilton Sorley. Attention will also be paid to works such as memoirs and novels by Sassoon, Robert Graves, David Jones, Hemingway, T.E. Lawrence (of Arabia), Vera Brittain, Pat Barker, and movies of Remarque's "All Quiet on the Western Front" (1930) and Kubrick's "Paths of Glory."

Assignments include two short papers, midterm and final exam.

This course is cross-listed with PWAD 659-001

ENGL 662 Section 001	<i>History of Literary Criticism: Order and Disorder in</i>	R 3:30-6:20
Instructor: Curtain, T.	Maximum Enrollment: 20	Session: FALL 2014

ENGL 662: *Order and Disorder in the Human Sciences*
Professor Tyler Curtain

To make sense of literary texts, we use hermeneutical tools that were forged in the great experiments in knowledge making of the 17th and early-18th centuries. This course will provide students with a working knowledge of the historical emergence of the study of literature by examining its precursors: linguistics, biology, and political economy. We will examine how those disciplines have been brought to bear on the "problem" of the literary arts. What is a novel? How do poems mean? What tools do we use to "unpack" the meaning of a book, a chapter, a paragraph, or a word? What is the propositional content of literary critical work? That is to say, how should we answer the following question. What does one know that one did not know after reading a literary critical essay or book?

The course's reading list will include Michel Foucault, *The Order of Things* (Vintage Books, 1994); Charles Darwin, *On the Origin of Species: A Facsimile of the First Edition* (Harvard Paperbacks, intro by Ernst Mayr); Jean-Jacques Rousseau, Johann Gottfried Herder, *On the Origin of Language* (University of Chicago Press, 2012); Adam Smith, *The Theory of Moral Sentiments* (Penguin Classics) [Please get the Kindle Edition, Ryan Patrick Hanley (Editor), Amartya Sen (Introduction), 2010. As far as I know, the paperback edition is no longer in print, so if you cannot find it used in paperback, please buy the e-version of the book, which can be read on any laptop or computer.] In addition to the primary texts, I will provide a course packet of literary critical and theoretical essays drawn from the past century that exemplify the strengths and weaknesses of the larger trends within knowledge production that concerns itself with or imagines its object of analysis to be "literature."

ENGL 719 Section 001***Old English Grammar*****MWF 1:00-5:50****Instructor: Leinbaugh, T.****Maximum Enrollment: 15****Session:****FALL 2014**

We will learn to read Old English, the Germanic language spoken by the Anglo-Saxons in Britain from about the middle of the fifth century until the time of the Norman Conquest. Our primary texts will include *Beowulf*, *The Battle of Brunanburh*, *Caedmon's Hymn*, *The Seafarer*, and selections from biblical writings and the works of King Alfred the Great and Aelfric. We will note in passing the artistic influence these texts exerted on writers such as Milton, Gerard Manley Hopkins, Ezra Pound, J.R.R. Tolkien, and Seamus Heaney. And, in order to put the literary works from this era in context, we will briefly explore the material culture of the Anglo-Saxon era, ranging from the treasures discovered at the Sutton Hoo ship-burial site to the richly illuminated Lindisfarne Gospels. Our textbooks will include Bright's *Old English Grammar and Reader* and Seamus Heaney's translation of *Beowulf*. We will collaborate on a class project that will result in a web publication.

ENGL 786 Section 001***Introduction to Graduate Study (CMPL 700)*****M 2:00-4:50****Instructor: Taylor, M.****Maximum Enrollment: 20****Session:****FALL 2014**

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.

Science as Literature: Reading Gender, Bodies, and Health

In the Medical Humanities, the illness narrative offers a point of intersection between medical and health professionals and literary critics, providing a site wherein patients, health professionals, critics, and readers can value the subjective, the emotional, and the personal. Yet rhetorical analysis reveals that other genres (such as advice literature, scientific articles, government reports, websites, or patient records) also offer interesting sites of study. Not only do these genres tell stories, they do much more: they constitute doctors and patients' roles; they shape knowledge along vectors of gender, dis/ability, sexuality, race, and class; and they help to determine the very language through which health, illness, and the body can be understood.

In this course, we will investigate medical and scientific rhetoric as literature—that is, as a productive site of analysis, using the tools and concepts of literary and rhetorical criticism. We will examine, for instance, how doctor-patient interactions can be understood as persuasive events; how narratives of particular illnesses and bodily functions rely on commonplaces of gender, race, dis/ability, and class; how stakeholders argue about current health issues (from HIV/AIDS testing to infant feeding practices); and how health is communicated to the public (such as advice given to expectant mothers in pregnancy handbooks).

Course assignments will likely include leading course discussion, developing a short written assignment for a public audience (such as an article for a blog or wiki), and preparing a final project for a research conference (a conference paper or poster presentation). This course is suitable for advanced undergraduates or graduate students interested in the Medical Humanities. Graduate students may also choose projects that will advance their scholarly program (such as a dissertation prospectus, dissertation chapter, or scholarly article).

Reading list may include: Carole Berkenkotter, *Patient Tales: Case Histories and the Uses of Narrative in Psychiatry*; Huiling Ding, *Rhetoric of a Global Epidemic: Transcultural Communication about SARS*; Jay Dolmage, *Disability Rhetorics*, T. Kenny Fountain, *Rhetoric in the Flesh: Trained Vision, Technical Expertise, and the Gross Anatomy Lab*; Amy Koerber, *Breast or Bottle? Contemporary Controversies in Infant-Feeding Policy and Practice*; Emily Martin, *The Woman in the Body: A Cultural Analysis of Reproduction*; J. Blake Scott, *Risky Rhetoric: AIDS and the Cultural Practices of HIV Testing*; Judy Segal, *Health and the Rhetoric of Medicine*; Marika Seigel, *The Rhetoric of Pregnancy*; Susan Sontag, *Illness as Metaphor* and *AIDS and its Metaphors*. This course will feature Skype sessions and/or guest lectures from authors featured in the reading list who will speak to the methodological challenges of work in the Medical Humanities.

Humanism and the Human in Renaissance Art and Literature (ENGL 828/ARTH 950)

Professors Tania String (Art History) and Jessica Wolfe (English & CMPL)

Autumn 2014, Tuesdays 2:00-4:50pm

Renaissance writers and artists were all familiar with the ancient adage, ‘*Ut pictura poesis*’ – as in painting, so too in poetry – and they understood the mediums in which they worked – images and words – in complex relation to each other.

This graduate seminar, designed for art historians, scholars of English and European literature, and other students across the humanities working on the early modern period, approaches the literature and visual art of the period (ca. 1450-1620) through its sustained focus upon the human form, human experience, the human capacity for transformation and performance, and upon the problematically central yet indeterminate place accorded to humanity in the cosmos. Our course develops out of the premise that, from the fourteenth through the seventeenth centuries, the educational and political movements known as ‘Renaissance humanism’ are diacritically preoccupied with questions about both human bodies and human characters: how they are made, what forces shape them, and how they may be adapted or transformed.

Many of the questions and problems most central to the political and philosophical culture of the Renaissance are articulated through literary and visual representations of the human. Are human experiences and perceptions universal and stable, or are they variable and eccentric? How capable are human beings of disguise and transformation? Should the human capacity for ‘self-fashioning’ or impersonation be demonized or celebrated? What forces, external and internal, form human character, and how adaptable or fixed are human temperaments or characters? How are humans related to animals and to the rest of created nature, and what (if any) traits, physical, intellectual, or spiritual, may be said to be distinctively human? Are human bodies made in God’s image (or according to mathematical symmetries) and if so, what accounts for the existence of deformity or of variety in the human form? What were the challenges of attempting to represent the ‘human’ across various mediums – painting, sculpture, drama, poetry, essays – and how did artists and writers strive to fulfill certain aesthetic criteria, such as verisimilitude, naturalness, or honesty, as they represented human subjects? Lastly, how legible are human subjects as represented by artists and writers of the period, and what rules may be established for the interpretation of those subjects: how do gestures, facial expressions, and rhetorical habits help us interpret the human subjects presented to us in portraits, plays, and autobiographical writings of the period?

The course will be organized into three units of four or five meetings each, with two or three final meetings devoted to student presentations. The first unit explores how Renaissance artists and writers understand the relationship between word and image. We will examine how poets strive to recreate the vividness of paintings through rhetorical conventions such as *ekphrasis* (the literary description of a work of art), how painters and sculptors cultivate *vivezza* (lifelikeness) as they bring texts to life, and how both kinds of artists participate in a *paragone* or rivalry with each other that shapes their understanding of artifice. Readings will include the writings of Giorgio Vasari, of several sixteenth-century literary critics including Giovanni Battista Giralaldi (Cinthio) and Philip Sidney, and of artists and poets (including Leonardo, Michelangelo, Tasso, and Shakespeare) who regarded poetry and painting as ‘sister arts’ or as rival mediums. We will also examine specimens of ‘intermediality’ in the period, or works that combine two or more different mediums

ENGL 841 Section 001

Sem in 19th-Century Romanticism in England

W 9:00-11:50

Instructor: Moskal, J.

Maximum Enrollment: 15

Session:

FALL 2014

Mary Wollstonecraft Shelley

Mary Shelley's *Frankenstein* (1818) is the novel most frequently taught to American undergraduates. In addition to the goal of preparing every participant to teach *Frankenstein* and to understand its fascinations, this seminar aims to expand participants' knowledge to Mary Shelley's larger oeuvre, historicizing it within radical Jacobin politics, within the generational shift from Romanticism to Victorianism, and within contemporaneous feminism and the momentous development noted by Virginia Woolf, that the middle-class woman began to write. Highlights of Mary Shelley's oeuvre include her prescient apocalyptic fiction *The Last Man*, which foreshadows present-day fears of an uninhabitable Earth; her disquieting candor about sexual trauma in *Mathilda* and *Valperga*; and her advocacy for the Italian nationalist cause in *Rambles in Germany and Italy*.

The assignments are designed to strengthen the students' professional development as well as to deepen knowledge of the material. They include:

Short weekly papers responding to the assigned readings, due at 9 AM on Tuesdays;
a review of one scholarly book, 5 pages;
a seminar paper of 25 pages (notes included), with a plan for preparing it for publication; and
an oral presentation, modeled after a conference paper, that summarizes the seminar paper.

Students specializing in fields other than nineteenth-century British literature are very welcome. Any interested student may contact the instructor with questions or concerns.

Jeanne Moskal specializes in the British Romantic period and in travel literature. An award-winner teacher and mentor of graduate students, she has authored *Blake, Ethics, and Forgiveness* (1994) and edited a collection of essays about teaching eighteenth- and nineteenth-century women writers as well as editing the volume of Mary Shelley's travel writing for the definitive scholarly edition of her work. Her book-in-progress is "Jane Eyre's Sisters: Women Missionaries and the Novel in the Age of Fundamentalism."

ENGL 861 Section 001

Seminar in Literary and Cultural Theory

T 11:00-1:50

Instructor: McGowan, J.

Maximum Enrollment: 15

Session:

FALL 2014

This is a course in American philosophy. Our primary goal will be to gain a well-rounded understanding of pragmatism, and our secondary goal will be to examine some of the ways pragmatism has been understood and put to work more recently. We will spend over half of the semester reading the work of the three major American pragmatists: Charles Peirce, William James, and John Dewey.

In the second half of the semester, students will concentrate their efforts on one of five late-twentieth century philosophers--Kenneth Burke, Richard Rorty, Stanley Cavell, Martha Nussbaum, or Nancy Fraser--while the class as a whole will read shorter selections from these writers. Or students may pursue other projects related to more recent engagements with pragmatism, for example pragmatist inspired literary criticism, or political theory. Short reading responses, a long seminar paper, and several in-class presentations will be required.

This course involves a study of representative work by Latina/Latino writers and critics in relation to major social and historical trends and critical models for this literature—the borderlands/border theory, biculturalism, mestizaje, tropicalization, diaspora, postcolonial, transcultural pan-latinidad, Afro-Latina/o disidentifications, and LatinAsia Studies. It is designed to give you a basic grounding in Latina/o literature(s) and culture(s) along with a sense of some key categories of cultural identity as well as critical analysis. It interrogates the definitional terms “Latina”/”Latino” by exploring a multiplicity of identities, subject positions and temporalities, literary traditions, and paradigms of localization and globalization. It should provide you with a basis for posing questions about canon formation and the construction of literary and cultural histories and models as well as their mutual imbrication. The reading assignments consist of a mixture of literary and theoretical texts. Although a reading knowledge of Spanish is highly advisable, there are no pre-requisites.

Assignments, dates, and grade distribution:

1. 2-3 page responses to the reading (do 2 of them on different units of reading), **20%**
2. One 15-minute oral presentation (on your work in relation to the course readings), **10%**
3. One short essay, 8–10 pages, **30%**
4. One seminar-length essay, approx. 22 pages , **40%**

(Note: In consultation with me, you can substitute some of the readings to fit the needs of your research.)

Required Texts:

Marta Caminero-Santangelo, *On Latinidad: U.S. Latino Literature and the Construction of Ethnicity* (FL: University of Florida Press, 2007).

Critical Latin American and Latino Studies, ed. Juan Poblete (Minneapolis, MN: University of Minnesota Press, 2003).

The Latino/a Condition: A Critical Reader, ed. Richard Delgado and Jean Stefancic (New York: New York University Press, 1998).

The Latino Studies Reader: Culture, Economy, & Society, ed. Antonia Darder and Rodolfo Torres (Malden, MA: Blackwell Publishers, 1998).

The Latino Reader: An American Literary Tradition, 1542 to the Present, ed. Harold Augenbraum and Margarite Fernandez-Olmos (Boston; Houghton Mifflin Company, 1997).

María DeGuzmán, *Buenas Noches, American Culture: Latina/o Aesthetics of Night* (Bloomington and Indianapolis: Indiana University Press, 2012).

Gloria Anzaldúa, *Borderlands/La Frontera: The New Mestiza* (1987)

Guillermo Gómez-Peña, *The New World Border* (San Francisco: City Lights Books, 1996), 21–75 or the whole book if you have time

English 871: Being and Race in African American Literature

Against a background of antebellum and Reconstruction-era thought, English 871 examines the intersection of race and philosophy in 20th and 21st century African American literary art and thought. We will consider philosophical perspectives on and in literature of various genres without reducing these texts to exemplars of philosophical paradigms. Readings will include works by and/or about W.E.B. Du Bois, Zora Neale Hurston, Richard Wright, Ralph Ellison, Audre Lorde, Alice Walker, Natasha Trethewey, and Toni Morrison. We will also discuss works by and/or about Immanuel Kant, Georg W.F. Hegel, Martin Heidegger, Frantz Fanon, Jean-Paul Sartre, Édouard Glissant, Paul Ricoeur, Michel Foucault, and Jacques Derrida. Among the topics addressed will be race and ontology, blackness and mixed-race identity, black feminist and masculinist discourses, postcolonial thought, the philosophy of language and literature, psychoanalysis, and black existential thought.

Course Requirements:

- < Six short position papers (2-3 pages each) to be submitted to the professor and exchanged with a classmate for commentary and engagement
- < One presentation on and a written review of an outside text (list will be provided)
- < A prospectus and sample “call for papers” for a proposed journal on philosophy and African American literature
- < One final paper (approx. 20 pages) that takes a philosophical approach to a novel, collection or selection of poems, dramatic work, or essay (belles lettres, literary and/or cultural criticism, political theory, etc)