

**ENGLISH DEPARTMENT GRADUATE COURSES**
**SPRING 2021**
**FALL 2021**

5100-001 Theory and Teaching of Writing		Blansett/Gatten
5182-001-05 Practicum in the Teaching of Writing (1 credit)		Blansett/Gatten
5150-001 Research Methods (1 credit course)		Smith
5160-001 Professional Development	Knapp	Somerset
5650-001 Digital Humanities	Igarashi	
6450-001 Seminar in American Literature: Metaphors of Childhood: Disability, Slavery, Futurity	Duane	
6500-001 Seminar in Literary Theory: Theory of Irony	Mahoney	
6550-001 Seminar in Rhetoric & Composition: Teaching Twenty-First Century Professional Writing	Brueggemann	
6550-001 Seminar in Rhetoric & Composition: Classical Rhetoric and the Institution of Slavery		Winter
6600-001 Seminar in Creative Writing Workshop: Poetry: Poetic Forms		Dennigan
6650-001 Seminar in Digital Humanities: Reading and Writing in the Age of Digital Distraction		Booten
6700-001 Seminar in Major Authors: Jane Austen and the Bröntes	Marsden	
6750-001 Seminar in Language and Literature: Edges of Personhood	Somerset	
6750-001 Seminar in Lang. and Literature: Memory, Literature, and Culture		Tribble
6750-002 Seminar in Lang. & Literature: The Temporality of Texts	Tonry	
6750-002 Seminar in Language & Literature: Labor, Utterance, and Meaning in the Maritime World		Bercaw-Edwards
6800-001/AMST 6000 /HIST 6000 American Studies: Methods and Major Texts	Vials	
6850-001/AMST 6850/HIST/6850: Key Words: Cultures of Political Reaction		Vials

**All classes will be taught in Distance Learning mode**

**SPRING 2021**

TIME	MON	TUES	WED	THURS	FRIDAY
9:30 - 12:00		ENGL 5650-01 Igarashi	ENGL 6750-02 Tonry  GRAD EXEC. MEETINGS 10-11:30 AM		
1:00 - 3:30	ENGL 6750-01 Somerset	ENGL 6450-01 Duane  ENGL 6700-01 Marsden	KEEP  OPEN  FOR	ENGL 6500-01 Mahoney	
4:00 - 6:30	ENGL 6800-001/ AMST 6850 Vials		ENGL 6550-01 Brueggemann  DEPARTMENT MEETINGS	ENGL 5160 Knapp	
7:00 - 9:30					

**5160-01 (class# 8092) PROFESSIONAL DEVELOPMENT: (Knapp):** Forthcoming.

**5650-01 (class# 14459) DIGITAL HUMANITIES: (Igarashi):** **Distance Learning.** This seminar is an introduction to the digital humanities, “DH” for short. Topics include the roles of data and evidence and the ideal of objectivity in the humanities (then and now), problem- or solution-oriented approaches, current work in media studies on digital culture, and DH's contributions to our understanding of literary history. An introduction to selected DH tools and methods supplements our weekly readings. Seminar requirements include shorter written assignments, a presentation, and a final project or paper. This course counts toward the “Digital Humanities and Media Studies” graduate certificate. There are no prerequisites.

**6450 (class# 14108) SEMINAR IN AMERICAN LITERATURE: METAPHORS OF CHILDHOOD: DISABILITY, SLAVERY, FUTURITY: (Duane):** **Distance Learning.** It's a critical commonplace that children are deployed as symbols of something else. Beginning with the premise that metaphors are a reciprocal process in which abstraction shapes reality (and vice versa), this course will explore the theoretical, archival and ethical problems posed by confronting the cultural work of childhood in history and literature. Beginning with colonial American sources, and moving to the twenty-first century, this course will have overlapping concentrations on archival childhood, on racial metaphors of childhood, on disability and childhood, and on gender and childhood. In each case, we will explore both the meanings that are imposed on particular children in the service of power, and how children have inhabited, resisted, and changed those meanings. This course will involve both synchronous and asynchronous discussions, and will involve at least one 20 minute presentation with a written corollary (that may have either a pedagogical or research-based focus, depending on the student's preference).

**6500-01 (class# 14250) SEMINAR IN LITERARY THEORY: THEORY OF IRONY: (Mahoney):** **Distance Learning.** Since at least Quintilian (who defined irony as “saying something *other* than is understood”), irony has been “understood” both philosophically, as a mode of life or a general(ly skeptical) relation to knowledge and understanding, and rhetorically, as a figure of speech, a trope (for many, from Schlegel to de Man and beyond, the master trope, or “trope of tropes,” another name for the highest poetic power). This seminar takes as one of its central concerns the question (to paraphrase Kevin Newmark) of what it is about irony – as both an object of serious philosophical reflection and as a literary technique and trope – that makes it a seemingly inevitable topic for seemingly endless critical debate (beginning with Plato, and never ending...). The seminar will not approach irony as a “concept” (Kierkegaard's highly ironic title, *The Concept of Irony*), because of course irony is not a concept. Nor will it presume to outline “*the theory*” of irony, since irony (certainly for Schlegel) precludes such a definitive theoretical statement (hence the fragmentary imperative of Jena Romanticism). Nor will it propose an historical or thematic study of irony: since irony initiates a deflection of meaning which it does not presume to control, it necessarily marks a divergence from thematic and historical modes of understanding. Instead, this seminar proposes an examination of the trope, and tropological power, of irony that may be of interest to students of rhetoric, of literature, of literary theory, and of the human condition (not least in the second decade of the twenty-first century). It takes seriously the enigmatic tropological power of irony and seeks to address both as fully and as insufficiently as possible Schlegel's haunting question: “What gods will be able to save us from all of these ironies?”

With readings in English and American literature and criticism, as well as French and German literature and criticism, principally from the seventeenth century through the twenty-first century, and organized in terms of a critical trope and methodology, this seminar will not be confined by any traditional period boundaries and

may be of interest to students of rhetoric, British literature, American literature and criticism, French literature and criticism, and German literature and criticism. As a course in literary theory – specifically here “theory of irony” – the content of the course *is* the method (consequently, the distinction between “primary” and “secondary” texts is unusually porous). The (likely) readings listed below are principally “critical” (but not necessarily “secondary” sources), many of which can provide jumping-off points for our consideration of more traditionally “literary” sources (e.g., de Man’s readings of E. T. A. Hoffman and Charles Baudelaire; Newmark’s analysis of J. M. Coetzee; Kontantinou’s engagements with the work of Ralph Ellison, Kathy Acker, and David Foster Wallace). Additional “literary” readings will be determined according to the interests of the students enrolled in the seminar (i.e., the syllabus will be constructed in part to reflect these interests).

Likely requirements: attendance and participation; weekly writing (500+ words, thesis-driven); mid-term “conference paper” (10pp); oral presentation on critical texts to the seminar; teaching presentation (how would you teach a certain text in an undergraduate seminar?); final project (seminar paper, 7-8000 words, or DH project or ... ?).

**6550-01 (class# 10357) SEMINAR IN RHETORIC & COMPOSITION: TEACHING TWENTY-FIRST CENTURY PROFESSIONAL WRITING: (Brueggemann): Distance Learning.**

*Technical writing. Business writing. Workplace writing. Copy writing. Grant writing. Editing and publishing.*

These are some of the primary subgenres under the larger umbrella of *professional writing* that we will engage in the triangulated theory, practice, and pedagogy of this course.

This course will introduce and engage participants in two braided strands:

- 1) the theories and practices of *doing* professional writing and
- 2) the theories and practices of *teaching* thoughtful approaches to professional writing

Seminar participants will learn about how the world of professional writing “works” (both historical and current) AND they will also learn how to teach professional writing courses to undergraduates. Upon completion of the course, participants will be ready to teach an undergraduate course in professional, technical, or business writing and they should also have some important skills that would make them viable candidates for positions in professional writing positions.

**In-Class Activities and Engagements:** We will complete many weekly small activities “in class” –either synchronously or asynchronously. Class members are expected to engage and complete all/most of these weekly small exercises/activities.

**Teaching a Professional Writing Genre:** In this collaborative assignment, class members will work in pairs/threes to review teaching materials and current research on the *teaching* of a specific professional writing genre. Class members will collaboratively design and deliver a teaching module on that genre, and develop a resource page that collocates resources for teaching that genre.

**Doing a Professional Writing Genre:** Again, in a collaborative assignment, class members will work in pairs/threes to review practical guides, relevant materials and current research on the actual doing of writing within a selected subgenre of professional writing.

**6700-001 (class# 14252) SEMINAR IN MAJOR AUTHORS: JANE AUSTEN AND THE BRÖNTES:**

**(Marsden): Distance Learning.** This course is designed to offer an indepth study of some of the most important novelists of the nineteenth century: Jane Austen and the Brönte sisters. The bulk of the reading will consist of the major novels (Austen's entire published corpus, Charlotte Brönte's major novels, one of Anne Brönte's works, and Emily Brönte's only novel), supplemented by selected scholarly work and historical context. As all four writers explored issues specifically related to female experience, particular attention will be paid to issues related to the status of women in the nineteenth century.

Likely readings:

Austen: *Love and Friendship*, *Lady Susan*, *Northanger Abbey*, *Sense and Sensibility*, *Pride and Prejudice*, *Mansfield Park*, *Emma*, *Persuasion*, *Sanditon*

Anne Brönte: *Tenant of Wildfell Hall*

Charlotte Brönte: *Jane Eyre*, *Shirley*, *Villette*

Emily Brönte: *Wuthering Heights*

Requirements:

Two presentations, one examining the critical history of a novel by either Austen or one of the Bröntes. and the other exploring a culturally or socially relevant topic (e.g., inheritance law, employment opportunities for women, etc.).

A short paper based on one of the presentations (student's choice)

Weekly response papers (no response is due on the day a student gives a presentation)

Final research project. As a fourteen-week semester is insufficient for students to complete the research and writing necessary for such a project, the assignment will consist of an overview of the topic and the argument of the project, an explanation of its significance, and a description of primary and secondary works that the student would consult if they had time/resources. The goal of this assignment is to give students the opportunity to pursue a complex subject and create a blueprint for a publishable piece that they can return to after the class is over.

**6750-001 (class# 10359) SEMINAR IN LANGUAGE AND LITERATURE: EDGES OF PERSONHOOD:**

**(Somerset): Distance Learning.** This course aims to engage with the interests of students in rhet/comp as well as a range of historical and contemporary fields by inviting them to critique Western post-Enlightenment understandings of the self.

In conversation with queer theory, critical race studies, and ecocriticism, we will read literary works that interrogate the limits post-Enlightenment Western culture has placed on personhood in order to deny it to (for example) women, slaves and the underclass, people of color, non-Christians, and animals. We will consider, for example, how personification, prosopopoeia, anthropomorphism, and similar literary devices are literary and cultural means of demarcating and troubling the limits of personhood.

We will begin with Erin Lynn's extraordinary poem [Grendel's Mother to the Spear Danes](#), and go on to read other poetry, music, and a limited selection of longer works (because reading loads should be manageable in this difficult year). Readings will largely be selected by students. Any premodern texts will be read in translation. If you choose to write about a pre-1800 text, this course will count for that requirement. You will write a course blog where you comment informally on readings week by week, a short paper draft, then a longer revised draft of your paper. Writing time will be incorporated into classwork.

**6750-02 (class#10451) SEMINAR IN LANGUAGE & LITERATURE: THE TEMPORALITY OF**

**TEXTS:** (Tonry): **Distance Learning.** Media studies and book history have recently been dominated by questions about material texts – about how we grapple with the word as a held thing, how meaning is shaped through the designed arrangement of a text on a page or screen, how we

apprehend digitized representations of archived objects, how we access texts stored within harddrives and power-hungry data centers, and even how we negotiate the ontological nature of ‘things’ and ‘objects’ themselves. Yet a growing critique of the field notes that these questions tend to foreclose more sustained engagement with categories of race, class, and gender, or the dynamics of power and oppression. The study of the material text can leave a lot on the margins.

This course takes up an emergent stream of media scholarship on temporality represented by the work of Sarah Sharma, who has noted that media forms are generative of temporalities “experienced as a form of social difference (margins) and a type of privilege (centers).” Temporality in this sense is not merely history, or a transcendent sense of time, but rather the lived experience produced by power relations and media technologies, a “specific experience of time that is structured in specific political and economic contexts.” In short, a focus on temporality reminds us of the initial Marxian formulations around time/technology/labor, and insists that media forms produce a lived experience that is also always a power relation. At the center of the course is this: What can an attention to temporality open up in our archives?

This course is theory-heavy but also accessible, and will be framed as a way to situate or refine the research interests of students. We will begin with premodern British texts as an experimental testing ground that is also the period of my own expertise, but the course will (eagerly) include work from the fields of those who enroll, including Americanists and Rhetoric and Composition/Writing Studies students.

**ENGL 6800-001 (class# 13952)/AMST 6000-001 (class#13951): AMERICAN STUDIES: METHODS AND MAJOR TEXTS: (VIALS): Distance Learning.** This course serves as a survey and overview of American Studies as a discipline and a methodology, which we will approach through major texts in the field, past and present. We will explore what it means to examine culture through this particular interdisciplinary lens. First institutionalized in the 1950s and 1960s, American Studies was initially organized around the question, “what is an American?” and often sought to answer this question by tracing the ways in which American writers imagined “the Frontier” as myth and symbol. It has since expanded its scope to the study of the United States in a global context, examining the ways in which the nation has been transformed – and how it has shaped other nations and territories – through the transnational flow of cultures, peoples, and institutional power across its boundaries. As our readings will illustrate, contemporary American Studies has drawn insights not just from a range of disciplines, but from a range of other interdisciplines as well, including empire studies, critical race theory, gender and sexuality studies, Marxism, Foucauldian critique, queer theory, indigenous studies, and cultural studies. We will discuss all of these methods in class.

We will briefly begin with the “Myth and Symbol school” of the 1950s and 1960s then shift our attention to the 1980s, when American Studies was transformed by ethnic studies and cultural studies. However, we will devote most of our time to discussing contemporary directions in the field as established by its major texts published over the last 20 years. These take as their starting point the “transnational turn” of the late 1990s, wherein the discipline increasingly called into question the sanctity of borders and the ideology of empire. We will also devote special attention to how American Studies has provided frames for understanding cultural memory and memorialization, a persistent theme in the field. Readings will consist mainly of scholarly monographs. We will read monographs by Lisa Lowe, Christina Klein, Judith Halberstam, Jodi Melamed, Rod Ferguson, David Harvey, and others.