Romantic Literature II: Metrical
Moments and the Sound of Silence

The shadow of the dome of pleasure
Floated midway on the waves;
Where was heard the mingled measure
From the fountain and the caves.
It was a miracle of rare device,
A sunny pleasure-dome with caves of ice!

— Coleridge, “Kubla Khan: Or, A Vision in a Dream. A Fragment”

This course serves as an introduction to Romantic poetry through examination of key poetic texts of the eighteenth and nineteenth centuries. What poetic projects fascinated or infuriated the writers, readers, and critics of the period? What metrical experiments shifted the poetic landscape—what motivated these projects and what social, cultural, or political concerns did they register? How were sound and silence inscribed, and how was voice produced in print—from the colloquial and conversational, to the chanting and inspired, to the stuttering, mad, and ironic? We will begin with an examination of the popular songs of the eighteenth century—the ballads printed as broadsides and collected in books—and consider how they mixed word, image, melody, and rhythm to tell compelling stories. Questions of gender, low and high culture, naturalism, and nationalism will inform our discussions. Authors include several anonymous writers, Percy, Scott, Cowper, Blake, Robinson, Wordsworth, Coleridge, Southey, Keats, Shelley, Byron, and Clare.
Fredric Jameson is arguably the most influential and controversial literary critic in Anglo-American academia from the last fifty years. Recent scholars have contested his Marxist-historical methodology, but his work remains required reading for scholars across the discipline. Rather than gloss over his prolific output, this seminar offers a slow reading of his signature work, The Political Unconscious. For most of the seminar, we will plow through this dense and challenging book alongside the theories Jameson draws from (Althusser, Lacan, Frye, Levi-Strauss, etc.) and his three case studies (Balzac, Gissing, and Conrad). In the final weeks, we will read five contemporary Anglophone and global novels (Pynchon, Naipaul, Carter, Coetzee, and Pamuk) and ask how The Political Unconscious can enrich our understandings of these canonical texts. Our goals are threefold: 1) to understand Jameson’s critical and philosophical project in The Political Unconscious, and evaluate the different responses to his work; 2) to lay out his formalist reading method, and reflect on how it compares to or informs other reading methods; and 3) to understand the structure and organization of an academic book, and observe how Jameson makes and develops arguments. Requirements include a 5-page response paper to The Political Unconscious, and a 15-page final paper on a topic of your own choice.
The course pays some attention to practical matters (what is a preparation?), but is more generally devoted to making connections between theoretical assumptions about literature and how they might effect what we do and don’t do in the classroom. We will study a series of theoretically-informed propositions about the nature of literature, and then explore the consequences of what we’ve read. Suppose, for example, we believe there to be substantial truth to the positions that reader-response critics argue. Are some works more suited to reader-response than others? Are some assignments? We try to slow down some classroom transactions to make them more visible: What are the assumptions behind various possible opening questions a teacher might ask to help prompt class discussion? What sorts of critics are our students, if we read their essays carefully? In addition to the criticism and theory, we also read and talk about how to teach a selection of literary works chosen from the typical introductory literature canon. The course will be open-minded about various electronic enhancements to teaching literature, but does not focus on digital pedagogies.

“Diaspora” is defined simply—as the dispersal of a people from their original homeland. However, this simple definition masks a rich, complicated, and sometimes contentious, history. In this course, we will explore the idea of diaspora and the discourses of race, nation, and origin that constitute it. We will read theory and literature from a number of diasporic traditions, including Jewish, Arab, African, and Latin American—with a particular focus on contemporary diasporic writing in America. Authors we might read include Saidiya Hartman, James Clifford, Stuart Hall, Paul Gilroy, Edward Said, Philip Roth, Junot Diaz, Michael Chabon, and Ruth Ozeki.
ENGL 8054 001 PROBS AM REAL & NAT
Call Number: 302873       R 9:30-12:20
Instructor: Person

An examination of a significant contemporary area of inquiry in the period of late 19th and 20th century American fiction. The course topic will be “Slavery and the Literary Imagination” and will feature such fiction as Stowe’s *Uncle Tom’s Cabin*, Mark Twain’s *Adventures of Huckleberry Finn*, Frank J. Webb’s *The Garies and Their Friends*, Harriet Wilson’s *Our Nig*, Charles Chesnutt’s *The Conjure Woman*, Frances Harper’s *Iola Leroy*, Sutton Griggs's *Imperium in Imperio*, Thomas Dixon’s *The Leopard’s Spots*, James Weldon Johnson’s *The Autobiography of an Ex-Coloured Man*, Nella Larsen’s *Passing*, Richard Wright’s *Native Son*.

ENGL 8065 001 FEMINIST POETICS
Call Number: 302874       W 4:40-7:30
Instructor: Deulen

A study of poetry and nonfiction prose that aligns itself with or contributes to Feminist literature. We will read the work of prominent poets who helped establish a space for feminist authors to flourish, as well as lesser-known contemporary authors who continue in their tradition. To help us engage meaningfully with what is a very large and varied subject, we will explore feminist texts through four modules: Feminism and Zeitgeist, Feminism and the refiguring of Myth, Feminist Humor, and Feminist Collaborations. Major assignments will include a presentation, a mid-term project of creative criticism, and a final critical essay.
This course is designed to provide graduate teaching assistants new to our program with a theoretical, historical, and practical framework for teaching first-year writing. In addition, because writing is a central activity in most, if not all, courses offered in English Studies, we will seek to apply insights from our study to other contexts where writing instruction happens—specifically, literature, cultural studies, and creative writing classrooms. Assignments are designed to help students build their professional and pedagogical portfolio.
Visual Rhetoric in Composition Studies

This course addresses the communicative power of images. Class participants examine photography, film, sketch artistry, image-driven protest, designed space, and various forms of multimodal composition as dynamic transactions between rhetors and their audiences. Using various examples from each category, we place visual artifacts in historical context, assessing their meanings according to the cultural predispositions that reigned when the images first appeared. We also consider how those meanings change with time, looking especially at how they resonate within our local, contemporary moment. Our analysis of visual rhetoric leads to engagement with teachers of multimodal literacy who frame composition as a practice that need not be limited to paper and ink, and who challenge their students to use any combination of image, sound, print-text, movement and other means of expression to make arguments about topics that matter to them.

The class features Robert Hariman and John Louis Lucaites’s *No Caption Needed: Iconic Photographs, Public Culture, and Liberal Democracy*, Wendy Hesford’s *Spectacular Rhetorics: Human Rights Visions, Recognitions, Feminisms*, Amy Propen’s *Locating Visual-Material Rhetorics: The Map, the Mill, and the GPS*, Kristie Fleckenstein’s *Vision, Rhetoric, and Social Action in the Composition Classroom* and Jody Shipka’s *Toward a Composition Made Whole*. Assignments include leading discussion of one or more course texts, producing a full-length scholarly article, and making an argument in visual and/or multimodal form.
CREATIVE WRITING

SENIOR WRITING SEMINAR: FICTION

ENGL 6011 001
Call Number: 302803     W  12:20-3:25
Instructor: Stewart

Students write, read, and critique fiction at an advanced level, analyzing the various elements of fiction as those elements interact in the work.

ENGL 6011 002
Call Number: 302804     M  12:20-3:25
Instructor: Henley

Students write, read, and critique fiction at an advanced level, analyzing the various elements of fiction as those elements interact in the work.

ENGL 6017 001  SENIOR SEMINAR POETRY
Call Number: 302805     M  12:20-3:25
Instructor: Drury

In this culminating course in the poetry sequence, students write and workshop poems at the advanced level while reading and studying diverse texts of poetry to refine and challenge their ideas about the craft. Students draft and revise their own poems and contribute to the collective workshop format.
ENGL 7012 001 GRAD FICTION WORKSHOP
Call Number: 301496  W 12:20-3:25
Instructor: Bachelder

This fiction-writing workshop will usually focus on short stories, occasionally on novels in progress, with the aim of producing publishable work. Student writing is supplemented by reading in contemporary or canonical literature. Students who have been admitted to the graduate program in fiction writing may take the course; others must receive permission from the instructor.

ENGL 7018 001 GRAD POETRY WORKSHOP
Call Number: 302867  W 12:20-3:25
Instructor: Drury

Mary Szybist, the Elliston Poet for 2015, will join us for our first meeting of the semester and again in February for individual conferences and another workshop session. In addition to reading her books Granted and Incarnadine, we will read other poetry collections and individual poems that invent, corrupt, experiment with, or otherwise transform poetic forms. I will encourage members of the class to work on thematically coherent, idiosyncratic groups of poems.
ENGL 7021 001 GRADUATE NONFICTION WORKSHOP
Call Number: 302868 M 4:40-7:30
Instructor: Iversen

Students in this advanced writing and reading course will explore the art of creative nonfiction with an emphasis on memoir and the personal essay. This course emphasizes student work in a workshop setting with the goal of further developing the particular voice and style of each writer. We will discuss classic as well as innovative or controversial examples of creative nonfiction and how to use these as models or springboards for our own creative work. Students will explore the differences between fiction, nonfiction, and creative nonfiction, and review literary approaches to language. We will address the issue of truth versus imagination in creative nonfiction, as well as how the voice, style, and aesthetic sensibilities of the creative nonfiction writer bear upon the writing itself.

Each week’s class will be divided up into brief lectures, discussion, and workshops—in small and large groups—in which students will evaluate and critique the creative work of peers. We will also spend time discussing revision, editing, and proofreading. Students will be expected to complete three substantive creative writing assignments as well as send work out for potential publication. A final portfolio is due at the end of the semester.

TEXTS
True Stories, Well Told: From the First 20 Years of Creative Nonfiction Magazine
The Best American Essays 2014, John Jeremiah Sullivan (Editor), Robert Atwan (Editor)
Shadow Boxing: Art and Craft in Creative Nonfiction, Kristen Iversen
PWRT 6024 001 EDITING DOCUMENTS
Call Number: 302866       M  4:40-7:30
Instructor: Rentz

Would you like to learn about the different types of editing jobs out there and what each entails? Would you like to practice doing different types of editing for different types of publications? Do you wish you knew what those funny-looking proofreading symbols mean and how to use them? Are you a little nervous about the stylistic appropriateness and grammatical correctness of your writing? This course will open up a broad area of potential employment for you, teach you some tools and tricks of the trade, and strengthen your own stylistic skill.

PWRT 6028 001 PUBLISHING & NEW MEDIA
Call Number: 301493       T  5:00-7:50
Instructor: Arduser

The course provides students with the fundamentals of book and magazine publishing, while preparing them to succeed in an era in which publication environments are fluid spaces where interactions among people, machines and media (words, images, sounds, video, animations, simulations) must be structured. Students will learn to explore multiple approaches to creating, managing, distributing, and marketing content across multiple platforms—including books, e-books, periodicals, websites, blogs, podcasts, mobile extensions, and other formats.

PWRT 7030 001 PROF WRITING INTERNSHIP
Call Number: 302879       TBA
Instructor: Debs

Supervised experience in the professional work force. For PA/MA students. Permission of Professional Writing Director is required.
Wait . . . professional writing *theory*? Isn’t professional writing, by definition, practical? Yes . . . but “there is nothing as practical as a good theory” (as Kurt Lewin, founder of social psychology, famously asserted). Whether you know it or not, your writing, speaking, and use of visuals are based on assumptions about language, knowledge, power, human nature, social relationships, and even technology. These assumptions guide the decisions you make and the products you produce. To help you become a more aware, effective, and ethical writer, this course spans a wide range of theoretical approaches and topics, including postmodernism, critical discourse theory, theories of technology, philosophy of science/medicine, visual theory, and genre theory. Course requirements are a reading journal, short analyses of “found discourse,” a paper on a body of theory or theorist of your choice, an oral report on your paper, and a final exam.

The capstone course is required for students completing the English Department's MA in Professional Writing. This course is your opportunity to demonstrate mastery and integration of the skills, principles, and knowledge gained from your coursework. It requires the application of that learning to a field project that will be evaluated by faculty and others. The course is open only to graduate students in this program who are at the end of their coursework.

Formal recognition of work done by graduate students conducting projects under the terms of graduate Administrative/Research Assistantships.