Abbreviations:
MAC = MA core course  
PLC = Program in Literature core course  
PRC = Program in Rhetoric and Composition core course  
WS = Graduate Certificate in Women's Studies course  
CS = Graduate Certificate in Cinema Studies course

ENGL 5101: Critical Issues

Professor Stuart Peterfreund  
CRN: 13572  
Fulfils: MAC

This course provides an introduction to the range of critical approaches that currently shape the study of English and American literature. After completing an historical review and overview, we will survey Anglo-American criticism and theory as practiced during the second half of the twentieth and beginning of the twenty-first centuries. The approaches surveyed will include New Historicism and materialism, psychoanalytic criticism, feminist and queer theory, ethnic studies and post-colonial studies. We will look not only for the grand intellectual genealogy of present-day literary theory but also at the structure and style of significant essays, asking how different theoretical approaches influence the framing and focus of critical writing. Students will write three short essays in which they apply specific critical methods to literary texts (or in some cases other kinds of texts) and write a take-home essay examination at the end of the semester.

ENGL 5102: Key Concepts in Rhetoric and Composition

Professor Chris Gallagher  
CRN: 15260  
Fulfils: MAC

This course provides an introduction to the field(s) of Rhetoric and Composition for all MA and BA-to-PhD students while helping those specializing in the area to develop the critical vocabulary and conceptual frameworks necessary for advanced work. As the course title suggests, we will examine “key concepts,” including students, rhetoric, writing, process/post-process, digital, academic, and public(s). Instead of attempting to “master” these terms, we will explore some of the epistemological, ontological, ideological, and pedagogical controversies they have engendered historically and continue to engender today. In turn, these considerations will become occasions for asking larger questions about — Rhetoric and Composition : Is it one field or two? Is it a field or a discipline? How is it related to English Studies? To Communication Studies? Philosophy? Political Science? Literacy Studies? Education? How are its disciplinary and institutional formations related? What does it constitute as its object(s) of study and how does it do so? Coursework will include two minor projects—a study of an academic journal and a book review—and a seminar essay/presentation. Readings will range from classical rhetoric to writing process research to current critical, feminist, and cultural theories of rhetoric and writing.
ENGL 7213: Topics in Early American Literature, Gender and Empire

Professor Elizabeth Maddock Dillon
CRN: 15261
Fulfills: MAC, PLC, WS

This class will focus on the intersection between feminist theory and literary study in relation to print culture of the Anglo-Atlantic world of the first British empire, including North America, England, and the Caribbean. We will read a range of foundational texts in feminist theory and gender and sexuality studies, including works from Marxist, psychoanalytic, and post-colonial perspectives. Literary texts will be drawn from the seventeenth through nineteenth centuries, with a focus on the creation of discourses of gender and race in relation to settler colonialism, diaspora, and imperialism. Authors may include Behn, Bradstreet, Defoe, Wheatley, Prince, and Austen.

ENGL 7215: Topics in 20th Century American Literature, The Body and the Visual

Professor Kimberly Juanita Brown
CRN: 15262
Fulfills: MAC, PLC, WS

This course will merge visual theory and photography with contemporary literature in an attempt to address "the problem of the body" in postmodernist art. In particular, interpretations of the gendered and racialized body will allow us to focus on the "known" and the "un-knowable" corporeal text through an emphasis on photographic self-portraiture and literary fragmentation. The course will include works by: Adrian Piper, Roland Barthes, John Edgar Wideman, James Elkins, Octavia Butler, José Saramago, Alan Sekula, Ana Mendieta, Vladimir Nabokov, Cindy Sherman, W.J.T. Mitchell, Albert Chong, Danzy Senna, Linda Nochlin, Eduardo Cadava, Arundhati Roy and Nikki S. Lee. Assignments include weekly response papers, one presentation, and a final research paper drawing on both literature and visual culture.

ENGL 7281: Topics in Medieval Literature, World Literatures, 1100-1500

Professor Kathleen Kelly
CRN: 15810
Fulfills: MAC, PLC

The "medieval" and the "Middle Ages" are decidedly Western European constructs, both temporal and spatial. What of the "rest" of the world? We will read with/in and against the notion of the European medieval by exploring a variety of texts (in translation) across a variety of cultures, including excerpts from Malory’s Morte Darthur and a text or two of Chaucer’s (England); the Táin Bó Cúailnge (Ireland); the Song of Roland (France); Sundiata (Africa); and excerpts from The Secret History of the Mongols (Mongolia), the Tale of Genji (Japan), and the Arabian Nights (India, Persia [modern Iran], Syria and Egypt[?]). We will supplement our texts with a few films (Excalibur, the anime version of the Tale of Genji, Sundiata, and the Russian Mongol). Our literary and critical interests include questions of genre (mainly romance and epic; recall of the Iliad and the Odyssey would be beneficial), narrative theory (what do modern readers do with pre-modern texts?), and difference (race, gender, class). We will also spend a little time theorizing the medieval (beginning with Raymond Williams' Keywords)- which also
allows us to theorize the modern. Finally, one theme that dominates these texts is that of the nation and either the founding or dissolution of the nation: we'll examine how such national narratives functioned then and function now. Requirements: two brief oral presentations (one a response to the reading, and the other an introduction to a given text) and a final paper or project. I'm also interested in the possibility of creating a collaborative hypertext for *Sundiata* - a text much neglected in contemporary Anglo-American scholarship, and thus open for exploration.

A list of the editions of the required books is on BB; you may want to find used copies, and you may use different editions.

**ENGL 7351: Topics in Literary Studies, Management Culture: The Novel, Cinema, and Capital**

Professor Patrick Mullen  
CRN: 15264  
Fulfills: MAC, PLC, CS

This course takes as its initial task a simple proposition: the examination of the figure of the manager in a series of novels and films. The study of the figure of the manager, however, organizes a complex consideration of the relations between developments of capital and cultural form (literary and cinematic). Examining the emergent discourse of management in specific cultural works, we will ask questions about: the formation of the intellectual, possibilities for leadership, agency, and knowledge production, the changing nature of the political, the importance of gender, sexuality, and affect, nation and race in relation to production and reproduction, and finally the transformations of globalization. We will investigate the representation of managers and tropes of management in the modern novel and film both as a thematic concern of key texts and as a theoretical focus that will allow us to investigate the value of cultural forms. We might consider works by Wharton, Lawrence, Conrad, Moore, Gide, Ishiguro, and Spark as well as films by Ray, Leone, Coppola, and Fassbiner. We will also look at a body of criticism that engages the cultural effects of capitalism. This might include Marx, Simmel, Gramsci, Connolly, Deleuze, Foucault, Negri, the Frankfurt School, Casanova and Fraser.