“The Book” has been designed as both a theoretical and experiential forms course for student poets who enjoy reading (and writing) books in all their fascinating manifestations: from petroglyphs to technotexts; to books that are primal, absent, exploded, or born digital. We will discuss the work of Alan Loney, Edmond Jabès, Maria Sabina, Jerome Rothenberg, Steven Clay, Kyle Schlesinger, Stephanie Strickland, Cecilia Vicuña, Edward Calderón, bpNichol, Stephane Mallarmé, and others whose love and wide view of poetry and the book will engage and inspire us in our own work. Essential to the course will be interactive classes on Artists’ Books with Cristina Favretto (Special Collections); Maria Estorino and Mia Leonin (Cuban Heritage Collection); and Miami book artist, Maria Gonzalez. Projects will encourage a personal relationship with contemporary book and publication practices and theory, and will include the creation of Artists’ Books, both solo and communal.

Permission of the instructor is required for admission to this course.

The emphasis of this workshop is on student work. Each week, we will read and carefully review new poems written by student-poets so that in-class workshops engage us in a broad and deep conversation about context, content, style, voice, craft and revision. At the same time, poets will read essays about poetry written by contemporary poets. These will urge us to consider the significance of poetry and the poetic “act” both historically and in contemporary life. By the end of the semester, poets will have generated a chapbook of revised and refined poems. They will also complete a short essay that reflects upon the significance of poetry, the poet, and the act of poetry in contemporary life.
ENG 505    Form in Fiction: Approaches to Writing the Short Novel

Jane Alison                        Section 47, Mon., 3:15-5:45

A course exploring the short novel, looking at both conventional and more unusual forms it has taken in contemporary literature. The texts we’ll examine will offer a range of approaches: from the linear dramatic novel to juxtaposed narratives, from lyrical fiction to journalistic to magic realist. We’ll pay attention to ways in which fictions in disparate forms control time and tension, develop multiple characters and spaces, create movement, deploy point of view, use different narrative modes, and press syntax to serve overall vision—so that you can explore techniques and apply them to your own work.

Class will be a seminar-studio, with discussions of texts and writing exercises that spring from those texts. You will each lead part of the discussion every other class, presenting aspects of context, criticism, or craft. From these presentations, your annotations of the texts, and our conversations, you’ll develop a ten- to fifteen-page paper synthesizing particular ideas about narrative craft across several texts. Creative exercises launched in class should yield fifteen to twenty pages of fresh fiction.

This class is open only to fiction writers admitted to the MFA program or specially admitted by the instructor.

Texts could include the following:
Nicholson Baker, The Mezzanine
Julian Barnes, The Sense of an Ending
Sandra Cisneros, House on Mango Street
Marguerite Duras, The Lover
Gabriel García Márquez, Chronicle of a Death Foretold
Kaye Gibbons, Ellen Foster
Jamaica Kincaid, Lucy
Joyce Carol Oates, Black Water
Philip Roth, Goodbye, Columbus
Justin Torres, We the Animals
Jeanette Winterson, The Passion
Tobias Wolff, The Barracks Thief

ENG 601    Creative Writing: Fiction III
Manette Ansay                        Section 1O, Tues., 9:30-12:00

Advanced M.F.A. workshop in the techniques of writing fiction.

Prerequisite: Graduate standing and permission of instructor.
ENG 592  Graduate Practicum II: Teaching College Literature

Thomas Goodmann  Section 47, Wed., 3:15-5:45

In this informal, noncredit seminar we will work to develop your skills as literature teachers and prepare you to teach one of the 200-level literature courses. As longtime students and already experienced instructors, you already know a lot about teaching, and we will draw upon your experiences and observations to explore some of what works, and what doesn’t, in twenty-first century classrooms.

Some of the many questions we’ll take up include: What does it mean to “teach” a literary text? What should you do on the first day of class? What kinds of classroom policies are most helpful? What are the most common mistakes that beginning literature teachers make? How do you deal with authority issues—your own and your students’? How do you prevent plagiarism and what should you do if you encounter it? What are some ways to design a literary-historical survey course including English majors and general education students? How would you design a topical course primarily for English majors on a subject of interest to you?

The course will include opportunities for visiting other people’s classes, role-playing, and self-reflection. We will also practice grading student essays, and you will write up a sample syllabus, including all of your rules and policies; this will be something you can use regardless of which 200-level course you are assigned to teach. We’ll study current position advertisements, too, and discuss the teaching portfolio, including a statement of teaching philosophy, sample syllabi, and evidence of your effectiveness as an instructor, such as class observations and student evaluations. Finally, we will think ahead to your future job interviews, in which you are likely to be asked to outline a course in your particular field, or to describe the ideal course that you would most like to teach.

Nearly all of our readings will be available via the Blackboard course website; the only stand-alone title I will make available through the bookstore is Elaine Showalter, *Teaching Literature* (Blackwell Publishing, 2002).

ENG 621  Elizabethan and Jacobean Drama: Drama and the Individual Conscience

Anthony Barthelemy  Section 5O, Thurs., 9:30-12:00

The annulment of Henry’s marriage to Katherine forced the state to enter a new level of policing the individual conscience. While heresy had always been a crime, Henry required individual subjects to profess the king’s beliefs. So Thomas More surrendered his head to protect his conscience. Less famously, Anne Askew was publicly burned at the stake for refusing to affirm Henry’s Act of Six Articles. The struggle continued throughout the sixteenth and seventeenth centuries. This semester we will study the confluence of the defense of the individual conscience with the playwright’s efforts to achieve psychological mimesis in characters on the stage. We will study characters who defend their personal beliefs against attack from the state and/or the church. Plays will include *Gorboduc*, Marlowe’s *Dr. Faustus* and *The Massacre at Paris*, Shakespeare’s *King John* and *Henry VIII*, Tourneur’s *The Atheist’s Tragedy*, Beaumont and Fletcher’s *Philaster*, Marston’s *The Malcontent*, Chapman’s *Bussy D’Ambois*, Webster’s *The White Devil* and *The Duchess of Malfi*, Ford’s *‘Tis a Pity She’s a Whore*. Each student will make a 20 minute oral presentation and submit 5000 word research paper.
ENG 640  Studies in Romanticism: The Early Period

Kathryn Freeman  Section 44, Wed., 12:30-3:00

This course explores how the dismantling of the “Romanticism” ideology that began over thirty years ago has evolved to re-define British literature of the revolutionary late eighteenth through mid-nineteenth century. By juxtaposing canonical and non-canonical writers, the course provides graduate students the opportunity to engage with the major theoretical approaches to this literature in relation to their own critical voices. We will examine scholarly and pedagogical implications of works in a variety of genres to address the intersections of canonicity, epistemological orientation, gender, race, and colonialism.

Requirements:
short presentations; annotated bibliography; 18-20 pp. term paper

Texts (tentative list):
Joanna Baillie, *Plays on the Passions* (Broadview)
*Blake’s Poetry and Designs* (Norton)
*Selected Poetry and Prose of Samuel Taylor Coleridge* (Norton)
William Godwin. *Memoirs of the Author of A Vindication of the Rights of Woman* (Broadview)
Helen Maria Williams. *Letters Written in France* (Broadview)
Mary Wollstonecraft, *Vindication of the Rights of Woman* (Broadview)
Dorothy Wordsworth, *Grasmere Journals* (Oxford)

Blackboard: Supplementary texts and critical essays.

ENG 652  Irish Literature: Imagining Ireland

Renée Fox  Section 1Q, Tues., 12:30-3:00

The fraught history of Ireland has been obsessively revisited, re-invented, and written over by modern Irish novelists, poets, and playwrights. This course will examine some of the most pervasive myths—and traumas—of Irish history and culture through the eyes of the twentieth- and twenty-first century Irish writers who have transformed them into avenues of artistic inspiration. The course will be divided into two topical sections, each of which will survey multiple contemporary re-imaginations of the same subject matter: the first section will look at the myth of the Irish West, the second section will look at the Easter 1916 Rising and Irish War of Independence/Civil War. As a whole, the course will act as a survey of works by many of the most interesting and controversial Irish writers of the last two centuries. Organized into these two parts, it will provide a structure for us to reflect upon artistic representation as a political practice, and to deepen our recognition that literary works always emerge from constellations of contexts, influences, and conversations. As we close-read and contextually/theoretically situate twentieth-century Irish literature, we’ll consider large questions about the subjectivity of historical knowledge, the ethics of the fictional imagination, and the idiosyncrasies of aesthetic representation. Yet we’ll also try to imagine Ireland as a nation created by the careful aesthetic practice of its writers: a nation defined as much by the art of inventing history as by the traumas of history itself.
This graduate seminar will focus on reading/analyzing contemporary Caribbean literature and popular culture in order to consider how the critical terms that inform and define modes of cultural production and consumption in the Caribbean region are shifting.

We will also examine the degree to which these changes are driven by (or indicative of) changes in material circumstances within the region, nationalist politics, "glocal" trends, (im)mobility, technologies deployed by writers and artists, and naturally, the expectations of consumers and global markets. We will also consider how critical discourses on citizenship, sovereignty, migration, exile, creolization and globalization require more subtle interpretations of where and how literature, culture, "the body politic" and the nation/state interact, on what conditions and to what ends.

Texts may include:

- Deborah Thomas - *Exceptional Violence: Embodied Citizenship in Transnational Jamaica*
- Mimi Sheller - *Citizenship from Below: Erotic Agency and Caribbean Freedom*
- Dany Laferiere - *Dining with the Dictator and Heading South*
- Marvin Sterling - *Babylon East: Performing, Dancehall, Roots Reggae and Rastafari in Japan*
- Winston James - *Holding Aloft the Banner of Ethiopia: Caribbean Radicalism in Early 20th Century America*
- Kei Miller - *Fear of Stones and Other Stories*
- M. Nourbese Philip - *Genealogy of Resistance*
- Michaeline Crichlow - *Globalization and the Post-Creole Imagination: Notes on Fleeing the Plantation*
- Michael Thelwell - *The Harder They Come*
- Earl Lovelace - *Is Just A Movie*
ENG 687  The Global Novel

Brenna Munro  Section 5U, Thurs., 6:25-8:55

In this class we will be thinking about the relationship between “the novel” and “the global,” analyzing how the novel itself is a literary form that has been translated and transformed as it has traveled, and is also a commodity subject to the rules of a global marketplace and the politics of international prize-giving; how contemporary novels from an array of locations imagine the global; how the most “domestic” of novels might be marked by globalization; how “worlding” the novel intersects with questions of structure and genre; and how the question of “universal” human rights is a key issue in the contemporary “global novel.” We will conclude with an examination of how these dynamics play out in contemporary cinema. We will also be reading critical work on these questions, from David Damrosh, Joseph Slaughter, Gayatri Spivak, Franco Moretti, Elizabeth Anker, and Pascale Casanova, among others.

Novels might include:

David Mitchell’s *Cloud Atlas*
Michael Ondaatje’s *Anil’s Ghost*
Micheline Marcom’s *Three Apples Fell From Heaven*
Lauren Beukes’ *Zoo City*
Helon Habila’s *Oil On Water*
Cesar Aira’s *An Episode in the Life of a Landscape Painter*
David Alarcon’s *Lost City Radio*
Teju Coles’ *Open City*
Nadeem Aslan’s *The Wasted Vigil*
Ian McEwan’s *On Chesil Beach*
Jonathan Franzen’s *Freedom*

Films might include:

*Happy Together*
*Babel*

ENG 695  U.S. Cosmopolitanisms

John Funchion  Section 41, Mon., 9:30-12:00

This graduate course will explore the various ways U.S. writers defined, contested, and promoted ideas associated with *cosmopolitanism* in the nineteenth and twentieth centuries. To this end, we will discuss the philosophical genealogy of cosmopolitanism, period essays debating forms of U.S. internationalism, and a variety of literary works. We will also consider the relationship between nineteenth-century and early twentieth-century understandings of cosmopolitanism to contemporary theoretical discussions of this term. Readings may include literary work by Adams, Cable, Cather, Davis, James, Johnson, Larsen, Ruiz de Burton, Twain, or Wharton. Theoretical and philosophical material may consist of essays by Appiah, Arendt, Brennan, Cheah, Gilroy, Kant, Kaplan, Marx, Nussbaum, or Robbins. Students will also continue to work toward becoming professional literary scholars by compiling an annotated bibliography, leading one class discussion, and writing and presenting a conference paper.