***GRADUATE FLYER***

***SPRING 2014***

**ENG. 105: Teaching Practicum (16060)**

**T. 2:50-4:50 p.m.**

**Dr. Dohra Ahmad**

This course prepares graduate students to teach composition and literature courses at St. John’s and elsewhere, with a specific emphasis on English 1000c (English Composition) and English 1100c (Literature in a Global Context). We will approach the endeavor from theoretical as well as practical angles: familiarizing ourselves with ongoing debates around Composition and World Literature pedagogy; and also discussing hands-on techniques for designing syllabi, developing lesson plans, running discussion, and assessing student work. Prior instructional experience is welcomed but by no means required or expected.

**ENG. 135: Critical Issues in the Teaching of Writing: Histories, Theories and Practices of Writing Centers and One-to-One Teaching (16065)
W. 7:10-9:10 p.m.**

**Dr. Anne Ellen Geller**Over the past twenty years scholars have produced a large body of research that has investigated and theorized one-to-one conferencing and writing support in secondary and higher education and in community settings beyond schools. In this semester’s Critical Issues in the Teaching of Writing we will explore the ways writers have been and continue to be supported beyond classrooms and writing courses. We will explore the everyday practices and protocols of writing support programs, from the more familiar college and university writing center to afterschool programs like Dave Eggers’ 826 Valencia (<http://826valencia.org/>) and community literacy centers like the Salt Lake Community College sponsored Community Writing Center (<http://www.slcc.edu/cwc/>). The texts we will read will reveal how individualized writing instruction is informed by theoretical and philosophical stances toward writers’ literacies and identities that are more contested (and contestable) than we might think. Our readings and research will consider the relationship of writing support to students’ language use, to educational access and gatekeeping, to disciplinarity, to teaching and learning and to creative writing.

**ENG. 300: Shakespeare & Early Modern Studies (16057)**

**T. 5:00-7:00 p.m.**

**Dr. Brian Lockey**

 **Christians, Turks, and Moors in Renaissance Drama**

This course will consider a number of canonical and non-canonical works of Renaissance English drama and fiction within the context of what modern historians have called the Ottoman-Hapsburg conflict, which contemporary Europeans mostly perceived as an ongoing war between Christendom and the Muslim Ottoman Turks that had been ongoing for hundreds of years. As we shall see, Protestant England, marginal as it was to the rest of Europe, had a unique perspective on the conflict. Most fictional portrayals of Moors and Turks during the English Renaissance conformed to negative perceptions of the infidel that existed throughout Continental Europe, but there were more complex portrayals as well, the most famous of which is William Shakespeare’s character Othello.

In this course, we will consider a number of important works of English fiction as responses to popular perceptions of the conflict between Christendom and Islam, focusing on those works in which Arabs, Moors, and Turks assume a prominent role. We will examine a diverse array of literary constructions of the Moor and the Turk, as well as other dangerous, seductive, and sometimes exotic foreign identities that English writers of fiction seemed both to fear and to desire. We will consider the vexed relationship between England and the transnational Christian commonwealth, portrayals of hybrid identity, the way in which the English nation itself and Christendom were compared to female bodies, as well as how foreign lands were often figured as feminine and pliant to the conquering European. Among the works that we will read are Shakespeare’s *Titus Andronicus*, *Antony and Cleopatra*, and *Othello, the Moor of Venice,* Philip Massinger’s *The Renegado,* and Edmund Spenser’s *The Faerie Queene*.

**ENG. 440: Studies in 18th Century Literature (16059)**

**The Rise of the Novel Reconsidered**

**W. 2:50-4:50 p.m.**

**Dr. Melissa Mowry**

In 1957, Ian Watt published his iconic study of eighteenth-century literature, *The Rise of the Novel: Studies in Defoe, Richardson, and Fielding*, transforming eighteenth-century English culture from a quaint, cultural backwater into a major shaping force of modernity. claims that the novel emerged almost from nowhere and that its development paralleled the philosophic development of individualism, little has changed in the intervening half century—until recently. Works by Srinivas Aravamudan and others have begun to challenge the implicit chauvinism in Watt’s works and to take a broader view of relationship between prose fiction and the fictions of modernity. The class will introduce students to some of the major writers of eighteenth-century prose fiction: Behn, Haywood, Defoe, Richardson, and Sterne to examine the ways writers reached beyond England’s borders and beyond the limits of individualism to forge fictional communities. We will engage a number of questions: What are the methodologies that currently prevail in literary history; what are the advantages and pitfalls of those methodologies; what is the purpose of form within literary history; does it make sense to talk about the “rise” of a given genre or philosophy at the beginning of the twenty-first century? This course will be readily accessible even to those with no familiarity with the eighteenth-century novel.

**ENG. 590: Topics in 19th Century Brit Lit & Culture (16056)**

**W. 5:00-7:00 p.m.**

**Dr. Rachel Hollander**

**Novel Ethics: From Sympathy to Hospitality in Victorian Fiction**

This course will explore morality in the nineteenth-century British novel. Specifically, we will examine a shift from sympathy as a primary value represented in and enacted by the novel to an ethics of hospitality or otherness. Starting with 18th century writings on sympathy by Adam Smith and David Hume, we will read early Victorian fiction in terms of affect and identification, and then move on to consider how the later Victorian novel responds to a greater sense of uncertainty and skepticism. Paying particular attention to changes in women’s role and the growth of British imperialism as the 19th century progresses, we will consider Victorian writings on morality and literature in light of contemporary philosophy and criticism. While this course obviously reflects my own research on this theme, it is also designed to serve as a more general introduction to key issues in Victorian literature and culture. Authors may include Bronte(s), Gaskell, Dickens, Eliot, Schreiner, Hardy, and Conrad.

**ENG. 740: Contemporary Novel (16063)**

**M. 5:00-7:00 p.m.**

**Prof. Gabriel Brownstein**

**After Post-Modernsim?**

David Foster Wallace concluded his 1990 essay “E Unibus Pluram: Television and U.S. Fiction,” by wondering if U.S. post-modern fiction had run out of gas. “Today’s most engaged young fiction,” he wrote, “does seem like some kind of line’s end’s end.” He argued that meta-fictional irony and post-modern self-consciousness of form had been so thoroughly absorbed by advertizing and television that they no longer seemed viable approaches to art. Twenty-four years after that essay, and five years after Wallace’s death, we’ll try to get a sense of where contemporary North American literature stands. We’ll read four books by major writers now over 75 years old (Alice Munro, Toni Morrison, Thomas Pynchon, and Philip Roth), and we’ll pair each of these with a more recent book by a somewhat younger writer (Anne Carson, Junot Diaz, Edward P. Jones, and Wallace). We’ll ask: Have the qualities that Wallace so distrusted disappeared, or have they become inescapable?

**ENG. 745: Contemporary Poetry (16058)**

**M. 7:10-9:10 p.m.**

**Dr. Stephen Paul Miller**

Charles Altieri calls Objectivist and New York School poetries the two dominant models of contemporary poetry. This course will use Conceptual Poetry as a means to analyze New York School Poetry, in addition to William Carlos Williams and the Objectivist poets. The “no ideas but in things” poetics of both movements uses previously set material in imaginative ways. The class begins by considering an idea crucial to Conceptual Poetry: John Cage’s notion that bypassing conscious intention produces vital poetry art work. Poets such as John Ashbery have long acknowledged a kind of anxiety of influence with John Cage’s “non-writing.” More recently, Conceptual Poets such as Kenneth Goldsmith also recognize Cage as an “uncreative” predecessor. Conceptual Poetry selects and adapts what is found and given. However, a misunderstanding by conceptual poets such as Goldsmith concerning what they assume about Walter Benjamin as a conceptual precursor sheds light upon how Benjamin has been a concurrent poetic influence complementing yet also countering Cage’s influence. This course will consider a crucial theoretical dynamics at play within Emerson, Benjamin, Cage, and Goldsmith Goldsmith uses Benjamin’s most famous essay, “The Work of Art in the Age of Mechanical Reproduction,” to explain the modern and contemporary need for poetry to jettison authorial authenticity. Since art has lost its unique and intimidating “aura” of unique authenticity, there would no longer seem to be a need to be “original” or “creative.” For Benjamin, new reproductive technologies carried the potential for democratizing art making and appreciation beyond the limits of a sacred, unique “aura” that informs works of art. However, Benjamin’s great 1930’s essay asserts that new technologies in themselves do not guarantee the social benefits that they make possible. Benjamin argues that photography leads to an ideologically regressive art-for-art’s-sake perspective that enshrines the sense of the sacred within art itself, and he notes that film can convincingly be put to fascistic uses.

For Benjamin, therefore, the given may speak in itself but it must be illuminated in unusual ways. This is difficult and open to no formula. All givens are not easily sourced and relate dynamically with all manner of objective and seemingly subjective givens. According to Benjamin, fascism aestheticizes politics, however he views the proper task of criticism to be seeing the pull of property and politics, or ideology, in art. It is therefore not surprising that Benjamin follows this late essay with his last major essay, “Theses on the Philosophy of History.” At its start this essay baffles many readers who think of Benjamin as a Marxist because it depicts cultural and historical materialism, with the economic realities it addresses, as a mere puppet through which theology, as if it were a ventriloquist, speaks. By theology, however, Benjamin seems to mean a deep sense of ideology that is embodied in the texts and practices of ancient Jewish wisdom and must be made new by using critical “sparks,” that in a sense are given to us by the return of a repressed past to “redeem” history’s victims.

Benjamin indicates the socialist and democratic potential of shedding the aura of authenticity. He notes that socialism is first theorized when photography is invented, which is the same historical moment in which Emerson emerges. However, Emerson also observes a twentieth century loss of common wisdom and experience. Lacking such a shared living tradition, he writes Gerhard Scholem, “the work of the Torah has been thwarted” and “would have to be reaccomplished in our world’s age.” Benjamin can perhaps be viewed as the twentieth century’s Emerson, and, like Emerson, Benjamin thought the world in need of new bibles. However, Emerson meant that we always need newly inspired texts. Benjamin broached a more difficult task. He bemoaned the loss of commonly shared experience that he invariably associated with the sacred (One thinks of Ashbery’s “As You Came From The Holy Land/ of western New York state”), and implied that despite the modern loss of “experience” a revelatory registering of this loss could forge new cultural texts and interactive experiences with texts. For Benjamin, and the poets that we will study, the given is the Emersonian organic poetic material that must be registered and tweaked to experience the hidden power of a language that is untethered from the authority of aura yet in some new sense sacred. This kind of “revelatory registering” describes much that the poetry we will study presents.

**ENG. 755:  Topics in African/American Literature (16062)**

**M.   2:50-4:50 p.m.**

**Afro-Modernism**

**Dr. John Lowney**

African American studies and modernist studies have often been seen as mutually exclusive fields, despite the intensive engagement with modernism and modernity that has distinguished the most acclaimed African American literature of the twentieth century. This course examines the distinctive strategies by which Afro-Modernist writers, from the New Negro Renaissance through the postwar Civil Rights Movement, have combined modernist formal experimentation with a social consciousness of African American and African diasporic history. Topics that will recur in this course include issues of race, racism, and representation; aesthetics and politics; gender and sexuality; nationalism and internationalism; and folk culture, mass culture, and modernism. Readings will include Jean Toomer, *Cane*; Nella Larsen, *Quicksand*; Zora Neale Hurston, *Their Eyes Were Watching God*; Richard Wright, *Native Son*; Gwendolyn Brooks, *Maud Martha*; Ralph Ellison, *Invisible Man*; and probably poetry by Sterling Brown, Frank Marshall Davis, and Langston Hughes.

**ENG. 761: Caribbean Literature, Culture & Theory (16064)**

 **Pan-Africanism and Diaspora across the 20th Century**

**T. 7:10-9:10 p.m.**

**Dr. Raj Chetty**

This course studies Anglophone Caribbean Literature spanning the twentieth century, focusing on Pan-Africanism and African Diaspora as movements and concepts. We will route this focus through literary engagements with Afro-creolized Caribbean culture—including but not limited to religion, carnival, music, and sport—to examine how Anglophone Caribbean writers draw from cultural practice to explore histories of imperialism, colonialism, and racism, and the counter-histories of revolution, freedom, and independence. Literary works may come from Ralph De Boissière, Una Marson, Sam Selvon, J.J. Thomas, C. L. R. James, Earl Lovelace, Sylvia Wynter, George Lamming, Wilson Harris, Jamaica Kincaid, and Louise Bennett.

**ENG. 800: Forms & Themes in Film (15127)**

**R. 5:00-7:00 p.m.**

**Dr. Scott Combs**

This course is especially designed for graduate students who would like to write about the moving image in their own work. We will look at the history of film theory, moving chronologically through important essays in the field. It is a difficult discipline, and most of the significant trends in twentieth-century critical theory have made their way into film theory, creating entirely new approaches to the image and new questions to ask. However, we will not read the works evolutionarily, that is, as evidence of a continually improved paradigm that posits later works as more “sophisticated” than earlier ones. Writers we will consider include Münsterberg, Benjamin, Kracauer, Balazs, Eisenstein, Bazin, Metz, Baudry, Silverman, Doane, Friedberg, Jameson, and Manovich. We will supplement readings with occasional film clips in class.

**ENG 880: Topics in Interdisciplinary Studies (16462)**

**R. 2:50-4:50 p.m.**

**Dr. Stephen Sicari**

 This course will examine the relationship between literature and theology. We will be starting in the eighteenth century but focusing on the literature of the twentieth century. The disenchantment of the world (a phrase made famous by Max Weber), fueled by empirical science and begun in the late seventeenth century, changes our orientation toward the divine, toward what we may call “higher things,” and both theologians and poets respond. We will read some of the analyses of religion and theology that describe and sometimes encourage this disenchantment (Darwin, Marx, Nietzsche, Weber, Durkheim, Freud) and read some theological responses to it (Rudolf Otto, John Cobb, Raimon Panikkar). But the emphasis will be on poetry as a response to materialist thinking, beginning with Blake and Tennyson and focusing on Yeats, Eliot, and Stevens.

**ENG. 975: Doctor of Arts Research and Workshop (11107) (3 credits)**

**M. 5:00-7:00 p.m.**

**Dr. Jennifer Travis**

This course is designed to assist students through all stages of the dissertation process. Students must register for this course from the start through the completion of the dissertation. The three credit course, in which students are required to enroll for two semesters, guides students through the early stages of dissertation research and writing and assists more advanced students in peer-review and revision. Students will choose and/or refine a dissertation topic, write a dissertation proposal, develop a dissertation timeline for completion of chapters, workshop a chapter with peers, and cultivate effective writing strategies. For more advanced students, the course will emphasize peer-review workshop techniques for revision, and strategies for completion.

**ENG. 500: Colloquia (10105)**

**ENG. 900: Master’s Research (14978)**

**ENG. 901: Readings & Research (11539)**

**ENG. 925: Maintaining Matriculation (MA) (10104)**

**ENG. 930: Maintaining Matriculation (DA) (10103)**

**ENG. 975: Doctoral Research Essay (DA) Workshop (13581) (1 Credit)**

**This is the one-credit version of ENG. 975, only to be taken after the student has completed two semesters of the three-credit version of ENG. 975.**