Winter 2016 Course Descriptions

503.001 Middle English T. Toon
3 Credits
Meets with UG English 410.001

Both Old English 501 and Middle English 503 must be taken for this course to count as one basic language.

This term we will examine works in early Middle English, as well as the better known and more frequently studied major authors – Chaucer, Gower, Piers, the Pearl poet. Readings will include selections from prose and poetic histories, mystical writers, contemporary social and political documents (laws, recipes, medical texts, chronicales, charters). We will examine a wide range of early Middle English texts as we develop an appreciation for the roles written English played in medieval England and the cultural and political consequences of the ability to read and write.

The course requirements include regular in-class participation, frequent quizzes, two hour exams, and a short paper.

526.001 Literature and Culture J. Levinson
Tracking "the Jew" in American Culture
3 Credits
Meets with Judaic 517.003

The figure of "the Jew" has assumed a variety of divergent, often contradictory roles in the American imagination. This class surveys a range of Jewish "types" in the public mind, from the spiritually corrupt nonbeliever to the prophetic savior, from the arch-capitalist or infiltrating communist to the countercultural hero. We also explore ways in which Jewish cultural performances have absorbed, reproduced, recast, and/or subverted these types. We will locate our readings in relation to key historical events such as the recrudescence of anti-Semitism in the 1920s, the Holocaust, the creation of the State of Israel, and the de-radicalization of American political culture after World War II. Writers to be considered include Henry Roth, Saul Bellow, Philip Roth, Allen Ginsberg, Grace Paley, Isaac Bashevis Singer, Cynthia Ozick, Adrienne Rich, Eileen Pollack, Tony Kushner, and Nathan Englander. Requirements include short response papers, an in-class presentation, and a final paper.
All graduate students welcome, including MFAs and students in the JCLP program.

528.001 **Disability Studies** **P. Kuppers**
Disability Arts and Culture
3 Credits
MT with Rackham 580 and other departments

English students should take this course for 3 credits if they want it to count as either a literature or a cognate course.

This class will introduce students to disability arts and culture, to the value and use of arts-based research methods, and to feminist pedagogies and their relationships to social justice. We will investigate different cultural perspectives on disability, and on differences in the conception of embodiment. We will read feminist, cultural and anthropology scholars like Jasbir Puar, Alison Kafer, Karen Nakamura, Faye Ginsburg, Elizabeth Povinelli, creative writers like Emmanuelle Guattari, material from the sci-fi anthology Accessing the Future, the poetry collection Beauty is a Verb, and others. The course will partly work through the arts, not just about them – creative writing, body awareness practice, and performance exercises will be part of the class work. Students will also have the opportunity to interact with visiting speakers and artists. As an access issue, our class meets for two hours in the more discussion-based weeks, with the option to run into a third hour for the weeks with more performance-based engagements. We'll also fold February's graduate-student organized Crip Futurities conference into our class program. Let's investigate together how we can push on boundaries, ways of knowing, and ways of doing academe. Accessible classroom with realtime captioning.

Requirements:

1 credit: attendance and Canvas responses to each class's readings/exercises, group work on readings, wellness exercise

3 credits: attendance, Canvas responses, group work on readings, wellness exercise, final class project or paper

575.001 **First Year Poetry Workshop** **T. Faizullah**
6 Credits

This course is restricted to MFA Poets.

578.001 **Fiction Craft Course** **D. Trevor**
Time and fiction
3 Credits

This counts as a craft course for MFA prose students.

(From *The Oxford English Dictionary*)

craft, *n.*

II. Intellectual power; skill; art. In these and the following senses, *art* and *craft* were formerly synonymous and had a nearly parallel sense-development, though they diverge in their leading modern senses: cf. ART n.

2.

a. Skill, skilfulness, art; ability in planning or performing, ingenuity in constructing, dexterity; = ART *n.* 12 *archaic* (or contextual).

This craft course is designed as an opportunity for its participants to read and write, but also to experience and think (to construct dexterously, as the *OED* puts it) in a variety of different intellectual modes and artistic practices. Conceptually, the course asks us to reflect upon how we manage and shape time in our works of fiction. Sometimes, as in the Richard Linklater film *Boyhood* (2014), time itself can become the central character in one of our stories. More often, however, our operative theory of time in a given work might be unknown to us, or something we overlook, even as our characters and plots almost always evolve and create meaning by virtue of their temporal extension.

In this class, we will mull over, and experiment with, different temporal modes. In order to appreciate these modes, we will read a variety of novels (and one play) that have famously engaged with temporal issues. We will also intermittently think about time as it is represented, expressed, and managed in other art forms. Here are the modes by which we will approach time in the course.

Mode 1: Retrospective Narration

We will read *into*, but not cover in its entirety, *Swann's Way* (*Du côté de chez Swann*), the first book of Marcel Proust's *À la recherche du temps perdu*. We will then take up Karl Ove Knausgård's autobiographical project by looking at the opening of Book 1 of *My Struggle*. We will also consider Jennifer Egan's *A Visit from the Goon Squad*. Why do both of these contemporary authors describe their works as Proustian? What does the management and passage of time look like in the "Proustian" novel?

Alternative Mode 1: Clocks

In the spirit of Ahmed Mohamed, we will spend a class trying to build clocks. I'm still working on a guest speaker for this session so stay tuned.

Mode 2: The Novel of Short Durée

We will read Virginia Woolf's *Mrs. Dalloway* and consider what a novel that takes place over the course of a single day looks like. We might also consider selections from James Joyce's *Ulysses*, and one or two examples of a contemporary version of the one-day novel, perhaps Ian McEwan's *Saturday*, or Nicholson Baker's *Mezzanine* (depending on what we decide as a group). What are the distinguishing features of these novels? What do writers lose (and gain) when they restrict themselves to single day? And how restricted are these narratives by virtue of their (professed) narrow temporal frames anyway?

> [Special Guest: John Whittier-Ferguson, Professor of English at the University of Michigan and an acclaimed Woolf and Joyce scholar (not to mention a celebrated teacher), will talk to us about time in Woolf and Joyce.]

Alternative Mode 2: Time and Music
How do composers and performing musicians think about time? Kevin Korsyn is a Professor of Music Theory at the University of Michigan and has done things like write an ending to an unfinished Bach fugue. He's going to play the piano for us one night and talk about music and time.

Mode 3: The novel of long durée
We will read Gabriel García Márquez's *One Hundred Years of Solitude* [*Cien años de soledad*]) and think about it—in part—as an example of a fractured temporal novel. What are the defining features of a novel that covers an enormous amount of time? How are scenes constructed? Characters? What is gained by using a large canvas? What is lost?

Alternative Mode 3: Time and Food
Local chef and restaurateur Eve Aronoff will hang out with us one night (hopefully in a kitchen) and talk about how chefs think about time.

Mode 4: Time and Subjectivity
We will read William Shakespeare's *Othello*, a play in which the central character's conceptualization of time is famously illogical, and consider the subjective nature of the passage of time in this work. *Othello* is said to have at least two clocks (one that governs the passage of time on stage, and another that dictates the passage of time in Othello's head); how does a writer orchestrate such an arrangement?

Alternative Mode 4: Art and Time
[Yet to be confirmed] I hope to have Betsy Sears, George H. Forsyth Junior Collegiate Professor of History of Art at the University of Michigan, come by to discuss how time is represented and managed by painters and sculptors.

Interspersed between these modes will be meetings in which students will have the opportunity to workshop the stories and/or novel excerpts on which they are currently laboring. In addition to offering fairly standard "workshop" feedback, it is hoped that we will also pay attention as a group to issues of time in one another's work, because—of course—time is in play in everything we write: in our scenes that are longer than they need to be, in the embedded stories that our narratives—for whatever reason—decide to skip over, in the characters we create who waste time, in sentences that we find interminable, and so on. My hope, depending on our numbers, is that participants will put up work twice during the course of the semester, although the time we will devote to discussing such work will be of course much more limited than in a workshop.

Our final week or two will be devoted to the consideration of "non-normative" notions of time such as the Aztec and Mayan calendar systems, and to the concept of time as it is described anew—in prose—by theoretical physicists such as Brian Greene and Stephen Hawking. No guest speakers yet but I am working on it.

Although, we will be focusing mostly on longer narrative forms, the hope is that this course will be eminently useful for MFAs working on short fiction, and that regardless of one's familiarity with the assigned reading, zeroing in on issues of temporality will make these books read anew, or otherwise reverberate in useful, writerly ways.

PhD students are warmly encouraged to enroll in this course (with permission). Please email me if you have any questions. –Doug (dtrevor@umich.edu)

627.001 Critical Theories D. Porter
Theory of Metaphor
3 Credits
Meets with CompLit

If poetry is a distillation of what we mean by the literary, metaphor is a distillation of what we mean by the poetic. Literally understood, metaphor is a carrying over of one meaning onto another. At its most banal, it is the stuff the most ordinary speech is made of: language, as Emerson said, is fossilized poetry. While still fresh and vital, metaphor's compressed juxtapositions have a remarkable power to surprise, illuminate, transform, and transcend. Philosophers traditionally despised it for its capacity to seduce and deceive. Poets--along with lovers and madmen--found its capacity to bend our thoughts beyond the straight and narrow passageways of common sense or logical reason an essential source not only of rhetorical power but of renewal, solace, and insight. In this course, we will explore the workings of metaphor in considerable depth and from a variety of complementary perspectives drawn from literary theory, philosophy, cognitive psychology, and anthropology. We will examine the ways in which an understanding of metaphor, in turn, can cast new light on problems in comparative poetics, theories of translation, and theories of mind. We will consider metaphor alongside the three other so-called master tropes--metonymy, synecdoche, and irony--and poke and prod at evocative exemplars of the device from selected works of English poetry of the past four centuries that retain, thanks largely to their metaphorical genius, the ability to take the tops of our heads off. No prior experience with literary or rhetorical theory is required or presumed, just a bit of imagination and a lively curiosity concerning the intricate workings of language.

627.002 Critical Theories A. Carroll
On the Global and Neoliberal
3 Credits

Anthropologist Sherry Ortner once observed per Marshall Sahlins's aphorism, "Whatever Happened to 'Late Capitalism'?/It became neo-liberalism," that around the year 2000 academic conversations effectively substituted "neoliberalism" for "late capitalism." Ortner's observation implies that "postmodernism" as an object of theoretical inquiry also was subsumed under the moniker of the neoliberal. As critics have experimented with engaging "post-Fordist affect," "post-postmodernism," et cetera, most have had to concede pace Michel Foucault that the implementation of neoliberal doctrine depends upon the hybridization of the aesthetic and the economic. In this seminar, we will address site-specific and time-sensitive aesthetic-economic joins by considering the other millennial pairing of the global and the neoliberal. Just as critics once pluralized modernities, we generally will think the global as an umbrella category, while engaging particularly neoliberal doctrines of the Americas. Intended

to function as an introduction to two keywords often cited generically in trans/disciplinary conversations, no prior theoretical experience or engagement with the "neoliberal" and the "global" is necessary for seminar participants. Key texts in our discussions in all likelihood will include Foucault's *The Birth of Biopolitics*, Lauren Berlant's *Cruel Optimism*, Claudia Rankine's *Citizen*, Paul Chan's *Waiting for Godot in New Orleans*, João Biehl's *Vita: Life in a Zone of Social Abandonment*, Alejandro González Iñárritu's *Biutiful*, and Mohamedou Ould Slahi's*Guantánamo Diary*.

630.001 Special Topics S. Smith
Autobiography: Theorizing and Engaging Written, Graphic, and Online Life Writing
3 Credits
MT WOMENSTD 698.004

The genres of contemporary life writing are many, some long-lived, some emergent. Here are just a few: academic life writing, addiction narrative, autoethnography, autographic, autotopography, blog, confession, diary, ecobiography, ethnic life narrative, gastrography, jockography, "oughta" biography, personal essay, scriptotherapy, testimonio, trauma narrative. And the theoretical questions their reading invites are many. Do we approach autobiographical narratives as story scripts? Or do we see them as social action, critical for the function they serve as opposed to the form they take? Do we see them as sites of agency, of telling otherwise, or do we see them as organized, tamed, reframed, and constrained within the institutions, terms and idioms of sociality, and ideological environments out of which they emerge? And where do we set our frame: Do we see them in relationship to communal, national, and/or the larger, global traffic in narratives?

Having entered a particular narrative, whether as genre or act, where do we direct attention? To the narrating subject? Do we explore the conditions of narration, including who tells what kind of story to whom? Do we see them as an intersectional site of heterogeneous, overlapping, sometime discordant subject positions and identity statuses (gender, ethnicity, sexuality, race, religion, etc.)? Do we hone in on the narrator and the rhetoric of self-telling? Or the psychic mechanisms of giving an account? Or the intersubjectivity of sites of narration binding first- and proximate or distant second-person witnesses? Do we ponder the addressee (or reader/listener) the narrative projects? Or the paratextual apparatuses that situate and authenticate the narrative? Or the agents, publishers, marketers, and pundits who commodify the narrative, aid in its circulation, and proffer initial readings for the public? Or the distant reader, sitting alone with a material book or screen or listening on a podcast? Or the reading communities to which texts are directed and marketed and through which narrative meanings and calls to identification are activated or forestalled? These are but some of the theoretical and methodological issues that the field of life writing pursues.

We will explore several genres of contemporary life writing – in written, graphic, and online modes. We will consider narratives of witness to explore how genres of the autobiographical facilitate or impede political projects. We will consider how contemporary modes of life writing conjoin autobiography, biography, and fiction to unsettle any simple

generic differentiations. We'll explore the rich field of graphic memoir. And we'll spend time identifying and theorizing online forms of life writing.

630.002 Special Topics D. Halperin
Theories of Love
3 Credits
Meets with COMPLIT 751.002

A survey of theories of love and desire in European literature from Plato to Nabokov and beyond. The course is designed to provide a high-level introduction to the field of erotic theory as well as an overview of the most important and influential contributions to it by canonical male writers. It offers an opportunity to read broadly, to acquire a general background in the humanities, and to prepare for advanced work in critical theory and cultural studies. Emphasis will fall on interpretation and understanding of the assigned texts rather than on original research. Authors to be studied include Plato, Aristotle, Augustine, Dante, Montaigne, Goethe, Stendhal, Proust, Freud, Barthes, and Nabokov.

637.001 Studies in the Novel: S. Blair
Photography and the Novel
3 Credits

Roland Barthes famously remarked that the advent of photography in 1839 "divides the history of the world." Ever since, writers have been closely engaged with the changing forms of the photographic image and its distinctive cultural powers. In particular, photography opened fraught possibilities for new modes of description and realism that powerfully shaped the career of the novel—and beyond it, broader understanding of what it could mean to *image* social reality, historical experience, and the registers of perception and consciousness themselves. This class will focus on a history of engagement by writers of the novel and related narrative forms with photographic objects, archives, and ways of knowing. We'll begin with grounding in theoretical and conceptual understandings of the photographic image (with help from the likes of Barthes, Susan Sontag, John Berger, Allan Sekula, bell hooks, and Ariella Azoulay), and some accounting for the materiality of photos and their varied states (ditto Geoffrey Batchen, Shawn Michelle Smith, Lev Manovich). We'll work with a few key nineteenth-century texts that explore photography's visual and transcriptive power as a contested terrain, and we'll look at a range of modernist experimentation with the photograph in short fiction by Kafka, Malamud, Calvino, Lispector, and/or Cortázar, as well as experimental film that engages the photograph as a resource for new kinds of narrative. The focus of our work, however, will be later 20th-century and contemporary texts—novels as well as graphic narrative and image-text—in which the photograph as evidence, witness or trace has new resonances and urgencies in the context of thinking about trauma and the apocalyptic, "post"-historical subjectivity, and planetary history and the anthropocene. Among these will likely be: W.G. Sebald's *The Emigrants*; Teju Cole's *Open City*; Jonathan

Safran Foer's *Extremely Loud and Incredibly Close*; Alison Bechdel's *Fun Home*; Ronit Matalon's *The One Facing Us*; and Claudia Rankine's *Citizen: An American Lyric.* Experience with images is welcome but not required. We'll work together to develop a shared critical language for understanding the photograph as a provocation for narrative modes, and class members will have an opportunity to experiment with a range of forms for the pursuit of their interests.

641.001 Literature in Medieval Period C. Sanok

Poetry before Print: Lyric Traditions in Premodern England

3 Credits

This class surveys short-form poetry in England up to and including the first printed collection of poetry, Tottel's *Miscellany*, printed in 1557. We will read widely in poetry from a range of registers—ballads and popular political poetry, courtly love poetry, meditations on mortality, religion, and nature, debate and dialogue poetry—along with some occasional and instrumental poems that challenge modern critical definitions of poetry. We will attend to the many ways in which premodern poems are shaped by their medium—above all the manuscripts in which they were written and survive to us, but also oral performance and other material media. How does medium influence the formal and thematic concerns of premodern poetry? How do the contents of manuscripts, which are usually miscellaneous, influence the meaning of particular poems and the cultural status of poetry itself? A basic introduction to medieval paleography (handwriting), as well to recent approaches to book history and current scholarly discussions about the category of form will ground our discussion. Turning at the end of the term to Tottel's *Miscellany*, the first substantial volume of lyric verse to be printed in England, we'll consider how the technology of print changes poetic tradition by reshaping ideas about the poet, the reading of poetry, and poetry's status as literature.

This class is intended for students interested in medieval and early modern literature, in lyric traditions of any period, and in the methods of formalism or book history. MFA students are very welcome and may propose an alternative to a research paper for the final assignment.

Requirements: several short assignments (exercises in transcription and abstracts of secondary readings), two short papers, from one of which students will develop a seminar paper or other project.

647.001 Victorian Period D. Hack

The Victorian Novel: Realism, Etcetera

3 Credits

In this graduate-level survey of the Victorian novel, we will read a number of landmark works; sample important novelistic subgenres, such as the sensation novel and the industrial novel; and think about the novel's development over the course of the period (as well as about the utility of such concepts as "development" and "period"). Our critical and theoretical reading

will focus especially on the category and concept of realism—a subject of perennial interest given added urgency recently by the publication of Fredric Jameson's magisterial *Antinomies of Realism*. We will also consider the related (but related how?, we'll want to ask) concepts of fictionality and what has come to be called "autofiction."

The "etcetera" in the course title is meant not only to signal this inclusion of additional subgenres and issues, but also to gesture toward realism's own mechanisms for establishing hierarchies of value, including the use of ostensibly insignificant details to generate what Roland Barthes famously dubbed "l'effet de réel"—the reality effect. The etcetera, then, is where we will spend a good deal of our time.

Novelists and novels we will read likely include: Emily Brontë (*Wuthering Heights*), Charlotte Brontë (probably *Jane Eyre*), Charles Dickens (probably *Bleak House)*, Elizabeth Gaskell (*North and South*), Anthony Trollope (probably *The Warden*), Wilkie Collins (*The Woman in White* or *The Moonstone*); George Eliot (*Middlemarch*, and maybe also *Daniel Deronda*), and George Gissing (*New Grub Street* or *The Odd Women*). At the end of the semester, we will turn to one or more recent novels that raise questions regarding realism in especially provocative ways: possibilities include Kazuo Ishiguro, *Never Let Me Go*; Karl Ove Knausgaard, *My Struggle*; and Ben Lerner, *10:04*.

675.001 **Creative Writing Project** **P. Davies**
Fiction Thesis Workshop
6 Credits
This course is restricted to MFA Fiction Students.

675.002 **Creative Writing Project** **E. Pollack**
Fiction Thesis Workshop
6 Credits
This course is restricted to MFA Fiction Students.

675.003 **Creative Writing Project** **L. Gregerson**
Poetry Thesis Workshop
6 Credits
This course is restricted to MFA Poets.

822.001 **Seminar in Critical Theory** **A. Khan**
Posthumanities and Animal Theory
3 Credits
Meets with AMCULT 601.003
Priority is given to PHD students.

This discussion-based seminar course explores the field of "animal theory" as a strain of the contemporary posthumanities that seeks to rearticulate the Cartesian human-animal species divide fundamental to modern Western philosophical and literary thought. While the main focus of the course is current critical work that lies at the intersection of biopolitics and postmodernity, we begin by tracing field development from Ovid's Metamorphoses to the medieval and Renaissance periods through the literary and medical figure of the original monster, the human-animal hybrid. The wide-ranging impact and intersectional nature of animal studies is such that it will afford us a relatively comprehensive understanding of current scholarly thought in the posthumanities, particularly at its frontiers of queer studies, biopolitics, affect studies, human and animal "rights" discourses, neuroscience, and environmentalism.

Readings in the first, foundational half of the course include work by Descartes, Spinoza, and Paré, as well as the excerpted beginnings of contemporary animal theory by Levinas, Derrida, Bataille, Foucault, Heidegger, and Deleuze and Guattari. The second half of the course is devoted to the contemporary theoretical work of Haraway, Agamben, Wolfe, Latour, and Chen, as well as creative literary work by Coetzee, Angela Carter, and others. Course requirements include in-class reports and an extensive final research paper that may be written as an article for journal submission.

842.001 An Historical Period: V. Traub
Having Sex and Knowing Sex in Early Modern England
3 Credits
Priority is given to PHD students.

What does it mean to "have sex" in the early modern period? What does it mean to have *knowledge* of sex when it is textually mediated as well as so distant in time? What is the meaning of a "sex act," both now and then? What critical purchase does the concept of "desire" provide the critic?

This seminar will explore methods for reading and knowing sexuality in early modern literature, broadly conceived, with an eye to how sexuality has been historicized, theorized, and periodized. Reading a diverse range of early modern texts, from lyric poetry to graphic pornography, we will survey many of the major topics and debates in the field. We will consider how different approaches (historicist, psychoanalytic, feminist, queer) have produced varying accounts of sexuality as an object of inquiry. We will try out various methods for reading sex and for confronting the limits of our ability to read it. Weekly discussions will focus on such topics as sodomy, tribadism, erotic friendship, crossdressing, sex transformation, the racialization of sex, empire, chastity, coercion, consent, pornography, prostitution, and bestiality. We will consider the extent to which sex in the period is gendered, classed, and racialized in ways both similar to and different from sex in modernity. And we will reflect critically on questions of evidence, subjectivity, language use, genre, theatricality and performance, editing, temporality, and periodization.

A one-day symposium associated with the class on January 29 will focus on the ways in which sex and sex transformation intersect with other forms of metamorphosis and conversion.

This course will emphasize reading and being part of a critical conversation. Participation during discussion will be essential. Writing assignments will include a short essay on a key word; an annotated bibliography of research; and an abstract and conference paper that situates an original argument, with an eye to building toward a longer research project/journal article.

Participation should result in an understanding of:

- a wide range of primary texts concerned with sexuality across a diverse set of discourses;
- how the history of early modern sexuality has been defined and pursued;
- how literary criticism has both depended on and contributed to the history of sexuality;
- how debates within queer studies about affect, orientation, history, teleology, and modernity have influenced early modern scholarship;
- the contested legacy of feminism within both the history of sexuality and queer theory;
- how to pursue an "intersectional" method when it comes to sex.

842.002 An Historical Period — M. Levinson
Romanticism--Then and Now
3 Credits
Meets with COMPLIT 731.001

Priority is given to PHD students.

This course will involve primary reading in the poetries of the early 19thc in Britain, and primary readings in the so-called "secondary" literature, i.e., critical, scholarly, and theory-level work of the current decade. Rather than treat the latter as aids to reflection, we study them as poetry by other means, at the same time, treating the poetry as philosophy (by other means). Among the critics discussed will be: Anne-Lise Francois, Sianne Ngai, Rei Terada, Sharon Cameron. Within the Romantic canon, we focus on Wordsworth and Coleridge.

Fall 2015 Course Descriptions

501.001 Old English — T. Toon
3 Credits
Meets with German 501

This course, along with English 503 (Middle English) taught in the winter term, meets one basic language requirement. It does not double-count as both an English course and a language course. You can use it for one or the other.

This course is an introduction to Old English, the language spoken by our forebears until the unpleasantness at Hastings — the Norman Conquest. Since Old English is so different from Modern English as to seem like another language, the greatest effort of this class will be to master the rudiments of the structure and vocabulary of the earliest attested form of English. The reward is being able to read an excitingly different corpus of prose and poetry. You will also develop a new appreciation of where our language, culture, and intellectual traditions come from. Course requirements: daily recitation, weekly quizzes, two-hour exams, a term project (written and oral presentation). Written work also includes regular short modernizations and longer take-home modernizations.

520.001 **Introduction to Graduate Studies** **A. Zemgulys**
Introduction to Literary and Cultural Theory
3 Credits
This course is restricted to and required of 1st Year Lang & Lit and E&WS Ph.D.'s Only

Introduction to English Studies has three primary components. First, an introduction to research and bibliographic tools, largely through library workshops and practical research assignments. Second, an overview of a current debate in literary criticism, one between so-called suspicious and surface reading, that includes a look back at the "textual moment" of post-structuralism. Finally, we will engage in an extended discussion on the ethics of professional literary research. Students will prepare two bibliographic assignments, two presentations, and one formal response to a peer's work.

521.001 **History of Literary Theory** **D. Halperin**
Late Foucault
3 Credits
Meets with ENG 490.001

Graduate students must register for the 521 number in order to get graduate credit for this course.

A detailed survey of the writings and interviews of the French philosopher and historian Michel Foucault, spanning the last fifteen years of his career, from 1969 until his death in 1984. The survey will begin with his texts on discursivity ("What is an Author?" and "The Order of Discourse") and extend through his political writings (notably, *Discipline and Punish* and the first volume of *The History of Sexuality*) to his late work on subjectivity, ethics, and freedom, including his writings about sexuality and the gay movement, the Iranian Revolution, and the European Enlightenment.
Students will be expected to be familiar with the outlines of Foucault's career. If not, they should read David Macey's biography, *The Lives of Michel Foucault*, before the start of class.

Readings will include, in addition to the writings and interviews of Foucault, essays on Foucault by critics and philosophers as well as by cultural theorists and queer theorists who have made use of Foucault in their own work.
The following texts will be required:
Michel Foucault, *Discipline and Punish: The Birth of the Prison* (1975), trans. Alan Sheridan (New York: Pantheon/Vintage, 1978/1995).
Michel Foucault, *The History of Sexuality. Volume I: An Introduction* (1976), trans. Robert Hurley (New York: Random House/Vintage, 1978/1990).
Michel Foucault, *Foucault Live (Interviews 1961-1984)*, ed. Sylvère Lotringer (New York: Semiotext(e), 1989/1996).
Paul Rabinow and Nikolas Rose, ed., *The Essential Foucault: Selections from The Essential Works of Foucault 1954-1984* (New York: The New Press, 2003).
Course requirements:
Attendance at all meetings of the class; punctual completion of all reading assignments; thoughtful, regular participation in class discussions; one short critical paper; and one final project, for which a brief proposal will be due in the middle of the term.
Class Format: Mixture of lecture and discussion.

528.001 **Disability Studies** **M. Yergeau**
Disability Rhetorics
3 Credits
MT with Architecture 609, Education 580, English 528, Kinesiology 503, PM&R 580, Social Work 572, Sociology 580, Women's Studies 590

Students should first get permission directly from Professor Yergeau, and then contact Cindy Sutton at the Rackham Graduate School to register for this course.

In 1984, Jim Corder described rhetoric as an "inventive universe," as a "a way of being in the world." That same year, disabled activists nationwide protested inaccessible public transit, with many arrested and thrown from their chairs as they chained themselves to busses and blockaded doorways and streets with their bodies.

In this class, we will explore the many inventive universes that disability — as embodiment, as critical modality, as site of reclamation and protest — yields in past and present moments. Among other items, our explorations will take us through rhetorical theory and theories of affect and embodiment, multimodal technologies, and intersectional discourses on disability, race, gender, sexuality, and class. Our conversations will consider the topoi, commonplaces, and rhetorical affordances of disabled being in the world, by means of disability literature, zines and blogs, and pedagogical offerings.

Among other texts, we will read from Disability Rhetoric (Dolmage), Fantasies of Identification (Samuels), and Feminist, Queer, Crip (Kafer). We will also have opportunity to interact with guest speakers throughout the semester.

535.001 **Topics in Language and Literature:** **P. Kuppers**
Collaboration, Creativity, Poetry
3 Credits
Meets with ENG 407.001

Graduate Students must register for the 535 number in order to get graduate credit for this course.

How do artists work together, and how does expression slide across art forms? In this undergrad/grad collaboration seminar, we will investigate these questions through critical and practical analyses of collaborations of different kinds, collaborations between the realms of text, visuals, sound, embodiment, ritual, performance and science.
To ground our investigation of collaborative creativity, and to nourish our imagination, we will read psychobiological and neurological accounts of limbic resonance, entrainment, and mirror neurons. There will be fieldtrips of various kinds, so be prepared to spend time outside the classroom. For example: after reading from Deleuze and Guattari's *Thousand Plateaus*, we will look at Anne Waldman's human/non-human ritual poetry experiment Manatee/Humanity (2009), and visit the Arboretum to see how we can respond to plant life through our respective forms (creative/critical writing, sound, movement or visual work). We will also work closely with UMS, and 4-5 performances (each at a discounted rate of $15) will be part of our semester (so prepare for some weekend/evening performance dates).
Required texts:
Thomas Lewis, Fari Amini and Richard Lannon: General Theory of Love.
3-4 additional small press poetry books – we finalize the selection together in the first two meetings of the class.
Various texts shared on Canvas.
$15 dollar tickets to 4-5 UMS shows
Assessment:
Presentation: Each of you will be part of a group to 'reverse engineer' a collaboration we all read for the session. After introducing the work and its core concerns, you envisage, fantasize, improvise the coming into being of this particular collaboration, and lead a session based on this practice, followed by discussion. After your presentation, please hand in a report on what you did, and how it worked as acollaboration: what were the successes, frustrations, opportunities and challenges of working collaboratively in the creation of this workshop?
Weekly entries in Canvas site: please respond to each week's C-Tools site, commenting on your experience, your reading, your research that week.
Half-term project: Book/Body of Work/Art Practice report (different one from the one you are reverse engineering): 3 pages, to be shared with whole group, via Forum posting.
Final full-length research paper (and we'll discuss what that means, depending on your discipline and level), or creative project, with essay that situates it in the course and its themes. Collaborative research and projects are very welcome.

540.001 Topics in Language and Literature A. Carroll
Mexico-U.S. Border Arts and Literature After 1965
3 Credits

This course offers neither a social scientific account of the Mexico-U.S. border's formation nor an exhaustive historical survey of Mexico-U.S. border literature and arts. In part, it is linguistically limited (I am assigning texts only in English). In part, it is circumscribed by my own interest in Mary Pat Brady's characterization of the U.S.-Mexico border as "a state-sponsored aesthetic project." That said, while focusing on re/presentations of the Mexico-U.S. border, this course's organization marks two, almost three, shifts in discursive and lived regimes, which facilitated the emergence, and subsequent repeat recalibration, of "border studies" and the "Border" with a capital "B" (in U.S.-based universities and beyond). The first shift I roughly date to the mid-1980s, although it was put into motion by the 'event' of the 1965 Border Industrialization Program. This shift's archive is filtered through the symbolic economies of U.S.-based civil rights movements, "identity politics," and multiculturalism, Mexico's so-called uneven development, and general theories put forth regarding "postcoloniality" and "postmodernity/postmodernism." Concomitantly, it coincides with the consolidation of "border studies" as an inter- or transdisciplinary formation. The second shift corresponds with the implementation of the North American Free Trade Agreement (NAFTA) from 1994 to 2008, but is tempered or interrupted by the U.S.'s 9/11 that moves configurations of the border away from references to the postmodern and postcolonial, toward the keywords of "neoliberalism" and "globalization." We will follow these shifts loosely, paying attention to three recurrent themes: (1) the racialization and sexualization of the borderlands that opposes the figure of Woman and technologies of gendering with the lived realities of working poor, brown women, (2) "establishing shots," border pictures, "textual photographs," and performance as tropes, indeed methods, of what I call "undocumentation," and (3) the symbiotic relationship between the built environments of the Mexico-U.S. borderlands and ongoing theorizations of the Border, borderlessness, and disposability. These themes, in turn, will lead us to a third post-contemporary shift that haunts this syllabus' organization: The current levels of narco-violence in Mexico *as an extended, gendered borderlands* contrast sharply with the current levels of indifference and/or sanctioned ignorance in the United States *as an extended, gendered borderlands* concerning this "state of exception."

540.002 Topics in Language and Literature S. Mullaney
Communities of Conflict, Communities of Loss
3 Credits
Meets with English 450 (Honors)

This course will examine the Medieval and Renaissance theatrical traditions in England, studying religious and secular plays, the social and historical contexts that produced them, and the conditions under which they were initially performed. Corpus Christi plays based on Biblical narratives were performed throughout medieval city streets, weaving through the communities they entertained and in a sense produced with their performances. Morality

plays, where the Vice often made the audience laugh, traveled from town to town. Elizabethan popular drama of the Renaissance, by contrast, established itself permanently on the margins of early modern London, beyond the jurisdiction of hostile civic and religious authorities. We will examine this rich set of traditions as literary texts and theatrical works of performance, seeking to understand how such plays could reinforce or challenge the presumed norms of their own times, through the medium of play and what I would call the real virtuality theatrical performance.

The course is also open to graduate students for graduate credit or auditing. We will be reading as much criticism and theory as dramatic texts in the course, and graduate students would be allowed to adapt the course to their needs and interests as well. Much of the material already on the syllabus would be relevant to the topic of English 841 (Phenomenologies of Conversion in Early Modern England: Theories, Texts, Things, Practices), a graduate seminar that was advertised for Fall 2015 PHD students but had to be cancelled. Please contact me and the graduate office if you are interested or have any questions.

571.001 **Creative Writing Workshop** **M. Byers**
Fiction
6 Credits
Limited to MFA Prose Students

571.002 **Creative Writing Workshop** **C. Watkins**
Fiction
6 Credits
Limited to MFA Prose Students

574.001 **Creative Writing Workshop** **T. Hu**
Poetry
6 Credits
Limited to MFA Poetry Students

574.002 **Creative Writing Workshop** **L. Kasischke**
Poetry
6 Credits
Limited to MFA Poetry Students

579.001 **Creative Writing Craft Course:** **K. Taylor**
"The Prose Poem and the Very Short Story"
3 Credits
This is a craft course For MFA Poetry and Prose Writers

We will read and discuss a representative historical survey of these two sub-genres, starting with Baudelaire and Rimbaud and arriving at Lydia Davis and Claudia Rankine, with stops along the way at Gertrude Stein, Ernest Hemingway, Jean Toomer, Donald Barthelme, Lyn Hejinian and others. Hopefully we will come up with some definition of "the prose poem" and "the very short story," as well as some understanding of the differences between them, although we will not be heart-broken if we don't arrive at consensus. Everyone will write samples of both.

630.001 **Special Topics:** **A. Gere**
Approaches to Literacy
3 Credits
Meets with EDU 621.001

NOTE: English students should register through ED section, if they want this to count as a cognate course.

This course considers literacy as a cultural practice in the United States, ranging from the Colonial period to the present. It begins from the assumption that literacy is a dynamic term, continually shifting as its sponsors and participants negotiate with and contribute to its multiple meanings. Among the questions to be considered are these: How has literacy's role in marking the difference between "savage" and "civilized" contributed to and complicated nation building? What can we learn from gendered differences in access to literacy? What significance can we attach to the frequent juxtaposition of literacy and crisis? What are the meanings and implications of illiteracy? How did the alphabetic emphasis of literacy in American culture evolve, and what is its significance? How do we understand the relationship between literacy and schooling? How do shifts in the technologies for creating, distributing and preserving information—from quill pen to web 2.0—contribute to the meanings we assign to literacy?

Readings will include a collection of articles on C-tools and several books. There will be a few short papers and presentations early in the semester and a longer paper at the end.

630.002 **Special Topics:** **X. Santamarina**
The Literature of Race and Early Modernity in the Atlantic World
3 Credits

In this course we will explore the formation of the "modern" as a multi-pronged discourse crossing time, rather than as the specific historical period traditionally associated

with the late 19th and 20th centuries. In particular, we will focus on how ideas about racial difference shaped and responded to formulations of modernity from the "early modern" period, down to our "postmodern" present.

Though of relatively recent coinage, the concept of the modern as an identity or *zeitgeist* that emerges out of a rupture with the past is a recurring, rather than unique, phenomenon. If anything, a historical self-consciousness that sees itself as distinct from one that precedes it is a staple figure in the emergence of natural history, the political and social sciences, and the "literary." In particular, according to postcolonial theorist, David Scott, the genres of romance and tragedy have a central role in the "politics of memory and forgetting, of setting the past in relation to the present in order to distill from it a politics for a possible future." So how does the understanding of the new world as generating a new modernity relate to our interpretations of colonial slavery and racial difference? How does an ever-recurring desire to self-identify in opposition to a "fallen" past appear to promise emancipatory possibilities? What cultural work does this formulation of the "new" perform, and how does it help us rewrite the past as a way of shaping the future? Our readings will draw from the intersections of literary, political and race theory, in tandem with novels, poetry and drama that formulate the present as different from the past and as offering a different future. Authors include Hannah Arendt, Theodore Adorno, Aphra Behn, *Oronooko*, C. L. R. James, *The Black Jacobins* and others. One week we will compile a list of readings from class participants' subfields. I will offer a more complete list of readings in early to mid-July.

ASSIGNMENTS: Weekly response papers, an annotated bibliography/presentation in each student's subfield and a final seminar paper, 15-20 pps.

635.001 Topics in Poetry Y. Prins
Nineteenth-Century Poetry (in, as, of) Translation
3 Credits
Meets with COMPLIT 720.001

This seminar will explore an active culture of translation that emerged through translating poetry into (and out of) English in the "long" nineteenth century. Considering various nineteenth-century histories, theories, and practices of translating verse, we will ask how English poetry developed through interaction with diverse languages. We will analyze the circulation of particular poems, poets, and translators through different modes of translation, in a series of case studies selected by students. In tracing this "traffic in poems" as a transatlantic and transnational phenomenon, our goal will be to diversify our reading of nineteenth-century Anglophone poetry and to develop a longer historical perspective on the field of translation studies and current debates about "world literature." Knowledge of another language is welcome, but not required. This seminar is open to graduate students in English and Comparative Literature and related departments, and MFA students interested in learning more about historical poetics. Students will have a chance to interact with Americanists and Victorianists involved in the Nineteenth-Century Historical Poetics Group, which will visit campus in early December for an informal symposium about nineteenth-century poetics of translation.

641.001 **Topics in Medieval Period** **Karla Taylor**
Chaucer: Major Works
3 Credits

The late fourteenth century was a signal moment in the inception of an English literary tradition. Geoffrey Chaucer was not only present at the scene, but also helped to shape the linkages between English readers and the prestigious classical tradition; before the death of the author, he was indeed instrumental in shaping the very notion of what it meant to be an author and a poet. We will read Chaucer's major works, focusing especially on the incomparable classical romance Troilus and Criseyde and the joys of variety in the Canterbury Tales. A few of the shorter poems--The Book of the Duchess and The House of Fame., e.g.--will also help us get a sense of Chaucer's poetic career as French, classical, and Italian materials were melded together into something altogether new: serious, ambitious literature written in English, which, for all its ambition, is not just delicate, beautiful, and moral, but also challenging, funny, and occasionally filthy. The course welcomes those with little or no previous exposure to Chaucer or Middle English, provided you bring your sense of humor and appreciation of irony. We will work on language enough so that you can read the poetry (and prose) with comprehension and pleasure, and so that you can teach Chaucer in surveys and more specialized courses with panache, but language will always be subordinate to literary and narrative issues. Classes will balance lecture and discussion; I will provide historical, social, and literary backgrounds, and we will devote collaborative attention to the insights (and blindnesses) opened up by various approaches to Chaucer's works. Work for the course will focus chiefly on reading; consequently there will be somewhat less writing than in most graduate courses--primarily several very short papers intended to raise issues for discussion, as well a somewhat longer essay (8 pages or so) that will give you the opportunity to spread your wings. Students wishing to modify the course to make it an 800-level seminar will write a longer essay (article length, about 20 pages) with a research component in place of the shorter essay asked of 600-level students.

648.001 **Topics in the Modern Period** **J. Miller**
Comparative Approaches to US Modernisms
3 Credits

Both modernist studies and American studies staked claims to having been made "new" in the 1990s, thus participating in the longer discourse of exceptionality that has led these domains of thought and cultural production to fascinating, troubling, and sometimes repetitive results. Innovative approaches of "New Modernisms" and "New Americanists" that have endured fall under many rubrics, including comparative studies, global/hemispheric cultures, and multi-ethnic literatures. Scholars have opened up a wide range of inter- and intra-national comparative questions, such as those of genre/form, media, gender, indigeneity, labor, language/speech, race, regimes of terror, sexualities, translation, transnational movements, and visual cultures.

This course will examine trends shaping multi-ethnic modernist fiction in the context of U.S. modernity, from 1890s views of U.S. immigration and territorial expansion to 1930s and 40s depictions of migration and racialized labor. In light of recent scholarship in modernist studies, we will discuss modernist aesthetics and cultural institutions in relation to U.S. domestic, international, and hemispheric encounters. Approaching modernism in comparative contexts raises compelling questions about the relationships among language, nation, narrative form, and identity. Authors we discuss may include José Martí, Gertrude Stein, W.E.B. Du Bois, Jean Toomer, Nella Larsen, Claude McKay, C.L.R. James, Djuna Barnes, Américo Paredes, Carlos Bulosan, and Theresa Cha. Requirements will include in-class presentations, one brief essay, and a more substantial essay due at the end of the term.

653.001 Topics in 20C American Literature S. Parrish

Up South

3 Credits

In this course, we will investigate how, in the first half of the twentieth century, "the South" was made in—or in linkage with—northern U.S. metropoles and various global locales. Disabusing ourselves of the notion that southernness was or is an organic, environmentally-induced condition of being, we will use both performance theory as well as biography, print history and New Southern Studies, to think about how southerners in the North performed, spoke, or wrote the South into existence for a northern audience, some of whom were Dixiephiles and some Dixiephobes, and some caught in an amorphous modernist nostalgia, but all deeply interested in things southern. Small scenes come to mind: William Faulkner revising a draft of *The Sound and The Fury* in a Greenwich Village atelier, while watching another southern expatriate paint Cubist canvases; Zora Neale Hurston conceiving of "the folk" in a Columbia classroom; Richard Wright reading aloud drafts of his stories of the Delta in academic and Communist circles in Chicago; Lyle Saxon typing out faux 'recollections' of a Black Baptist Louisiana Easter service in his Manhattan flat. Mixed up with these instances are those of northerners writing dispatches from the Southland: H.L. Mencken's lashing coverage of the 1925 Scopes Trial or the NAACP's Walter White's stealth reportage of a 1919 Arkansas race riot. We will also place this intellectual work within a history of the popular staging of the South. For example, *Shuffle Along,* the African American Broadway sensation of the early 1920s, conceived by the Tennessee-born black minstrel comedy duo Miller & Lyles, incanted a frolicking, fast-paced Dixie to great aplomb. At the Ziegfeld Follies, Will Rogers, the Oklahoma Cherokee "Cowboy humorist," staged a version of the southern frontier that mesmerized audiences. We will also be interested in southerners' global sojourns, and in the uptake of US southern literature in other, global plantation zones. We will think about how all these authors and performers, among others, came to know southern facts, unearth southern curses, croon about a Dixie home, and make visible southern bodies while enmeshed in metropolitan milieus. We will think about issues of internal US colonialism; race and place as embodied performance; rural modernity and metropolitan primitivism. In class, you will do two brief oral presentations; a conference style 20-minute presentation at term's end out of which you'll revise a 10-15pp paper. Students from other Departments and the MFA Program very welcome. MFA students welcome to devise projects around these authors' processes of revision, for example.

Probable titles: Faulkner, *Sound and the Fury* and *As I Lay Dying*; Hurston, *Mules and Men* and *Their Eyes were Watching God;* Wright, *Uncle Tom's Children* and *Black Boy;* a few of F. Scott Fitzgerald's southern stories; Ellison, *Invisible Man*. Will also read performance theorists and New Southern Studies scholars.

668.001 **The Study of American Authors:** **J. Freedman**
Henry James and Media Cultures
3 Credits

This is a frankly experimental course in what contemporary scholars call "media archeology," and what I call simply creative historicism. Frankly embracing anachronism, we'll try to think about twentieth century media cultures and their affective and theoretical consequences, through the experience of Henry James (with a glance at some of his contemporaries). James's fiction reflects the influence of the "new media" of his own moment—an explosive growth of cheap books, mass-market magazines, photographs, popular drama, photography, and even films; but it also reflects on the powers and possibilities of these media in the course of reshaping his own. We'll be reading James, in other words, as a media critic/commentator with as much to tell us about new media ecologies as, say, Walter Benjamin, Friedrich Kittler, Lisa Gittelman, and Laura Mulvey and other feminist film critics, whom we'll be reading in tandem with him. Requirements: reading a number of long novels, shorter bouts with the criticism, and a smallish and a larger paper.

695.001 **Pedagogy** **J. Whittier-Ferguson**
3 Credits

This course is limited to and required for 2nd year PHD students in Language and Literature and 3rd year E/WS.

This course is designed to be useful, thought-provoking, anxiety-abating, and enjoyable for everyone teaching 125 and leading discussion sections in the fall and winter terms. It's also intended to serve as a weekly occasion for assembling everyone in their second year in the PhD program in English language and literature. I'd like for this class to serve as a cohort-gathering point (we'll not always meet in the classroom) and as a place to think together about the work-life balance issues that become newly and particularly pressing when teaching is added to the mix of what are already the full-time jobs of reading, writing, doing research, and having at least something of a life outside the academy.

The structure of the course is designed to correspond closely to the shape of the term itself, so that you will not be doing busy-work or wondering how an assignment for 695 might someday actually be usable but, instead, be getting into whatever it is you'll be taking up in class in any given week, with the advice and ideas and support of me and of your peers.

I realize that the differences in teaching 125 and leading sections of lang & lit courses will call for some creative use of our seminar time, and there will be some classes where the cohort will break into groups and work on course-specific matters. But all of you will be doing all of this sooner or later, and there will be plenty of times when it's appropriate for us to be working together.

I'll consider it part of my job to make resources clearly and easily available to everyone—resources that you may or may not utilize in the heat of the term itself but that, I hope, you'll find useful whenever you're ready to turn to them—and also to make sure that we cover matters arising from your own classroom experiences. These will probably include (but aren't limited to) facilitating discussions; working with student writing; evaluating, commenting on, and grading papers; making and using quizzes and exams; running writing workshops (small-group and whole-class); lectures (short and long); using technology in the classroom; holding office hours; starting (or continuing) to assemble teaching portfolios and to write teaching statements. Toward the end of the course, we'll work on course planning and syllabus design.

I will make a visit to each of your classrooms so that I can see you at work (and we'll talk afterwards about those visits). You will also observe each other teach a class sometime during the term (and will be welcome and encouraged to visit my own undergraduate class as well as others being taught in our department in the fall semester). I'll be posting my own schedule and syllabus as well as some from other colleagues who also welcome visitors. I look forward to meeting with all of you each week as we undertake what is, I continue to believe (after 30 years of doing it) important, difficult, fun, and deeply rewarding work.

831.001 **The Study of Genre:** **J. Howard**
Genre Theory and Criticism
3 Credits

PHD students have priority in 800-level courses.

This course is fundamentally about how we think about ***kinds***. It's difficult to think or talk about anything without some kind of notion about what kind of thing it is, because that's how we know what it makes sense to say—and there you have the recursive problem of "genre."

Some of the most sophisticated thinking we have on the nature of classification is developed in theories of literary genre. That body of work will be central to our conversations. But we also need to engage the welter of ways in which genre categories are used. Observation suggests that it is impossible to talk about literature—or indeed any cultural artifact or practice—without referring to its kind. We all start by indicating whether we are talking about a poem or a play, or a mural, or a TV show. We invoke complex traditions like Romantic poetry and queer writing, we locate ourselves within constructs like the English novel and African-

American literature that invoke the nation and thus direct us to an immense interdisciplinary conversation about boundaries and borders. These usages are often muddled, and always revealing; there is much to be gained by putting them into dialogue with genre theory and with the literary works themselves.

So we will tack between three bodies of work: genre theory, genre criticism, and fiction. We won't be applying genre theory—rather, we will work to understand each text on its own terms and read each kind of writing against the others. We will begin on the ground of my own specialization in Anglophone prose narrative from 1850 to the present. Our particular cases will be ones I have worked on: sentimentality, realism and naturalism. As the semester progresses our conversations will range more widely, taking in such matters as approaches to genre in composition studies, interdisciplinary methods, and calls to move beyond the national model of literary history. We will choose category-busting works like Rebecca Harding Davis's *Life in the Iron Mills*, or Fae Myenne Ng's *Bone*, or others that have emerged as important in our conversations, to look at. Student research projects will be defined in consultation with the instructor, and may range as widely as you wish. By the end of the term our topics will be driven wholly by student interests, as we workshop your papers.

841.001 **An Historical Period:** **A. Pinch**
Romantic Autobiography
3 Credits

PHD students have priority in 800-level courses.

Innovations in autobiographical writing in the Romantic period remain foundations for the history of life-writing genres, and for theories of autobiography, to this day. In this course we will explore the explosion of autobiographical writings that took place in early nineteenth-century England in the wake of Rousseau's *Confessions*. We will draw on enduring topics, questions, and theories in autobiography studies: the relation of self to narrative, consciousness and subjectivity, the relation of autobiography to other genres (epic, novel). But we will also draw on topics from more recent approaches to life writing: autobiography and claims to personhood, national citizenship, and political franchise; definitions of the human; relation of body and self; performance of self; the role of address and addressee in life writing. We will consider the relation of the Romantic literary autobiography to related genres such as the abolitionist slave narrative; scandalous memoir; and visual modes of self-representation. This course will be relevant for students interested in 18th and 19th century literature and for students interested in autobiography in all literary periods.

Required Books:

Thomas De Quincey, *Confessions of An English Opium-Eater* (Oxford 0199537933)
Mary Hays, *The Memoirs of Emma Courtney* (Oxford 0199555400)
William Hazlitt, *Liber Amoris and Related Writings* (Carcanet 1857548574)
J.S.Mill, *Autobiography* (Penguin 978-0-14-043316-6)
Mary Prince, *The History of Mary Prince, A West Indian Slave* (Michigan 0472084100)
Jean-Jacques Rousseau, *Confessions* (Oxford 0199540039)

Jean-Jacques Rousseau, *Reveries of the Solitary Walker* (Oxford 0199563276)
Mary Wollstonecraft, *Letters Written in Sweden, Norway, and Denmark* (Oxford 0199230633)
Dorothy Wordsworth, *Grasmere and Alfoxden Journals* (Oxford 0199536872)
William Wordsworth, *The Prelude* (Norton 039309071X)

Winter 2015 Course Descriptions

503.001 **Middle English** **T. Toon**
3 Credits
MT ENG 410.001

Both Old English 501 and Middle English 503 must be taken for this course to count as one basic language.

This term we will examine works in early Middle English, as well as the better known and more frequently studied major authors – Chaucer, Gower, Piers, the Pearl poet. Readings will include selections from prose and poetic histories, mystical writers, contemporary social and political documents (laws, recipes, medical texts, chronicales, charters). We will examine a wide range of early Middle English texts as we develop an appreciation for the roles written English played in medieval England and the cultural and political consequences of the ability to read and write.

The course requirements include regular in-class participation, frequent quizzes, two hour exams, and a short paper.

505.001 **History of the English Language** **A. Curzan**
Language Ideology and Language History
3 Credits

This course will explore the dramatic ways in which the English language has changed over the past 1200 years—dramatic enough that we as Modern English speakers can barely understand those who first began to call their language "English" and created written records of poems such as *Beowulf*. The course will balance attention to the technicalities of historical linguistic developments and serious engagement with theories of language ideology—including how standard language ideologies developed in the history of English and how language ideology shapes the history we tell. In surveying the language's history, we will focus on changes in the English sound system, lexicon, grammar, and literary style, as well as related cultural and historical events. We will also constantly strive to understand linguistic phenomena in the context of the social—from the effects of language contact to the difficult question of how changes spread through speech communities, from attitudes about American dialects and their history to pedagogical questions related to the rise of Standard English and prescriptive

grammar. Along the way, we will also address a variety of intriguing linguistic questions such as: Where did the pronoun *she* come from? (And why is it the Word of the Millennium?) When did double negation become non-standard, and who first said (erroneously) that two negatives make a positive? Is *must* really being replaced by *hafta*? How did English spelling become, according to linguist Mario Pei, the "world's most awesome mess"? Why and how do "living" languages change?

Course work will consist of frequent short assignments, a shorter investigative essay and a final project (the two may be related), and a comprehensive exam. Seminar participants will acquire the tools and methodological expertise to do original research using new electronic text databases (or corpora). No background in linguistics is required; the critical prerequisite for the course is genuine curiosity about the details of language and how language changes.

528.001 **Disability Studies** **P. Kuppers**
Disability Arts
3 Credits
Check Wolverine Access for meet together information

Students interested in taking this course should contact Professor Kuppers directly to request class permission. Once approved, electronic permissions are obtained by Cindy Sutton at Rackham. This course is available for 1-3 credits, although English students must take it for 3 credits for it to count as a cognate or a literature course.

This class will introduce students to disability arts and culture, and to the perspectives of artists who navigate stigmatized identities, and yet find community and identity in difference. We will investigate different cultural perspectives on disability, and on differences in the conception of embodiment. This version of the course will work through the arts, not just about them – writing and performance exercises will be part of the class work. Students will also have the opportunity to interact with visiting speakers. Accessible classroom with realtime captioning.

Requirements: 1 credit: attendance and C-Tools response to each class's readings; 3 credits: attendance, C-Tools, class project or paper

540.001 **Topics in Language and Literature** **C. Hawes**
Empire and It Discontents: The Literature of the British Eighteenth Century
3 Credits

We will study the impact of colonial conflicts on eighteenth-century genres (travelogues, poetry, the novel, the essay, the play) and discourses (political economy, science, religion, abolitionism, satire). We will study literary responses to slavery, including Olaudah Equiano's foundational slave-narrative. We will study the literary impact of internal relations among the four kingdoms, with special attention to Catholic Ireland. And we will examine the shift from

Britain's First Empire (Ireland, North America, Jamaica) to the second, centered on India. We will give attention to such institutions as the Royal Society, the Royal African Company, the East India Company, and the Society for Abolishing the Slave Trade. We will attend both to the development of colonial ideology and critiques of that ideology. Our reading process will seek to open a dialogue between past and present. We will attempt to rethink the genealogy of postcolonial critique from the perspective of a more refined understanding of the British Enlightenment.

The eighteenth-century authors we will read will be drawn from a list including Aphra Behn, Daniel Defoe, Robert Boyle, John Locke, Jonathan Swift, Richard Steele, Samuel Johnson, Olaudah Equiano, Lady Mary Wortley Montagu,William Beckford, Adam Smith, Tobias Smollett, Oliver Goldsmith, Sir William Petty, Edmund Burke, Maria Edgeworth, and Matthew "Monk" Lewis. The historians and literary scholars we will gain some acquaintance with are likely to come from a list including Nicholas Canny, Edward Said, Firdous Amin, Suvir Kaul, Charlotte Sussman, Lynn Festa, Keenan Malik, Derek Walcott, Vincent Carretta, Siraj Ahmed, Srinivas Aravamudan, David Lloyd, Robert Markley, Felicity Nussbaum, and Karen O'Brien.
Written work will include a substantial research paper, due at the end, and two very short book reports.

569.001 **Creative Non-Fiction** **E. Pollack**
3 Credits

NOTE: This course will count as an MFA craft course.

This is a seminar for graduate students who want to write nonfiction that is creative, moving, intellectually exciting, provocative, beautiful, and deeply engaging. (We might not succeed, but we can try.) We will be reading a great deal of published nonfiction, trying to see how masters of the essay, article and nonfiction book use the forms, styles and structures of fiction and poetry (and other genres) to handle "true" material. Our subjects will come partly from remembering our own experiences, but also from reading books, talking to other people, exploring new places and conducting various types of experiments and inquiries. Students will be allowed leeway in shaping the seminar to explore subjects that interest them; some will want to approach the course as critics and scholars, others as essayists, others as literary journalists, still others as writers of poetic meditations. Everyone will be held to the same high standards of literary form and style and rational, humanistic thought.

572.001 **First Year Fiction Workshop** **K. Quade**
6 Credits

575.001 **First Year Poetry Workshop** **T. Faizullah**
6 Credits

627.001 Critical Theories T. Hu

Network Politics, Digital Contagion

3 Credits

MT AMCULT 601.004

This graduate seminar takes up the contagions that seem to spread with lightning speed across computer networks: the viruses, phishing attacks, spammers, and digital hijackers that seem to shadow our online presence at every turn; the flash crashes of the stock market from computerized trading; the "promiscuous mode" of data shared in the cloud. Contagion, the dictionary tells us, is about the transmission of diseases, emotions, and influences, and so contagion seems to be inextricably linked to the communicative apparatus of computer networks. But contagion can also index a political culture in which we are constantly interpellated to be watchful, to practice "digital hygiene," and to keep computer data safe from disaster or attack. This class investigates the origin of digital contagions through a series of case studies, situated in the context of neoliberalism, biopolitics, and aesthetics. Ultimately, contagion may not be a problem to be warded off or defended, but a way of countering the artificially individualized enclosure of the cloud: even, perhaps, a methodology that might describe new forms of collectivity across networks

627.002 Critical Theories M. Levinson

New Historicism, New Formalism, New Materialisms: Ideas and Methods

MT with CL 791.002

Over the past twenty years, literary and cultural studies have polarized sharply around a set of 'isms, terms for critical methods, values, materials, and agendas. For its point of departure, this course takes the New Historicism, looking chiefly at Marxist (rather than anthropological) inflections thereof. Suspicion hermeneutics, so-called, gets its day in court, as do the traditions that inform it (e.g., deconstruction). We move next to a set of New Formalist position papers, in which we include the wave of surface-reading that has well, surfaced over the past five years.

We conclude that two-part survey by the middle of the semester, devoting the entire second half of the term to essays that ponder materiality from the perspective of consumption rather than production (thing-theory), and, more intensively, from non- or post-dialectical perspectives that draw on phenomenology, actor-network theory, and entity/environment studies conducted in the life and physical sciences of the past thirty years. The goal of the course is to familiarize students with these three orientations and, by juxtaposition and discussion, to provide critical perspectives on both their self-definition and their results. Many of the readings will be drawn from the canons of Romanticist criticism, thus most of the primary text material referenced in these essays will come from 19th (and some 20th) century literature. HOWEVER: I am specifically designing this course for students of other periods and literatures, and will ask that presentations reflect each student's own scholarly interests so that we can learn from each other about the potentials of these jostling 'isms' within different area and period studies.

635.001 **Topics in Poetry:** **G. White**
Poetry, in Theory
3 Credits

In this course, we read a variety of late-20th and 21st century Anglo-American writings that self-consciously mark their turn from and research into established generic distinction(s) between poetry and criticism. Sometimes claimed as "hybrids" of criticism (or theory) and something else (poetry, poetics, and/or autobiography), these texts can seem to herald a trend seeking generic distinction, as evidenced by many recent academic panels on "poet-critics" and how to name and read the writing they do – poeticriticisms, lyric essays, "hybrid" texts, lineated poetics, "glass essays," poems? In addressing different ways contemporary Anglo-American poet-critics have explored, theorized, and claimed our attention to criticism and its supposed generic others, we also think about the institutional and discursive pressures that shape these issues. Along the way, we will also consider seminal essays in "poetics" from past centuries (Horace's "The Art of Poetry," Wordsworth's "Preface to Lyrical Ballads," etc.) to put our conversation about genre into historical perspective, and to help us weigh the question of what, if anything, makes these texts kin. Our texts may include writing by Anne Carson, Charles Bernstein, Maureen McLane, Claudia Rankine, Susan Stewart, Craig Dworkin, Lyn Hejinian, Barrett Watten, Evie Shockley. Students from the MFA are welcomed, as are graduate students from other departments. Work for the course will include some combination of short response papers, oral presentation, and a longer project of students' design (in part). Students not identified with 20th and 21st century studies in the U.S. will have the chance, in oral presentation to the class, to bring texts from their own "period" or set of concerns to bear on the course discussion.

638.001 **Topics in Fiction** **E. Brater**
Beckett's Fiction and Fiction after Beckett
3 Credits
FRENCH 656.002

Though Beckett is widely known throughout the world as the author of the landmark play, *Waiting for Godot*, his achievement as a major writer of the twentieth-century novel has been equally celebrated for its reimagining of just what constitutes the shape and form of contemporary fiction. Is Beckett the culmination of the high modernist allure of writing prose, a transitional figure, or the revolutionary innovator who breaks with the past in order to move the novel in a new and different direction? Why do so many accomplished practitioners of the art of writing point to him in one (if not all three) of these categories? In this graduate seminar we will consider Beckett's fictional enterprise in light of such issues, beginning with the famous trilogy of novels he wrote in Paris during the late 1940s and into the early 1950s, *Molloy, Malone Dies* and *The Unnamable*. We will also consider the pre-World War II fiction he wrote originally in English, works like *Murphy* and *Watt* and the short stories collected in *More Pricks Than Kicks*, ambitious undertakings in which he strives to liberate himself from "the loutishness of learning" that may have handicapped him as a writer who was also a close reader of Joyce, Proust and other modern masters. Finally, we will examine with a close eye the compositions of his late and middle periods, including challenging pieces like *Company,*

Ill Seen Ill Said and *Worstward Ho*, three (short stories? novelas? watt/what?) that (perhaps) constitute a second trilogy. Along the way, additional short pieces will be considered in our discussions (among others, *From an Abandoned Work*, *The Lost Ones*, *How It Is, Enough, Ping, All Strange Away, What Is the Word*) in order to examine and evaluate the shaping and reshaping that has taken place in the art of writing fiction since Beckett. And a final question: what would contemporary fiction be like had there been no Beckett? This course has been designed to appeal to students in both the Ph.D and MFA programs.

642.001 **Topics in the Renaissance:** **M. Schoenfeldt**
Renaissance Pleasures and Pains
3 Credits

Renaissance literature begins in pain, with Petrarch's artful account of the agonies of unfulfilled longing. And it lingers in agony for most of the period. In this class, we will ask why the formal articulation of pain and erotic frustration became such a popular mode of expression. And by what means does pleasure enter the vocabulary of lyric and epic? We will explore some profound historical and cultural changes in the medical explanation and ethical status of pain and pleasure. We will spend some time on the splayed and tortured bodies of tragedy, but we will be even more interested in the internal agonies of unrequited desire and quotidian disease. The goal of this class, then, is to track some of the eruptions of the bodily sensations of pleasure and pain into the fabric of early modern poetry. We will read a wide variety of poetry, largely lyric, narrative, and epic, beginning with Wyatt's importation of Petrarch in the early sixteenth century, and extending through Spenser, Donne, Herbert, Wroth, Lanyer, Milton, Rochester, and Philips. We will spend a good amount of time on Shakespeare, whose unflinching account of pain and pleasure in the sonnets and narrative poems is sometimes overshadowed by his dramatic works. We will work to situate poems amid the careers and the historical situations of their authors, but we will also aspire to keep questions of form and genre well in our sights, interrogating the range of possible motives for putting into fastidiously patterned language the ineffable and unruly sensations of pleasure and pain. Reading poetry amid the continuing philosophical dispute between the respective claims of pain and pleasure in the formation of an ethical self, we will look at how poets in early modern England created models and vocabularies for articulating and manipulating inner sensation.

Requirements include attendance, participation, two short papers (one on a critical work, and one on a poem), and one longer research paper.

675.001 **Creative Writing Project** **M. Byers**
Fiction Thesis Workshop
6 Credits

675.002 **Creative Writing Project** **L. Kasischke**
Poetry Thesis Workshop
6 credits

842.001 Historical Period R. Tapia
Carceral Visualities
3 Credits

Because the prison and its populations are largely invisible, because they are made to exist only in the jettisoned reaches of our society's landscapes, the possibilities of knowing them through "first-hand" seeing are foreclosed. Indeed, despite the immensely popular recent spectacle of the Netflix series *Orange is the New Black,* the social, historical, structural, and institutional properties of the prison continue to elude visualization in material ways. This seminar examines the role of imaging technologies in producing knowledge about the prison, focusing primarily on works produced in the U.S. in the 20th and 21st century. Through engagement with theories of visual culture, surveillance, and biopower, as well as a range of photographic, televisual, and filmic texts sited at the prison, we'll engage the contradictory and competing properties of "seeing" those whom and that which has been removed by the prison's structures from social life. Central to our discussions will be the historically gendered and racialized mechanisms of the prison industrial complex and the various visual registers that support and obscure them. Our course texts will include, among others, works by Ariella Azoulay, Alan Sekula, Coco Fusco, Taryn Simon, and Bruce Jackson; prison documentary photography and film: "women-in-prison" cinema; and of course, *Orange is the New Black*.

842.002 Historical Period T. Tinkle
When God Becomes a Prop: The Reformation of Medieval Drama
3 Credits

When God enters a fifteenth-century English play to speak his Word, he authorizes a particular interpretation and in theory precludes questions about what he means. His meaning is motivated and explained by the context. These plays continue to be performed and circulated into the late sixteenth century. At the same time, Protestant reformers re-invent medieval dramatic genres. They create biblical drama and saints' plays that discount medieval legends and rely wholly on authoritative biblical texts. These are not always successful innovations: a play meant to illustrate Calvinist predestination lacks a certain dramatic tension, and a saint drawn entirely from Scripture has little substance. Protestant morality plays are usually more successful and become extraordinarily popular by the mid-sixteenth century. In keeping with Reformation iconophobia, these plays remove God from the stage. God becomes a prop: the Bible. As a silent prop, the Word provokes irresolvable hermeneutic questions and ambiguities. At times, characters' references to the Bible disclose an acute epistemological crisis. This course tracks the development of medieval and early modern genres in order to reveal the doctrinal and representational controversies, epistemological uncertainties, and hermeneutic difficulties that surface in the late Middle Ages and Reformation. We will examine plays in their manuscript, print, and performance contexts. We will analyze the life of props and study staging conventions. We will above all cultivate seminar participants' own interests. Texts will likely include the York Corpus Christi cycle,

samples of other cycles and individual biblical plays (the Digby *Killing of the Children, Jacob and Esau,* selections from John Bale), the Digby *Mary Magdalene*, Lewis Wager's *Life and Repentaunce of Mary Magdalene*, *Mankind, Mundus et Infans, Nice Wanton,* and *Lusty Juventus*. Secondary literature will sketch out recent conversations in the field and hopefully inspire new research questions. Course requirements will be tailored to students' interests and training. PhD students will likely work on projects such as writing a book review, putting together a grant application, writing a research essay, and writing a course description for a teaching portfolio. MFA students might prefer to work on analyses of craft, poetics, staging, and narrative strategies.

842.003 Historical Period: L. Hartley
Liberalism and Scientific Thought—Reconsidering the Sources of the Self
3 Credits

Accounts of the individual were central to the new discourses of liberalism and science in the nineteenth century and still inform our notions of identity today. In this course we will explore debates about what it means to be a human agent and the related, albeit vexed, issue of self-interest. One dimension of the course will consist of discussion of the importance of scientific thinking to the idea of the modern subject, including evolutionary accounts of competition, survival, and fitness in the writings of Charles Darwin and Herbert Spencer as well as ideas about character and racial difference popularized via physiognomy and phrenology and later the eugenics movement. The other dimension of the course will involve examination of the conception of the liberal self presented by John Stuart Mill and the so-called Oxford liberals (e.g. Benjamin Jowett and T. H. Green) and the ways in which it models the relationship between the self-interest and the common good, between freedom and regulation, and between competition and cooperation. Throughout, we will discuss the tensions that arise from different models of the subject and their renderings of the notion of self-interest. Our reading will encompass scientific, philosophical, political, and social works with a view to thinking about the opportunities and challenges of conducting interdisciplinary research for your doctoral dissertation. To this end, we will look at contributions to debates about the individual by William Whewell, Alexander Bain, Robert Knox, and George Henry Lewes alongside the work of Mill, Darwin, Spencer, and Galton. Depending on the interests of the class, we could add literary contributions by, say, George Eliot, Matthew Arnold, Walter Pater, and William Morris into our discussions.

872.001 Rhetoric: D. Gold
What Is Writing For? Pedagogy and Purpose in Contemporary Writing Studies
3 Credits

Over the last generation, the field of rhetoric, composition, and writing studies has achieved remarkable consensus on how to teach the processes of writing, but it remains divided on the purposes of writing, from the politically and pedagogically fraught arena of first-year composition to the emerging undergraduate rhetoric and writing major. What *is* writing—and

writing instruction—for? Can writing studies promulgate a coherent vision of writing in the academy and beyond?

This class will examine current conversations about the ends of writing and how to enact them in three broad spheres of concern—academic, public, and professional. Should we be teaching students broad-based academic argumentation? Genre-specific disciplinary conventions? Public argument for the purposes of citizenship and civic engagement? Community writing for public service? Professional and social media writing genres for success in the labor market? And what are the pedagogical challenges and costs of enacting these sometimes convergent, sometimes competing goals?

My goal is that you will emerge from this course with a richer understanding of the varied purposes for writing that animate contemporary scholarly conversation as well as the ability to articulate your own purposes as a writing teacher and scholar.

Possible readings include:

- Lisa Ede, *Situating Composition: Composition Studies and the Politics of Location*
- Anis S. Bawarshi and Mary Jo Reiff, *Genre: An Introduction to History, Theory, Research, and Pedagogy*
- John Ramage, Micheal Callaway, Jennifer Clary-Lemon, and Zachary Waggoner, *Argument in Composition*
- Laura Wilder, *Rhetorical Strategies and Genre Conventions in Literary Studies: Teaching and Writing in the Disciplines*
- Nancy Welch, *Living Room: Teaching Public Writing in a Privatized World*
- Sharon Crowley, *Toward a Civil Discourse. Rhetoric and Fundamentalism*
- Elenore Long, *Community Literacy and the Rhetoric of Local Publics*
- David Franke, Alex Reid, and Anthony Di Renzo, eds., *Design Discourse: Composing and Revising Programs in Professional and Technical Writing*