

# English Department

## *Graduate Course Offerings-Fall 07*

EN 500-001      SPECIAL TOPICS      M 10-12:30      MANORA

### **African American Literature, Literary Theory, and Cultural Theory**

This seminar is designed as a graduate level overview of African American Literature, Literary Theory, and Cultural Theory. As we engage central texts and critical discourses in these three areas, we will foreground issues of ideology & difference and African American identity & subjectivity, with particular attention to race, gender, sexuality and class. In keeping with these points of departure, we will also explore the intertwining discourses of freedom and identity/subjectivity, the intersections of African American literature, literary theory, and cultural theory with broader movements in literary and cultural history, and the dialectics and contestations that inform the direction of our field of study in the 21st century.

Texts may include: James Weldon Johnson's *The Autobiography of an Ex-Colored Man*, Larsen, Nella. *Quicksand and Passing*, Zora Neale Hurston's *Their Eyes Were Watching God*, Ralph Ellison's *Invisible Man*, and Toni Morrison's *Sula*.

EN 500-002      SPECIAL TOPICS      TR 8-9:15      CROWLEY

### **Black Eyes on the White Folks, White Eyes on the Black Folks: Crossing the Color Line in American Literature**

“Herein lie buried many things which if read with patience may show the strange meaning of being black here at the dawning of the Twentieth Century,” wrote W.E.B. DuBois in the “Forethought” to *The Souls of Black Folk* (1902). “This meaning is not without interest to you, Gentle Reader; for the problem of the Twentieth Century is the problem of the color line.” In the course of the twentieth century, nothing happened to contradict this prophetic assertion, which now promises to be as true at the dawning of the twenty-first century.

This course explores the racial representations of blacks and whites in America since the nineteenth century by patiently reading a series of (no more than five or six) paired literary texts that occupy the dangerous and highly conflicted territory along the color line. Because of the instructor’s field of expertise – American literature from 1850 to 1950 – readings will likely come from that time slice. The objective is not so much to offer definitive answers – to do so would be arrogant as well as foolish – but to identify key questions: ones that may lead to unlocking the gates back and forth.

This is a new course, and the instructor recognizes from the outset the special problems of its being offered. These will be discussed in such a way as to make this not only an “English course,” but also a meta-course on the enabling conditions of any racial dialog in Academia. Although the course may engender some controversy along the way, it is not tied to any particular ideological program – except that such courses should be offered at

the University of Alabama – and it is intended ultimately to generate light rather than heat. All takers are welcome; all points of view will be respected.

Although the reading list has yet to be fully developed, these are samples of the texts that might be selected. (Remember, the readings are paired.) Frederick Douglass's *Narrative* versus John Gough's temperance *Autobiography* or Harriet Beecher Stowe's *Uncle Tom's Cabin*; Frances Harper's *Iola Leroy* versus W.D. Howells's *An Imperative Duty*; Charles W. Chesnutt's conjure stories versus Joel C. Harris's Uncle Remus stories; turn-of-the-century African American autobiographies versus Isadora Duncan's *My Life*; Nella Larsen's *Passing* versus Willa Cather's *A Lost Lady*; matching novels from expatriate Paris and the Harlem Renaissance during the 1920s; Langston Hughes's *The Ways of White Folks* versus Eugene O'Neill's *The Great God Brown*; Richard Wright's *Native Son* versus William Faulkner's *Light in August*; Leroy Jones's plays and essays, or James Baldwin's *Another Country* versus Norman Mailer's *The White Negro*.

**Note:** This class is also available to qualified undergraduates as EN 422.

EN 500-003

SPECIAL TOPICS

R 4-6:50

ZUPANCIC

### Critical Theory

This graduate course, taught in English, is meant to foster the awareness of various contemporary critical approaches to literary texts, as well as to encourage their practice. A number of methods are to be applied to selected material, mainly in prose. The course format is mainly focusing on students' active participation, through presentations of text analyses and their subsequent write-ups in academic papers. It also includes interventions by the instructor, introducing various critical theories and offering constant feed-back to regular in-class activities and research.

**Note:** Cross-listed as RL 557-001 and WL 520-001.

EN 500-004

SPECIAL TOPICS

TR 2-3:15

LIU

### The Structure of English

This advanced grammar course examines the structure of the English language, including morphology (word formation/structure), syntax (the patterns of sentences), and discourse (the context in which utterances are patterned and made meaningful). We will review both traditional and contemporary approaches to English grammar, such as lexico-grammar and corpus-based grammar. In the process, we will explore a wide range of perspectives on the grammar of English. Through reading, individual and group research, and discussion, student will attain a solid understanding of the English language structure.

**Note:** This class is also available to qualified undergraduates as EN 466.

EN 500-005

SPECIAL TOPICS

W 2-4:30

PURVIS

## Feminist Theory

Part I. in the two-semester Women's Studies graduate course sequence in feminist theory, this course entails an extended examination of the critical debates surrounding the formulation of the category "Woman" and other constructions of gendered "difference" as points of mobilization for feminist critical practices. We begin with a survey of diverse approaches to feminist social and political theory. Following this overview, we explore the development of the concept of difference, or alterity, in feminist theory and evaluate the political efficacy and concomitant implications of each of these varied approaches. This course takes as its point of departure the development of the Self/Other binary in the prolific work of Simone de Beauvoir. We then examine the contributions made by Phenomenology, Black Feminist Theory, French Feminism, Postcolonial Feminist Theory, Poststructuralism, and Queer Theory that follow. This undertaking includes the tasks of assessing the centrality of sex/gender as an organizing schema in existing debates and analyzing the arguments surrounding charges of essentialism, all the while developing more nuanced conceptualizations of subjectivity and materiality, establishing a working concept of the feminine, and reevaluating the usefulness of identity politics and other strategies for destabilizing the naturalized distinctions which support the dominant discursive matrices and modes of oppression that feminisms seek to dismantle. This course examines how more complex understandings of gender, subjectivity, and power lead to more effective modes of feminist theory and praxis. It builds towards Part II. of the feminist theory sequence, which explores the situation of embodiment in phallogocentric narratives and investigates and enhances the development of liberatory theories of embodiment, and beyond.

**Note:** No prerequisites require. Cross-listed as WS 525.

EN 529-001	DIRECTED STUDIES	TBA
EN 529-002	DIRECTED STUDIES	TBA
EN 529-003	DIRECTED STUDIES	TBA
EN 529-004	DIRECTED STUDIES	TBA
EN 529-005	DIRECTED STUDIES	TBA
EN 529-006	DIRECTED STUDIES	TBA
EN 529-007	DIRECTED STUDIES	TBA
EN 529-009	DIRECTED STUDIES	TBA
EN 529-010	DIRECTED STUDIES	TBA

EN 532-001	APPROACHES TO TEACHING COMP	M 10-12:30	DAYTON
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This course is required of all graduate teaching assistants pursuing English degrees at the University of Alabama. It is an introduction to theoretical and pedagogical elements of teaching expository writing, specifically as those elements relate to the freshman-level composition courses required of University of Alabama students: EN 101 and EN 102.

EN 533-001	TEACHING COLLEGE ENGLISH	T 12:30-1:30	GARDINER
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This one-credit-hour practicum, designed to help develop effective pedagogy for teaching composition and to address practical teaching concerns, is required for all GTAs with 18 or more graduate hours who are currently

teaching UA composition courses for the first time.

**Prerequisite:** concurrent enrollment in EN 532 or successful completion of EN 532 or an approved equivalent from another school.

EN 536-001      ADVANCED MODERN CRITICISM      F 10-12:30      YOUNG

A study of 20<sup>th</sup>-century literary criticism, with attention to both selected major critics and to contemporary critical trends and movements.

EN 537-001      RESEARCH & BIBLIOGRAPHY      T 2-4:30      O'DAIR

EN 537 introduces you to graduate study in English. Graduate study in English differs from undergraduate study in English primarily in the intensity of its commitment to the study of scholarship and criticism about literary works. Such commitment involves not only practical problems of scholarly research (how to put together a piece of criticism, from start to finish, from literature review and basic research to composition and revision of an essay) but also philosophical problems (why should you put together a piece of criticism on a literary work, for whom, and according to which premises?). We will spend time on the editing of one's writing. And we will consider the context in which scholarly research and writing occurs: what are the evolving politics of work in the academy and in English departments (how has the academy changed in the past 30 years, how have those changes affected our work, and what changes might we see in the near future?).

Two 6-8 page papers and one 15 page paper. A library exercise and two sets of editing exercises. Active participation.

EN563-001      STUDIES IN 16<sup>TH</sup> CENTURY BRITLIT      W10-12:30      McELROY

### Spenser

This course will focus on the work of Edmund Spenser, perhaps the most important non-dramatic poet of the English Renaissance. Our reading will include the major works—*The Shepheardes Calender*, *The Amoretti*, *Epithalamion* and *Prothalamion*, much of *The Faerie Queene*—as well as some shorter poetry and parts of *A View of the Present State of Ireland*. We will consider Spenser's corpus from a range of critical and intellectual perspectives: historical, cultural, theological, political, aesthetic, and textual. Students can expect to read current criticism each week along with the assigned primary texts. Having completed this course, they can also look forward to the spring 2008 visit of Professor Andrew Hadfield (University of Sussex), an important critic in Spenser studies, whose work we will surely be considering.

EN 598-001 NON-THESIS RESEARCH      TBA  
EN 598-002 NON-THESIS RESEARCH      TBA  
EN 598-003 NON-THESIS RESEARCH      TBA

**Note:** Please consult the graduate department if interested in this course.

EN 599-001	THESIS RESEARCH	TBA	
EN 599-002	THESIS RESEARCH	TBA	TBA
EN 599-003	THESES RESEARCH	TBA	TBA
EN 599-004	THESIS RESEARCH	TBA	TBA
EN 599-005	THESIS RESEARCH	TBA	TBA
EN 599-006	THESIS RESEARCH	TBA	TBA
EN 599-007	THESIS RESEARCH	TBA	TBA
EN 599-008	THESIS RESEARCH	TBA	TBA
EN 599-009	THESIS RESEARCH	TBA	TBA
EN 599-010	THESIS RESEARCH	TBA	TBA

**Note:** Please consult the graduate department if interested in this course.

EN 601-001      FICTION WORKSHOP      M 2-4:30      BERNHEIMER

This is a prose fiction workshop in which you will read and discuss your own manuscripts in a supportive studio setting. Beginning the semester with the drafting of Aesthetic Statements, we will work to articulate and refine your diverse and individual obsessions as authors. The goal is to have a heightened artistic conversation that directly improves and intensifies your newest work. The focus will be on theme, form, and language. Readings in art theory will be assigned to help shape our talks. Poets are welcome.

EN 601-002      FICTION WORKSHOP      M 2-4:30      RAWLINGS

This course is a forum for students in the graduate creative writing program to work together with the goal of helping each other develop as writers and readers. Emphasis will be on writing as a contemporary art form rather than on polishing prose for particular genres or markets. Students will produce stories generated from their own idiosyncratic obsessions as well as stories written in response to prompts or parameters set by the instructor and other students in the class.

EN 603-001      POETRY WORKSHOP      R 2-4:30      STRECKFUS

Roundtable discussion of student manuscripts and assigned readings. This course is open to MFA students working in their major genre. Other interested graduate students must submit a sample of 5-7 pages of poetry to the Director of Creative Writing well before pre-registration to be considered for admission.

EN 603-002      POETRY WORKSHOP      R 2-4:30      WHITE, P.

Roundtable discussion of student manuscripts and assigned readings. This course is open to MFA students working in their major genre. Other interested graduate students must submit a sample of 5-7 pages of poetry to the Director of Creative Writing well before pre-registration to be considered for admission.

EN 605-001 WORKSHOP: SPECIAL TOPICS      T 2-4:30      MARTONE

### **Non-Fiction**

This course will consider examples of the contemporary personal essay, memoir, literary journalism and other varieties of the emerging genre labeled creative nonfiction. It may also occasionally examine samples of its twin form, the mock essay, deployed by fiction writers with satiric, parodic, aesthetic, or philosophical intent.

This is a writing workshop designed to generate a variety of prose non-fiction from its participants. It also seeks to train its readers to comment upon the processes of the composition of prose non-fiction as well as the ability to interpret and to communicate what it is they have read. The course assumes that a student non-fiction writer responds, and his or her writing changes, when in the presence of intensive public reading. And the writer is able to use such information to modify the work to better approach his or her original intentions.

Participants can expect to contribute anywhere from 4 to 7 pieces of writing during the term. Possible readings may include work by McPhee, Rhodes, Williams, Berry, Neville, Brennan, Hyde, Cooper, and Christman.

EN 608-001      FORMS: SPECIAL TOPICS      F 10-12:30      McNAMER

### **Time and Trouble**

This course will focus on two key aspects of writing compelling prose: managing time and creating the sort of trouble—or tension—that encourages readers to invest in the future of a given narrative, i.e., keep reading.

In investigating various time strategies, we will consider the chronological narrative and its rearrangements; notions of completeness; tricks of condensation; timed-release strategies; available rhythms; seductive languor, seductive speed.

In investigating narrative tension, we will read and discuss models for creating it at every level, from the nervous-making word to the overall structure of the piece.

Students will write: 1) a story or long essay 2) a paper that analyzes time and tension management in that work and proposes alternative approaches and, 3) a rewrite of the original story or essay in which those alternatives are incorporated.

EN 608-002      FORMS: SPECIAL TOPICS      W 2-4:30      BEHN

## Collaboration

When writers collaborate with other artists, we might re-visit a text or other artwork created in the past; we might edit, operate upon, add to, or otherwise transform a text--finished or in-progress--of a contemporary; we might work side by side, achieving what Cendrars called "synchronous representation" behind closed doors; we might use e- or snail-mail; we might improvise in private or upon a stage; we might get the dancers to speak and the writers to move. And the artists whose work engages us might be other writers, bookmakers, visual artists, musicians, theater artists, dancers. In this class, we will examine the work of writers with other artists, and of course make our own concoctions, working both with one another and with artists outside of the class. Possible texts include: *Saints of Hysteria: A Half-Century of Collaborative American Poetry*, *Prose of the Trans-siberian*, *The Wasteland*, *Humament*, *A Little White Shadow*, *Nice Hat. Thanks.*, *One Big Self*, *Black Holes*, *Black Stockings*, *Prism*, *The Eye Like a Strange Balloon*, *Radios*, and Creeley's poems with Clemente and others painters. We'll have weekly readings and take-home collaboration assignments, and a longer final project. Sometimes, in class, we'll try our collective hand(s) at sites, tools, and traditions such as Pom2, MobWrite, renku, magnetic poetry, surrealist games, and other activities of our own design.

EN 608-003 FORMS: SPECIAL TOPICS

W 6-8:30 BROUWER

## The Uses of History

Henry James, in a scathing 1904 letter to Sarah Orne Jewett, railed against the historical novel, saying that any imaginative interpretation of historical events was "condemned" to "a fatal cheapness," because it is impossible for an author to represent in fiction "the whole CONSCIOUSNESS, the soul, the sense, the horizon, the vision" of people who lived in an age in which the author did not. This seems like a reasonable charge, and it begs the question of why a creative writer would choose in the first place to base an imaginative text on a historical event or historical characters. Isn't it the historian's job to research and explain the facts of history, and the creative writer's job to invent imaginary events and people? Why would a writer want to burden herself with what James sees as the impossible task of getting "real" history right, when she has the power to simply invent an imaginary *histoire* of her own? Might imaginative literature have the capacity to express certain historical realities more effectively than traditional historical studies? In what ways might those traditional historical studies themselves be a species of creative writing? In this course, we will investigate the uses of history in imaginative writing, the uses of the imagination in historical writing, and differences between the past as it is presented in "nonfictional" histories and in imaginative works based upon historical events. We'll read imaginative works that somehow address a historical era, person, phenomenon, or event; survey some critical essays that examine the issue of historicity; and attempt a variety of history-based creative writing exercises ourselves. For a final project, each student will complete a long imaginative work (in poetry or prose) that springs from and/or responds to a historical subject of the student's choosing.

EN 609-001 FORM THEORY PRACTICE

M10-10:50 BERNHEIMER

Designed to support graduate students teaching EN 200, this class will focus on pedagogical concerns in the creative writing classroom. Through group discussion, you will develop dexterity and confidence in the

teaching of creative writing. In consultation with your peers, you will develop your syllabus and generate lesson plans. A major component of the semester will involve observing each other teaching. As the semester progresses, you will work on a Statement of Teaching Philosophy (Creative Writing). Some readings will be assigned. Also, you will be asked to do some work in advance of the fall semester: we will have one meeting near the end of this semester so you can choose books to order, and leave for the summer with a general plan for writing your syllabus.

EN 609-002 FORM THEORY PRACTICE

W4:30-5:30

BROUWER

### Magazine Scene

We will consider the “little” magazine’s role in literary history, and discuss how and why that role has changed over time, paying particular attention to the rise of web-based publishing. We will also conduct more practical discussions regarding strategies for presenting submissions of imaginative writing to journals, and send out some batches of poems or prose to be considered for publication.

EN 609-003 FORM THEORY PRACTICE

10/22-10/24  
6-8:30

NOTLEY

This one-credit course will meet on three nights, October 22, 23, and 24, from 6:00-8:30 p.m. It will be taught by visiting Coal Royalty Chairholder Alice Notley.

Alice Notley was born in Bisbee, Arizona, on November 8, 1945, and grew up in Needles, California, in the Mojave Desert. She was educated at Barnard College and at the University of Iowa. During the late 60’s and early 70’s she lived a traveling poet’s life (San Francisco, Bolinas, London, Wivenhoe, Chicago) before settling on New York’s Lower East Side. For sixteen years there, she was an important force in the second generation of the so-called New York School of poetry. Notley, who now lives in Paris, is the author of more than twenty-five books of poetry. Her epic poem *The Descent of Alette* was published by Penguin in 1996, followed by *Mysteries of Small Houses* (1998), which was one of three finalists for the Pulitzer Prize and the winner of the Los Angeles Times Book Prize for Poetry. Notley’s long poem *Disobedience* won the Griffin International Prize in 2002. In 2005 the University of Michigan Press published her book of essays on poetry, *Coming After*. Notley recently edited *The Collected Poems of Ted Berrigan* (University of California Press), with her sons Anselm Berrigan and Edmund Berrigan as co-editors. Her most recent books are *Alma, or The Dead Women*, from Granary Books, and *Grave of Light: New and Selected Poems*, from Wesleyan.

EN 610-001

METHODS IN TESOL

M 6-8:30

LIU

This course offers an overview of the theoretical bases and practical applications of approaches to Teaching English to Speakers of Other Languages (TESOL). We will cover topics such as learner motivation, integrated skills teaching, choosing materials, assessment, culture in the classroom, and technology as a classroom resource. By the end of this course, you should be able to (1) understand current theory and research concerning

second language learning within the historical context of the profession, (2) use your understanding of this knowledge to evaluate teaching situations and determine and develop appropriate instruction methods and materials for your students, (3) have knowledge about teaching and employment resources available for TESOL, and (4) have a general understanding of the considerations necessary in teaching English to speakers of other languages.

EN 617-001 TEACH ESL ACAD LANGUAGE SKILLS T 3:30-6 SAWALLIS

This course is intended to provide graduate students in applied linguistics with the theoretical and pedagogical foundations essential in understanding and teaching second language writing. It explores L2 writing theory, and it also includes readings and workshop activities that build upon students' practical experience of writing instruction in English 120/121.

EN 620-001 ENGLISH LINGUISTICS W 2-4:30 DAVIES

An introductory linguistics course at the graduate level with relevance for students in the TESOL, literature, rhetoric and composition, and MFA programs, EN 620 is based in the discourse analysis of spoken English data. The course includes an introduction to the thought of two key figures in modern linguistics, de Saussure and Chomsky, whose ideas have had wide-ranging influence on intellectual trends in other disciplines.

EN 630-001	DIRECTED STUDIES	TBA	TBA
EN 630-002	DIRECTED STUDIES	TBA	TBA
EN 630-003	DIRECTED STUDIES	TBA	TBA
EN 630-004	DIRECTED STUDIES	TBA	TBA
EN 630-005	DIRECTED STUDIES	TBA	TBA
EN 630-006	DIRECTED STUDIES	TBA	TBA
EN 630-007	DIRECTED STUDIES	TBA	TBA
EN 630-008	DIRECTED STUDIES	TBA	TBA
EN 630-009	DIRECTED STUDIES	TBA	TBA
EN 630-010	DIRECTED STUDIES	TBA	TBA

**Note:** Please consult the graduate department if interested in this course.

EN 637-001 WORKSHOP IN ACADEMIC WRITING W 2-4:30 WEBER

This course is designed to shape an essay you've already written for a previous class into publishable form. The course will be run as a workshop, the revision process directed to a large extent through peer review and consultation. At the conclusion of the course, each student will provide me with a finished version of his or her essay that I will mail to a refereed journal. How to choose the right journal for your paper will also be a consideration of the course.

Because the essay you choose to revise will be crucial to this course, I'll ask each student to contact me at the end of the current semester to discuss the issues involved in the selection process. You'll want to choose not

only your “best” work—that is, the essay with the most potential for intellectual growth and refinement—but also an essay that can help you as you contemplate both the exams and dissertation that will follow the completion of your course work.

EN 639-001 TOPICS      IN RHETORIC COMPOSITION                      W10-12:30                      HANDA

### **Topics in Rhetoric and Composition: Basic and Developmental Writing**

This course will focus on theories and practical teaching methods for working in basic and developmental writing courses at the college level. We will read documents by academics who began as basic writers, examine theories about teaching basic writers, study student writing problems at the sentence level, and discuss possible sources of such problems. We may contact basic and developmental writing classes and their instructors in the immediate geographic area so that we may observe these types of classrooms firsthand. Course requirements will include weekly reading responses, class presentations, and a seminar-length paper.

Among the required texts will be *Landmark Essays on Basic Writing* by Kay Halasek and Nels Highberg, *Mainstreaming Basic Writers: Politics and Pedagogies of Access* by Gerri McNenny and Sallyanne H. Fitzgerald, *Whose Goals Whose Aspirations? Learning to Teach Underprepared Writers Across the Curriculum* by Stephen M Fishman and Lucille McCarthy, *Voices of the Self* by Keith Gilyard, *Lives on the Boundary* by Mike Rose, and *Bootstraps: From an American Academic of Color* by Victor Villanueva.

EN 639-002 TOPICS IN RHETORIC COMPOSITION                      R 9:30-12                      SCHNEIDER

This course is designed to introduce you to the various research methodologies employed in the field of rhetoric and composition. We'll examine both the features of major methodologies—quantitative and qualitative studies, ethnography, textual analysis and rhetorical criticism, and archival research—and the history of methodological shifts in modern composition studies. Throughout the course, we'll anchor these discussions around issues of theory-building, research design, and scholarly inquiry.

EN 640-001 SPECIAL TOPICS IN AMERICAN LIT                      TR9:30-10:45                      BEIDLER

### **Masterpiece Theater**

A study of selected American literary classics and the movies, exploring literature and film as corresponding forms of cultural representation and production. Texts to be considered in relation to film parallels will include “Rip Van Winkle”/Shelley Duvall; “The Legend of Sleepy Hollow”/Tim Burton; *The Last of the Mohicans*/Michael Mann; *The Scarlet Letter*/Roland Joffe; *Moby-Dick*/John Huston; *The Portrait of a Lady*/Jane Campion; *The Red Badge of Courage*/John Huston; *The Age of Innocence*/Martin Scorsese; *The Great Gatsby*/Jack Clayton; *Their Eyes Were Watching God*/Darnell Martin.

**Requirements:** seminar attendance and participation; one written report (3-5 pages) on a literature/film

adaptation not on syllabus—to be distributed to class and discussed at seminar meeting; one seminar essay (1215 pages) or creative project.

EN 643-001 SEMINAR IN 20<sup>TH</sup> CENTURY AM LIT

TR11-12:15

WHITING

### **Border Fictions**

This course examines the notion of identity in the contemporary American context by looking at one of its most persistent accompanying concepts: the border. Geopolitical borders, concepts of *patria*, and ideas of spatial origin have figured prominently in traditional discussions of identity in America. Likewise, ethnicity, gender, and class have been figured as themselves establishing borders or membranes—ones with important implications both for larger group memberships, such as national identity, and for the perimeters of self. We will read a selection of novels and theoretical and historical essays to see how they describe various borders and how these borders relate to notions of American identity in the latter half of the 20<sup>th</sup> century. Our readings will be directed by two broad goals. First, we'll try to formulate how the sundry borders within the texts we examine function to explain or generate identity categories. What are the national, cultural, biological, group, familial, and self boundaries in play? What relation do they bear to one another? What difficulties or contradictions arise in characters' attempts to understand themselves and one another according to these various boundaries? Second, we'll try to think about the role played by stories in drawing and maintaining these borders. Our efforts here will focus both upon the ways in which stories establish borders *within* the texts as well as how they help establish or dismantle borders through the act of reading. This latter will permit us to consider reading itself as border work—a practice wherein our own boundaries are drawn, redrawn, maintained, crossed, and erased.

EN 685-001 SEMINAR IN VICTORIAN LIT

W 10-12:30

PIONKE

### **Victorian Visions of India**

At its peak, Victorian British India encompassed, in whole or in part, modern-day Afghanistan, India, Myanmar, Nepal, Pakistan, Sri Lanka, and Tibet, and included within its borders an estimated one fourth of the world's population. Without peer in Britain's global empire, India was, at least until the middle of the nineteenth century, largely ignored by the majority of Englishmen without family connections in the British Army or the Civil Service. Then, in 1857, the British public—already struggling to cope with the recent debacle of the Crimean War (1853-56), as well as Britain's subsequent conflict in Persia (1856-57) and impending expedition to China (1857-58)—was abruptly shocked out of its complacency towards Indian affairs by the rebellion of a significant portion of the northern subcontinent. Constructing an effective political, military and rhetorical response to this "Indian Mutiny" required a massive public education campaign on the part of politicians, journalists, and imperially-conscious authors. The results of this highly ideological, sometimes only partially coherent, and often internally conflicted effort would color Anglo-Indian relations for the next century at least; some of the more lurid aspects of the Mutiny's representational legacy remain with us even today.

This graduate seminar will excavate a portion of the vast amount of material devoted to India during the Victorian period, concentrating especially on the lingering effects of the Indian Mutiny on Victorian Visions of

India. Students will read novels, including Philip Meadows Taylor's *Confessions of a Thug* and Wilkie Collins's *The Moonstone*; short stories, especially Charles Dickens's "The Perils of the Certain English Prisoners"; Parliamentary addresses, among them a three-hour speech that would earn a future Prime Minister the moniker "Sepoy D'Israeli"; and a good number of articles from periodicals like *Bentley's Miscellany*, *Blackwood's Edinburgh Magazine*, and the *Edinburgh Review*. In addition to keeping up with the readings, students will produce several brief response papers, at least one in-class presentation, and a final seminar paper.

EN 690-001 SEMINAR IN MODERN BRIT LIT

R 2-4:30

WITTMAN

This course will provide an introduction to interwar British travel literature. Our readings include travel literature as well as a few forays into fictional writing *about* travel. Complementing our reading with a broad range of relevant criticism, we will identify the conventions that guide these famously diverse narratives. We will question the traditional understanding of interwar literature as spontaneous and whimsical and investigate the claim (made by both writers and critics) that this was the last great era of travel writing. We will also explore the reasons for recent interest in travel literature. What are the theoretical debates that brought many of these books out of the margins and, in several cases, back into print? What can our readings teach us about intercultural contact, authority, authenticity and originality? How does interwar travel literature figure into current debates about gender, race, colonialism, autobiography, translation and globalization?

EN 698-001	NON-DISSERTATION RESEARCH	TBA	TBA
EN 698-002	NON-DISSERTATION RESEARCH	TBA	TBA
EN 698-003	NON-DISSERTATION RESEARCH	TBA	TBA
EN 698-004	NON-DISSERTATION RESEARCH	TBA	TBA
EN 698-005	NON-DISSERTATION RESEARCH	TBA	TBA
EN 698-006	NON-DISSERTATION RESEARCH	TBA	TBA

**Note:** Please consult the graduate department if interested in this course.

EN 699-001	DISSERTATION RESEARCH	TBA	TBA
EN 699-002	DISSERTATION RESEARCH	TBA	TBA
EN 699-003	DISSERTATION RESEARCH	TBA	TBA
EN 699-004	DISSERTATION RESEARCH	TBA	TBA
EN 699-005	DISSERTATION RESEARCH	TBA	TBA
EN 699-006	DISSERTATION RESEARCH	TBA	TBA
EN 699-007	DISSERTATION RESEARCH	TBA	TBA
EN 699-007	DISSERTATION RESEARCH	TBA	TBA
EN 699-008	DISSERTATION RESEARCH	TBA	TBA
EN 699-009	DISSERTATION RESEARCH	TBA	TBA
EN 699-010	DISSERTATION RESEARCH	TBA	TBA

**Note:** Please consult the graduate department if interested in this course.