

TERM	Subj	Crs	Title	Instructor	Req
Spring 2009	ENG	510	Theatre of War	Kintz, Linda	
Spring 2009	ENG	510	Poetry and Poetics	Pyle, Forest	
Spring 2009	ENG	530	Top Beowulf & Grendel	Bayless, Martha	
Spring 2009	ENG	534	Spenser	Rowe, George	
Spring 2009	ENG	548	Restor & 18th C Lit	Bohls, Elizabeth	
Spring 2009	ENG	551	Top Victorian Gothic Fict	Shapple, Deborah	
Spring 2009	ENG	562	Amer Lit 1800-1900	Wood, Mary	
Spring 2009	ENG	566	Top: Globalization & Lit	Gopal, Sangita	
Spring 2009	ENG	569	Top Ecocritical Theory	Westling, Louise	
Spring 2009	ENG	586	New Media/Dig Culture	Aronson, Michael	
Spring 2009	ENG	588	Top Genre/Race/Sexuality	Ovalle, Priscilla	
Spring 2009	ENG	592	History of Rhetoric	Laskaya, Anne	
Spring 2009	ENG	604	Intern Youth Learn	Wheeler, Elizabeth	
Spring 2009	ENG	608	Wrk Teach Literature	Huhndorf, Shari	
Spring 2009	ENG	613	GTF Comp Apprentice	Bergquist, Carolyn	
Spring 2009	ENG	614	Intro to Theory	Vázquez, David	
Spring 2009	ENG	615	Top Theorizing Ecocrit	Sayre, Gordon	
Spring 2009	ENG	620	Top Piers Plowman	Bishop, Louise	Seminar
Spring 2009	ENG	650	Top Vict Fetishisms	Shapple, Deborah	Seminar
Spring 2009	ENG	660	Top Culture of Leisure	Wonham, Henry	Seminar
Spring 2009	ENG	680	Top Thry Perform Std	Gilman, Lisa	Seminar
Spring 2009	ENG	695	Top Subj of Globalization	Li, David	Seminar
Spring 2009	FLR	510	Yoga and Ayurveda	Lieberman, Kenneth	
Spring 2009	FLR	591	Anglo-Amer Ballad	Dugaw, Dianne	
Spring 2009	WR	523	Adv Composition	Gage, John	

ENG 510 Theatre of War (Kintz) One of the deepest tragedies of human culture is the constancy of war, which playwrights have struggled to understand and to mourn. The focus of this course is on reading plays from a variety of historical and geographical locations, but the study of these plays will not remain simply at the level of the written text. Our study will also include the following elements: a) whenever possible, we will also view versions of the plays on film; b) short excerpts from theatre and performance theory will also be part of the analysis; and c) historical readings about the period in which the plays were written and first performed will also be important. The class will be discussion-centered, so that students will have an opportunity to read and think about their interpretations of the plays from as concrete a perspective as possible, and the class will include at least one play being performed live in the community, with actors and directors joining some of the class discussions. Plays will be chosen from the following, although a few others may also be included: Euripedes, Greece, *The Trojan Women*; Joan Littlewood, England, *Oh What a Lovely War*; Arianne Mnouchkine, France, *Mephisto*; Bertolt Brecht, Germany, *Mother Courage*; Maria Irene Fornes, US, *The Conduct of Life*; Caryl Churchill, England, *Far Away and Mad Forest*; Sarah Kane, England, *Blasted*; Tony Kushner, US, *Homebody/Kabul*; Naomi Wallace, US, *The Retreating World* and *A State of Innocence*; Mark Ravenhill, England, *Shoot/Get Treasure/ Repeat*; Edward Bond, England, *The*

War Plays and *The Woman*; Samuel Beckett, Ireland, *Endgame*; series of short plays from England, *How Long is Never? Darfur, A Response*; Harold Pinter, England, *Mountain Language, Death, etc.*, Nobel Prize lecture.

ENG 527 Chaucer (Laskaya) Close textual study of selected *Canterbury Tales* in Middle English; instruction in the grammar and pronunciation of Chaucer's language.

ENG 530 Top: Beowulf & Grendel (Bayless) Translation and analysis of the section of "Beowulf" featuring Grendel, with background reading.
Prereq: Old English I and II.

ENG 534 Spencer (Rowe) Examines the works of Edmund Spenser.

ENG 548 Rest & 18th C Literature (Bohls) Johnson and his circle; classic to romantic; relations between England and the Enlightenment in France.

ENG 551 Top: Victorian Gothic Fiction (Shapple) Gothic fiction, with its secret passageways and restless spirits, has piqued readers' curiosities since the Enlightenment, while engaging in debates on power, sexuality, education, and justice. Leaving behind the medieval monasteries and southern ancestral homes that served as sites of displaced social critique in the narratives of its eighteenth- and turn-of-the-century predecessors, Victorian gothic fiction focuses its tales of terror predominately on the horrors of contemporary England. Whether addressing the promise and threat of scientific discovery or the sanctity and violence of domestic life, the Victorian gothic challenges its readers to question familiar social mores, as well as the borders of reason and the human, and to view themselves and their world "in a glass darkly." Selected readings may include works by Sheridan Le Fanu, Mary Shelley, George Eliot, Charlotte Bronte, Bram Stoker, and Robert Louis Stevenson, as well as a few films like Cukor's *Gaslight*, Hitchcock's *Rebecca*, and Campion's *The Piano*.

ENG 562 American Literature 1800-1900 (Wood) Readings primarily in American poetry, nonfiction prose, drama, and fiction.

ENG 566 Top: Globalization & Literature (Gopal) Globalization has been described in two ways: as the imposition of Western financial, political, social and cultural norms on the non-West or alternately as a flow of people, ideas and images across geographic borders that renders categories like West/non-West fluid. We will look at a number of literary works in English from the "non-West" to explore how cultural texts respond to these two different understandings of globalization.

ENG 569 Top: Ecocritical (Westling) This course explores theoretical grounding for the new and rapidly evolving field of environmental literary criticism. The enterprise must be interdisciplinary and closely linked to environmental studies of many kinds. Because of the complexity of this situation, we will be involved in radical questioning of selected texts dealing with the philosophy of art, environmental philosophy and history, science, and selected works of literature. The class will work more like a seminar than an ordinary course on a well-established subject. Central issues will include the relation of recent scientific findings to humanistic

traditions, the question of human relations with other animals, the question of whether ethics can or should be assumed to include the non-human world, what wilderness has to do with human culture, and how social and political problems intersect with environmental concerns. Grading will be based on participation, short papers and reports.

ENG 586 New Media & Digital Culture (Aronson) What's new About New Media? What are the ways in which new media relies on older cultural forms and what are the ways in which it breaks with them? What is unique about how new media structures narrative, creates the illusion of reality, addresses the viewer, and represents space and time? In answering these questions we will rely on histories and theories of art, literature, computer science, photography, video, and, most importantly, cinema.

The course will engage in both theoretical and practical exploration of new media objects including; Wii games, Flash animation, 3D avatars, and YouTube, all with the goal of understanding the increasing role that digital culture plays in the formation of public and private life. Students will participate in an online massive multiplayer environment and produce a new media project along with an analytic written component to satisfy part of their course requirement.

ENG 588 Top: Genre, Race, & Sexuality (Ovalle) This course looks at the relationship between specific film genres and their representation of race and sexuality. Students will develop skills in formal film analysis and learn the conventions of classical Hollywood genres; we will then use these tools to explore how genre expectations can reinforce and/or challenge ideological perceptions of race, gender and sexuality. Topics may include the traditional emphasis on white male heterosexuality in Westerns or the impact of race on representations of female sexuality in the melodrama. This course focuses on Hollywood films to interrogate US national identity through cinematic representations of the past century.

ENG 592 History of Rhetoric (Laskaya) History of rhetoric as related to the theory and practice of writing, relations between rhetoric and poetics, and rhetorical criticism through the 19th century.

ENG 613 GTF Composition Apprentice (Bergquist) Supervised practical experience in all aspects of teaching WR 121, 122. Prereq: ENG 611 or equivalent.

ENG 614 Intro to Theory (Vazquez) This course examines performance studies scholarship associated with literary studies, folklore, anthropology, and theater studies to explore whether these approaches exist as distinct fields of inquiry or whether areas of convergence represent an identifiable theoretical approach.

ENG 615 Top Theorizing Ecocrit (Sayre)

The title puns on two distinct meanings of the word "pastoral": as a subsistence strategy or mode of existence for primitive peoples who relied on herds of animals, and as a literary genre that expresses an ideology about class, labor, and rural land. The latter meaning comes out of a Classical and Renaissance tradition that would seem to bear little relation to America, and in fact

literature reference works often define the pastoral genre without mentioning a single American author. This may have something to do with other meaning of the word, and the fact that Pre-Columbian indigenous North America did not include any such pastoral societies.

This course will examine the reasons behind this paradox of the pastoral through three approaches: First, a study of anthropological theories of cultural progress and diffusion (Lewis Henry Morgan, Jean-Jacques Rousseau, Frederick Engels, Marshall Sahlins, Tim Ingold). Second, readings of novels of Native American culture which respond to this anthropological stage theories: *Tracks* and *The Surrounded*. Third, we shall turn to readings of defining works of American Pastoral including *Walden* and *The Machine in the Garden*, which express and examine the desire to disengage from modern industrial capitalism in order to seek a simpler, more harmonious way of life closer to nature. Finally, we shall follow how the scholarly fields of environmental history (in Cronon's *Changes in the Land*) and eco-feminism (in Carolyn Merchant's *Ecological Revolutions* and Annette Kolodny's *The Lay of the Land*) draw upon accounts of seventeenth-century New England which are often expressed the pastoral ideology as it functioned in England at that time.

This course satisfies a requirement for the Literature and Environment Structured Emphasis. Of course, all graduate students are welcome to enroll.

ENG 620 Top: Piers Plowman (Bishop) The story of English literature may begin with Chaucer's poetry, but fourteenth- and early-fifteenth-century England produced more manuscripts of *Piers Plowman* than of Chaucer's works. *Piers Plowman* provides a poetics, including the alliterative long line and allegory, and a politics that is at once royal, Lollard, and agraro-urban to explore issues of individual psychology, social justice, and Christian salvation. The poem minutely examines monarchy, marriage, conscience, sin, and subjectivity itself. Its breadth of interests, depth of inquiry, and manuscript history prevented the poem's appropriation for a literary history that legitimated Lancastrian or, later, Tudor rule. But the poem was claimed as a "proto-Protestant" text in the sole edition (1550) to appear before the Early English Text Society supported W.W. Skeat's editions of three versions (1866-77). The Norton critical edition of the B-text (eds. Elizabeth Robertson and Stephen Shepherd, 2006) will provide our base reading text. The seminar will situate Langland within what John Bowers calls "the antagonistic tradition" (*Chaucer and Langland*, Notre Dame, 2008) but also take the full measure of this rich, complex, and deeply-learned poem. Fourteenth-century intellectual and theological debates about kingship, Judaism, the soul, the body, the Eucharist, the active and contemplative lives, and poverty will inform our reading. Besides closely reading the poem and paying some attention to its versions, students will assess the poem's major critical tradition through the analyses of David Aers, James Simpson, Anna Baldwin, Emily Steiner, C. David Benson, Anne Middleton, and Andrew Galloway, among others. Students will have the opportunity to craft papers eligible for submission to the fifth International Piers Plowman Society conference to be held at Oxford in 2011. See <http://www.piersplowman.org/> for more on the International Piers Plowman Society and for a comprehensive bibliography produced by the editors of the *Yearbook of Langland Studies*.

ENG 650 Top: Victorian Fetishisms (Shapple) While the idea of the fetish emerged through Europe's trade with West Africa, Victorians by mid-century began to contemplate "fetishes at home" in England. A slipper, a boot, a comb, a hat, a coat, a walking-stick, or a Wedgwood vase,

one contributor to Dickens's *Household Words* humorously suggested, could acquire the magically animated status of a fetish or household god. Meanwhile on the other side of London, in a sparsely furnished apartment with many of its gods at the local pawnshop, Karl Marx drafted his theory of commodity fetishism. Fetishism subsequently became, and remains today, a conceptual problem traversing anthropology and studies of race, economics and theories of value, psychoanalysis and sexuality studies, as well as linguistics and theories of signification. This course will place nineteenth-century constructions of fetishism in dialogue with more recent concerns of contemporary literary and cultural studies. Beginning our inquiry with early meditations on the commodity form and consumer desire, we will explore the anxieties that arise when the boundaries between subjects and objects begin to blur. How does the desire of the consumer compare with that of the collector? Why was kleptomania considered a peculiarly female form of fetishism, and how does the question of non-normative object choices underwrite early theories of sexual orientation? In what ways may fetishism inform our attempts at understanding and representing differences? Readings may include selections by Dickens, Eliot, De Quincey, Haggard, Wilde, Tylor, Marx, Freud, Grosz, Pietz, Taussig, Derrida, and Kristeva.

ENG 660 Top: Culture of Leisure (Wonham) The Culture of Leisure: America, 1865-1914 This seminar will explore the astounding emergence and institutionalization of “leisure” as a cultural phenomenon in post-Civil War America. Most, if not all, of the defining leisure activities and organizations of our own era—amateur sports and fitness associations, professional spectator sports, national parks, amusement parks, international tourism, urban playgrounds and pleasure parks, art museums, vacation resorts, health spas, etc.—developed during the years between the Civil War and World War I. With Thorstein Veblen (*The Theory of the Leisure Class*), William Gleason (*The Leisure Ethic: Work and Play in American Literature*), Bill Brown (*The Material Unconscious: American Amusements, Stephen Crane, and the Economies of Play*), and other critics and theorists as our guides, we will examine major fiction of the period to explain how writers understood, engaged with, and perhaps participated in the phenomenon of American leisure. Primary readings may include works by Edith Wharton, Mark Twain, Henry James, Theodore Dreiser, Frank Norris, Charlotte Perkins Gilman, and Ernest Hemingway.

ENG 680 Top: Theories of Performance Studies (Gilman) This course examines performance studies scholarship associated with literary studies, folklore, anthropology, and theater studies to explore whether these approaches exist as distinct fields of inquiry or whether areas of convergence represent an identifiable theoretical approach.

ENG 695 Top: Subj Globalization, its Ethics & Effects (Li) Globalization is generally understood as the contemporary transformation of the world's economic order by capitalism. It involves new forms of industrial production and consumption, political governance, information processing, as well as labor and capital migration. While these indicate the objective institutional processes of change, we shall examine their impact on the reconstitution of the subject, as citizen of the state, as consumer of the market, and as individual of myriad feelings and moral sentiments. Combining social/cultural theory with practical criticism, this seminar will devote its first half to critical texts and the second half to exemplary contemporary Chinese films as “case studies.” Regardless of their primary period and area interests, students are encouraged to

develop their own projects by garnering insights from the assigned critical readings and seminar discussions.

FLR 591 Anglo-American Ballad Study of popular ballads in the Anglo-American tradition—styles, origins, forms, content, and dissemination. History and influence of popular media