

Graduate Courses 2011-12
Courses 2011-12



FALL
COURSE
DESCRIPTIONS

509/709 

Instructor: Marsha Dutton

Medieval Language and Literature
Chaucer's Shorter Poems

Description: This course will explore the less familiar works of Chaucer, including his narrative of passionate and faithless love, *Troilus and Criseyde*; his dream visions (including the *Parlement of Foules*, his Valentine's Day dream vision about poetry, love, and sex, and *Book of the Duchess*, in which a man in black grieves for the death of his wife); and the *Legend of Good Women*, a series of tales about women who may or may not be good.

We will read all the works in Middle English, but it is not necessary to have read Middle English before; we will begin by reading together.


Reading: *The Riverside Chaucer*. Ed. Larry D. Benson. 3rd ed. Boston: Houghton, 1989.

Assignments: Two 2-4 page papers, one conference paper, and a 15-20 page final paper.



Graduate

~5~

513 /713 

Instructor: Jill Ingram

Early Modern British Literature
Carnival, Ritual and Drama in Early Modern England

Description: In this graduate seminar we will read a number of Renaissance plays and festive entertainments with an eye toward the social purposes and effects of festivity. We will examine some rural traditions such as local fairs and festivals, and at the same time look at royal pageants, masques, and processions. Among the questions we will ponder are: How are communities defined and shaped by such ritual? What cultural work is done by such events? How does performative clothing and ritual define the self, and alternately, the spectator? Theoretical approaches will include Michael Bristol and Paul Whitfield White on carnival, Claire Sponsler on the cultural work of cross-dressing, Francois LaRoque on Shakespeare's festive world, Leah Marcus on the politics of mirth, and Victor Turner on ritual. Primary texts will include plays by Shakespeare and Ben Jonson, plays and a pageant by Thomas Middleton, works by Thomas Nashe, and spectacles such a morris-dance by Will Kempe and a staged "pilgrimage" by John Taylor the Water Poet. 1 presentation and 1 final paper.



536/765 

Instructor: Ghirmai Negash

Critical Theory I
Derrida, Africa, and the Middle East

Description: In this course, we will read and study the following three seminal texts:

1. Jacques Derrida. *Of Grammatology*. Trans Gayatri Spivak. The Johns Hopkins University Press, 1997.
2. Judith Butler. *Gender Trouble*. Routledge, 2007.
3. Christopher Wise. *Derrida, Africa, and the Middle East*. Palgrave Macmillan, 2009.

Graduate Courses 2011-12
Courses 2011-12



~6~

551/551L



Teaching Language and Composition

Instructor: Linda J. Rice

Description: This course is designed to acquaint students with various materials, teaching methods, and theories appropriate for teaching composition in middle schools and high schools based on the NCTE/IRA Standards and those adopted by the Ohio Department of Education. In addition to class meetings, students must enroll in 551L and spend 20 hours in a middle school or high school English/Language Arts classroom to gain Field Experience.

Required Texts (tentative):

Lane, B. (2008). *But How Do You Teaching Writing?* A Simple Guide for All Teachers. New York: Scholastic.

Smith & Wilhelm (2007). *Getting it Right: Fresh Approaches to Teaching Grammar, Usage, and Correctness*. New York: Scholastic.

Novel (TBD)

Major Requirements (tentative):

Routine Reading Quizzes (or comparable accountability assignments)
Literacy Autobiography or Archaeological Literacy Dig
Portfolio of Teaching Ideas
Multigenre Research Paper

Students who enroll for English 551 must also enroll in English 551L



Graduate

~7~

556



Teaching Young Adult Literature

Instructor: Linda J. Rice

Description: This course is designed to acquaint students with young adult literature, literature focusing on issues that are of particular importance to teens. The course will include extensive reading about YA novels (with several read and discussed in Socratic Seminar form) as it offers a brief history of the genre, unveils characteristics of young adult literature, establishes connections among YA literature, pop culture and mass media, and examines ongoing efforts to censor YA books. While open to other majors, *this course is a requirement only for students seeking licensure in Adolescent-to-Young Adult Integrated Language Arts (i.e. AYA/ILA majors); therefore this course is designed with them in mind*. The course will include pedagogical elements; several hands-on projects; multiple opportunities to present in front of the class; a variety of original creative, personal/analytical, and reflective writing assignments; and deliberate approaches for linking literature with history and life in today's world. English 356 is not designed for students wanting a lecture-oriented survey or for those who are inclined toward more traditional approaches in which literary criticism and analysis are the core values in the study of literature. Those who are open-minded to new ways of learning and have an interest in teaching adolescents will most benefit from the course.

Required Texts and Course Materials:

Nilsen, Aleen Pace & Kenneth L. Donelson (2009). *Literature for Today's Young Adults* (8th Edition). Longman.

Rice, Linda J. (2006). *What Was It Like? Teaching History & Culture Through Young Adult Literature*. New York: Teachers College Press.

Four Young Adult Novels (TBA) □ three read as a whole class; one read in small group literature circles.

Major Requirements:

Graduate Courses 2011-12

Graduate

Courses 2011-12

What Was It Like? Active Learning and Young Adult Literature
PowerPoint (group presentation with written components & supplementals)

Macro Paper/Projects (presented in front of the class)

Book Quizzes and/or In-class Activities (based on YA novels)

Chapter Quizzes (from Nilsen & Donelson and Rice texts)

Final Group Paper/Project/Presentation



~8~

591



Teaching College English

Instructor: Albert Rouzie

Description: This course is required of all entering graduate students who will be teaching. It is designed to accomplish several goals: 1) to introduce graduate teaching associates to the theories and practices related to the first-year writing program at Ohio University; 2) to support writing teachers as they learn to teach composition by examining some of the “best practices” for teaching writing published by composition scholars; 3) to prepare teachers to develop their own theoretically based goals and approaches for teaching writing; 4) to provide a supportive community of teachers who share their experiences working with student writers at OU.

Textbooks:

- *Engaging Ideas* by John Bean, Jossey-Bass Publishers
- Readings available on Blackboard
- Other textbooks TBA



593



Bibliography and Methods

Instructor: Janis Holm

Description: A practical introduction to research and scholarship

Goal: To develop research skills and a professional vocabulary.

Readings: *MLA Style Manual*, Gibaldi; *Literary Research Guide*, Harner; *Literary Theory*, Eagleton; course pack; other readings to be announced

Assignments: Enumerative bibliography, book review, take-home final, and other assignments to be announced.



~9~

690



Creative Writing Seminar: Poetry

Instructor: Mark Halliday

Description: Students will aim to write eight new poems during the Fall term. Some of these may be prompted by ideas proposed in the workshop. We will discuss three contemporary books: *Song and Dance* by Alan Shapiro, *Coronology* by Claire Bateman, and *Selected Poems* by Robert Pinsky. Also I will try to include a focus on one great poet of the past -- perhaps W. H. Auden. Students will do a brief presentation on any one contemporary poet.



690



Creative Writing Seminar: Fiction

Instructor: Zakes Mda

An advanced workshop at the graduate level in fiction writing.

Description:

* The objective of this course is to encourage the participants to write the best way they can the way they can. This will be achieved through a

Graduate Courses 2011-12

Courses 2011-12

combination of a workshop where the participants discuss each other's work and presentations on some interesting aspects of narrative theory.

* Participants shall comment on each participant's work – both in the workshop and in writing. (Most of what we learn in writing comes from talking about other people's work.) The written comments shall not be more than TWO pages.

* The workshops will be process-oriented and student-centered. We shall avoid the traditional "silent author" approach, and the authors shall play an active role in the discussion of their stories. In fact, the authors lead the discussion of their work and engage their peers in a dialogue. Of course, this experiment will only succeed if the authors are able to move the discussion beyond niceties and time-consuming defensiveness to identifying areas of interest and concern in their work, so that with the feedback from their peers they become effectively self-critical. Remember that when you lead the workshop we need to know more about your work.

~10~

Continued 690



Instructor: Zakes Mda

Creative Writing Seminar: Fiction

An advanced workshop at the graduate level in fiction writing.

For instance: Where does the story come from? What inspired it? What brought about the basic idea? How did you go about creating your characters? What is your approach to writing? How did you decide on a particular style?

* The workshop is not interested in old work (especially work that has been workshopped elsewhere before), but in work that the participants are doing at the moment.

* The workshop shall not deal with literary/critical theory. We shall not be interrogating the assertions of Derrida, Eagleton, Barthes, Levi-Strauss, Foucault and the like. Not that theory is a bad thing. For one thing it may empower us with a vocabulary with which we can think about our fiction – although I tend to agree with writer-teacher R. H. W. Dillard that theory works against you as a writer because imagination/artistic work is essentially conjunctive (a drawing together of unlikely things) whereas theory and analytic work are disjunctive (a matter of taking something apart.) We only have ten weeks in this course, and the focus can only be the writing itself. We do appreciate the fact that the work of the participants will be informed by varied traditions. For instance, some may

Graduate

write in such post-modern modes as magic realism. It will therefore be necessary to discuss those elements of the mode that make texts in that mode successful. So you see, we cannot altogether run away from critical theory! Narrative theory (for instance, looking at the elements of successful fiction), however, is an essential tool for the writer. It has possibilities of being conjunctive – hence our discussions on some aspects of it. In this regard each participant shall be required to make a presentation on some interesting aspect pertaining to writing. For instance in the past some participants have presented on the effective use of the surprise and suspense principle, on tips on humorous writing, on why flat characters are essential, etc.

Prescribed/Recommended Texts: None



~11~

777



Instructor: Linda Zionkowski

Colloquium on the Profession

Description: This colloquium prepares doctoral students in English for the profession of college teaching and research. It discusses both practical and theoretical professional matters not usually addressed in other courses. Specific topics may be suggested by contemporary conditions within the profession.



780



Instructor: Mara Holt

Special Studies Seminar: Processes of Academic Publishing

Description: This course is designed for all graduate students beyond first-year M.As. and is appropriate for most areas in English and in the social sciences and humanities. You will learn strategies for writing and publishing within academic environments that will help you in graduate school and in your career beyond graduate school. I will invite speakers from various disciplines.

You must bring to the class a researched paper, already drafted or

Graduate Courses 2011-12

Graduate

Courses 2011-12

submitted for another class. During the course of the quarter, you will revise it, prepare it for publication, and submit it. You will learn what journals and presses to try for, how to read and interpret reviews, and how to decide what revisions to make in light of that advice.

Writing: Cover letters, abstracts, presentation, article, chapter, prospectus, reports on progress, peer review, study of journals and presses, their submission and acceptance rates, readership, and more. Major project: Create a goal at the beginning of class (submitting an article, submitting a chapter, etc.) and complete it.

Possible Readings:

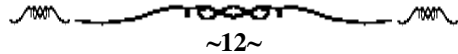
“Toward Graduate-Level Writing Instruction.” Laura R. Micciche with Allison D. Carr. CCC 62.3: Feb. 2011.

Writing for Publication, Anne Sigismund Huff. Sage, 1999.

Writing your Journal Article in 12 Weeks: A Guide to Academic Publishing, Wendy Laura Belcher. Sage, 2009.

Finish Your Dissertation Once and for All!: How to Overcome Psychological Barriers, Get Results, and Move on with Your Life, Alison B. Miller. Jan 2009.

Writing the Doctoral Dissertation. Gordon B. Davis. Jun 3, 1997.



~12~

780



Instructor: Robert Miklitsch

Special Studies Seminar Introduction to Film/Theory

Description: This course will be specifically designed for graduate students in English who are interested in learning the fundamentals of film analysis and theory. Accordingly, one part of the course will be devoted to a review of the elements of the “close,” formal analysis of film, including lighting, editing, composition, mise-en-scène, cinematography, etc. For participants, the aim of this part of the course will be to acquire a working knowledge of how to “read” a film. (The implicit, pedagogical premise is that participants will subsequently be better prepared to teach film in their classes.) The second part of the course will focus on film theory and, in particular, *applied* film theory. Here, the emphasis will be not so much on reviewing the history of film theory as on using theoretical readings of specific films in order to address issues of, *inter alia*, race and class, sex and gender, nation and ethnicity.

Texts: In addition to a number of BFI books, specific readings of films will be available on course reserves. Provisional list of films: *The Wolf*

Man, *Citizen Kane*, *The Crimson Kimono* and/or *Odds Against Tomorrow*, *Imitation of Life*, *Back to the Future*, *The Silence of the Lambs*, *A Single Man*, *The Black Swan*.

Coursework: Weekly formal responses (2-3 pp.) will be due on the week’s film as well as readings. (Participants will be asked to cite all of the readings in their responses.) A short, reflective paper will also be due at the end of the quarter. As in all my classes, participation--as the word “participant” has been used throughout to suggest-- will be imperative. No knowledge of film required, although enthusiasm, as always, will be welcome.



791



Instructor: Albert Rouzie

Professional Issues in Teaching College English

Description: Colloquium for all graduate teaching associates designed as a forum to discuss professional issues in the discipline and to provide information and resources for pedagogical development.



~13~



WINTER
COURSE

DESCRIPTIONS

512/712



19th -Century Novel

Instructor: Joe McLaughlin

Description: This course will focus on two long Victorian novels of London life, Dickens’s *Our Mutual Friend* (1864-65) and Trollope’s *The Way We Live Now* (1874-75). Our goals will be the following: 1) to read

Graduate Courses 2011-12

Courses 2011-12

the two novels slowly, watching them unfold as serial publications; 2) to use the novels, major Victorian periodicals, and primary resources in Alden Library's Special Collections to understand the intellectual, social, historical, and institutional contexts in which the novels were written and read; and 3) to compare two prominent, but distinct, artistic representations of the mid-Victorian imperial metropolis. The range of possible topics to be covered is limited only by the comprehensive nature of the works themselves and the interests brought to the table by students and instructor.


Texts:

Charles Dickens *Our Mutual Friend*
Anthony Trollope *The Way We Live Now*
Richard Altick *The English Common Reader*

Assignments: One class presentation and short paper (5-7 pp.) based on research in Victorian periodicals and the Alden archives; one seminar paper (12-15 pp.).




~14~

518/718 
Restoration

Instructor: TBA

Description: TBA



535/735 

Instructor: Ayesha Hardison

**African American Literature
Creating and Resisting Protest: African American Writers, Politics,
and Genre 1940-1955**

Description: In "The Blueprint for Negro Writing" (1937), Richard Wright declares, "Today the question is: Shall Negro writing be for the

Graduate

Negro masses, moulding the lives and consciousness of those masses toward new goals, or shall it continue begging the question of the Negroes' humanity?" This course will not only explore how Wright answers his own call through his writing but how his contemporaries respond or challenge his question and its suggested expectations for the development of African American literature. Engaging the lenses of gender, sexuality, class, and of course race, we will examine how mid-twentieth-century African American literature attempts to define black subjectivity through an exploration of genre. While Wright initiates the genre of the protest novel, this course will study how other writers, like Ann Petry and Dorothy West, complicate or reject his model. Thus, in addition to discussing individual protagonists' struggle for personal empowerment, the course will place the literature of 1940s' and 1950s' novels within its broader historical contexts, including the migration experience, political movements, and cultural and critical debates.

Assignments: At least two class presentations, short paper, research paper.



~15~

551/551L 

Teaching Language and Composition

Instructor: TBA

Description: This course is designed to acquaint students with various materials, teaching methods, and theories appropriate for teaching composition in middle schools and high schools based on the NCTE/IRA Standards and those adopted by the Ohio Department of Education. In addition to class meetings, students must enroll in 551L and spend 20 hours in a middle school or high school English/Language Arts classroom to gain Field Experience.

Graduate Courses 2011-12

Courses 2011-12

Point of Emphasis: This class is made up predominantly of undergraduates (English 451/451L), so the class has the routine accountability (reading quizzes every class; weekly assignments; presentations that engage students in Multiple Intelligences and with technology). This class is unlike most graduate classes as it aims to create the routine accountability and rigor that help new middle and high school teachers to be effective. The primary audience served by the class is pre-service teachers looking for licensure in Adolescent-to-Young Adulthood Integrated Language Arts. In accordance with all of the College of Education and Ohio Department of Education mandates, the rigor of this class ensures that our AYA/ILA program is accredited by NCATE.

Required Texts: TBA

Students who enroll for English 551 must also enroll in English 551L



Graduate

552/552L



Teaching Literature

Instructor: Linda J. Rice

Description: This course is designed to acquaint students with various materials, teaching methods, and theories appropriate for teaching composition in middle schools and high schools based on the NCTE/IRA Standards and those adopted by the Ohio Department of Education. In addition to class meetings, students must enroll in 552L and spend 20 hours in a middle school or high school English/Language Arts classroom to gain Field Experience.

Point of Emphasis: This class is made up predominantly of undergraduates (English 452/452L), so the class has the routine accountability (reading quizzes every class; weekly assignments; presentations that engage students in Multiple Intelligences and with technology). This class is unlike most graduate classes as it aims to create the routine accountability and rigor that help new middle and high school teachers to be effective. The class is not discussion based; rather it is accountability driven and very work intensive. This class is not likely to meet expectations of graduate students looking for a more laid-back class where a couple of independent projects and papers are due in a quarter and most of class time is spent in conversation. Again, the primary audience served by the class is pre-service teachers looking for licensure in Adolescent-to-Young Adulthood Integrated Language Arts. In accordance with all of the College of Education and Ohio Department of Education mandates, the rigor of this class ensures that our AYA/ILA program is accredited by NCATE. Three of the six formal assessments required by the national accreditation body take place in this one class, so students who enroll need to anticipate working very hard and meeting frequent deadlines.

Required Texts:

Subscription to LiveText. [Technological applications related to the teaching of English are a significant component of the course. Students should be adept with LiveText or be ready to invest time in the early days of the class to utilize it effectively and often.]

Graduate Courses 2011-12
Courses 2011-12

~17~

Continued 552/552L
Teaching Literature



Instructor: Linda J. Rice

Rice, Linda J. (2007). *What Was It Like? Teaching History and Culture Through Young Adult Literature*. New York: Teachers College Press.

Wilhelm, Jeffrey D. (1997). *You Gotta BE the Book: Teaching Engaged and Reflective Reading with Adolescents*. Urbana, IL: NCTE.

Young Adult Novel(s) (to be chosen/assigned)

Major Requirements (tentative):

Routine Reading Quizzes (or comparable accountability assignments) [35%]

Portfolio of Active Learning Strategies for Teaching Literature [60%]

Final Exam [5%]

Research PowerPoint Presentation and Notebook (for Field Experience, English 552L)

Students who enroll for English 552 must also enroll in English 552L



Graduate

~18~

556



Teaching Young Adult Literature

Instructor: Linda J. Rice

Description: This course is designed to acquaint students with young adult literature, literature focusing on issues that are of particular importance to teens. The course will include extensive reading about YA novels (with several read and discussed in Socratic Seminar form) as it offers a brief history of the genre, unveils characteristics of young adult literature, establishes connections among YA literature, pop culture and mass media, and examines ongoing efforts to censor YA books. While open to other majors, the only students for whom this course is a requirement are those seeking licensure in Adolescent-to-Young Adult Integrated Language Arts (i.e. AYA/ILA majors); therefore this course is designed with them in mind. The course will include pedagogical elements; several hands-on projects; multiple opportunities to present in front of the class; a variety of original creative, personal/analytical, and reflective writing assignments; and deliberate approaches for linking literature with history and life in today's world. English 356 is not designed for students wanting a lecture-oriented survey or for those who are inclined toward more traditional approaches in which literary criticism and analysis are the core values in the study of literature. Those who are openminded to new ways of learning and have an interest in teaching adolescents will most benefit from the course.

Required Texts and Course Materials:

Nilsen, Aleen Pace & Kenneth L. Donelson (2009). *Literature for Today's Young Adults*. 8th ed. Longman.



Graduate Courses 2011-12 Courses 2011-12

Rice, Linda J. (2006). *What Was It Like? Teaching History & Culture Through Young Adult Literature*. New York: Teachers College Press.

Four Young Adult Novels (TBA) □ three read as a whole class; one read in small-group literature circles.

~19~

Continued 556 
Teaching Young Adult Literature

Instructor: Linda J. Rice

Major Requirements:

What Was It Like? Active Learning and Young Adult Literature PowerPoint (group presentation with written components & supplementals)

Macro Paper/Projects (presented in front of the class)

Book Quizzes and/or In-class Activities (based on YA novels)

Chapter Quizzes (from Nilsen & Donelson and Rice texts)

Final Group Paper/Project/Presentation



592B/792B 
Composition Research and Teaching
Research Methods in Composition: Examining Writers' Products, Processes, and Practices

Instructor: Jennie Nelson


Description: This seminar is designed to introduce students to a range of empirical methods available for the study of writing products, processes, and social contexts. The goal of the course is twofold: 1) to develop a basic understanding of research methods and designs needed to read and evaluate published research in composition and 2) to enable class members to evaluate the advantages and limitations of different research designs and to select methods appropriate to their own research questions.

Graduate

Assignments: Requirements will include the following:

- a reading log consisting of weekly written responses to one or more of the assigned readings;
- serving as discussion leaders for assigned readings;
- completing a take-home midterm exam;
- assigning class members readings related to your own research questions;
- designing and conducting your own pilot study and sharing your findings with the class.

~20~

Continued 592B/792B 
Composition Research and Teaching
Research Methods in Composition: Examining Writers' Products, Processes, and Practices

Instructor: Jennie Nelson

Texts: Excerpts from *Reading Empirical Research*. Hayes, et al. Lawrence Erlbaum, 1992, out of print.

The Composing Processes of Twelfth Graders. Janet Emig. NCTE, 1971.

Composition Research: *Empirical Designs*. Janice Lauer and William Asher.

And readings on Blackboard.



592D 
Rhetorical Tradition

Instructor: Sherrie Gradin

Description: In the last 20 years, debates regarding the constructions of rhetorical history have flourished. We will play close attention to the influential scholarship of the '90s, during which new concerns arose about a 3rd Sophistic, silences, absences, and the muted and not so muted voices of a rhetorical tradition. We will reconsider whether rhetoric "belonged" to 4th c. Athens. We will consider the "question" of the sophists, our methodologies for constructing histories, and our fields and our personal allegiances to primary research or to criticism. We will examine what the

Graduate Courses 2011-12

Courses 2011-12

study of rhetoric might mean to the writer and writing teacher. The reading can be challenging, sometimes frustrating, and sometimes downright difficult and infuriating.

Readings:

Lipson, Carol, and Roberta Binkley, eds. *Rhetoric Before and Beyond the Greeks*; Bizzell, Patricia, and Bruce Herzberg, eds. *The Rhetorical Tradition*, 2nd ed.; Murphy, James. *A Short History of Writing Instruction*. 2nd ed; Vitanza, Victor, ed. *Writing Histories* [Can't find this one anywhere so check Bb for the readings]; Renault, Mary. *The Mask of Apollo*.



~21~

691



Instructor: Joan Connor

Creative Writing Seminar: Fiction

Description: Using the New Granta Book of the American Short Story, we will look at models and discuss how stories are constructed -- narrative strategies, temporal structures, language, plot, and all that good stuff. Students will be responsible for presenting and leading a discussion of one of the Granta stories. (This can fluctuate depending on enrollment.) Studies will present a minimum of three stories for the workshop. (This, too, may vary depending on enrollment.) I will discuss my philosophy of the workshop as well as its structure at the first class. Come prepared to laugh, and, yes, we will take breaks.



691



Instructor: Dinty Moore

Creative Writing Seminar: Non-Fiction

Description: The center of creative nonfiction is not what happened to the author, but what sense the author makes of that experience. We will look at the difference between situation and story in the work of numerous contemporary authors and explore the various ways in which these authors have chosen to "artfully arrange" their memories, observations, thoughts, and experiences. Beyond that, student work will form the core of the

Graduate

class. Students will produce a handful of very brief essays and two more conventional length essays.

Readings: TBD



~22~

765



Instructor: Eric LeMay

Form and Theory of Nonfiction

Which strategies and techniques best capture the world in words? How can writing thrive in a digital age overwhelmed by images? As writers, we confront problems. Some of these are inherent in our medium, others are specific to our historical moment, and still others arise from our individual sensibilities. In this course, we will confront a few key problems that writers encounter, not as impediments to our writing, but as inspiration for it. We will search for possible solutions in the work of both canonical and contemporary writers and, more important, test our own solutions on the page and screen. In essays, discussions, exercises, and readings of work by such writers as Homer, Bacon, Thoreau, and Sontag, we will aim to turn some of the most daunting challenges we face into occasions for creativity and growth.



Graduate Courses 2011-12

Courses 2011-12

777 

Instructor: Linda Zionkowski

Colloquium on the Profession

Description: This colloquium prepares doctoral students in English for the profession of college teaching and research. It discusses both practical and theoretical professional matters not usually addressed in other courses. Specific topics may be suggested by contemporary conditions within the profession.



~23~

780 

Instructor: Ghirmai Negash

Special Studies A Chronological and Conceptual Mapping of the African Novel

Description: This seminar aims to do two things. The first is to review historical developments in post-colonial African literature, with a particular emphasis on the African novel as a specific literary project of African cultural modernity. The African novel is often referred to both as a cultural product and agent, first in its vigorous interventions in the project of manufacturing an African national identity and, later, in its equally radical disenchantments with the post-colonial African state, within the framework of a global, post-nationalist and post-apartheid era. The second aim is to offer a conceptual framework and associated vocabulary as a means to theorizing and examining the novels selected for this seminar. The selected articles bear in mind the continuities and discontinuities in the engagements of creative and critical discourses on Africa with old and contemporary concerns.

Graduate

In this seminar we will follow a case-study approach. After laying the foundations in the first two weeks, we will concentrate on a particular novel framed in a defining moment of African history—the first phase of decolonization, or the end-of-century “time of unhappiness,” for example—and explore in what ways the dynamics of these political, economic, and cultural moments and processes may be refracted in that work.



791 

Instructor: Albert Rouzie

Professional Issues in Teaching College English


Description: Colloquium for all graduate teaching associates designed as a forum to discuss professional issues in the discipline and to provide information and resources for pedagogical development.



~24~



SPRING COURSE DESCRIPTIONS

524/724 

Instructor: Loreen Giese

Defined Indefinitions or Indefinitions Defined in Selected Shakespearean Dramas

Description: Several critical clichés exist on what determines a drama’s aesthetic form. To cite only two, if the drama ends with the deaths of several dramatic figures then it is a tragedy. If the drama ends with

Graduate Courses 2011-12

Courses 2011-12

marriages or soon-to-be-marriages of several dramatic figures then it is a comedy. As these two examples suggest, genre criticism often concentrates on the end of the drama to determine its identity. But why should the ending of a play determine its genre? And how do we classify dramas whose plots do not end?

In this course, we will examine four Shakespearean plays. We will analyze these plays in terms of their structure, characterization, action, language, and the like and pay special attention to generic considerations. How do we define these aesthetic forms? What does determine genre? Do the events that happen to the main dramatic figures determine the aesthetic form? Do the characters of the main dramatic figures and their reactions to events determine genre? What do the patterns mean?



~25~

537/780



Critical Theory II

Learning Theory, Theorizing to Learn

Instructor: Ghirmai Negash

Description: This course assumes that students have taken English 399: Critical Theory (or a similar foundational course) and builds on it. In this seminar we will aim to do three things. First, retaining critical theory's traditional interest in historicity, we will (briefly) review some canonical ideas and conceptualizations of literature and culture by Classical and Enlightenment-oriented thinkers and look at how their claims continue to inform both positively and negatively our contemporary concerns and engagements with art and culture. Second, recognizing the importance of the graduate student's understanding of (some of) the most pertinent modes and tools of critical inquiry in current practice, we will read and

Graduate

critically examine seminal theoretical works on the following *four* areas of study: *postmodernism*, *knowledge and power*, the *grotesque carnival*, and various strands of *postcoloniality*. This seminar, however, is by no means all about learning theory! Its third and most important goal will be to train students how to use theoretical models and modes of thought in reading primary texts and interpreting the material and cultural world in such a way that theorizing becomes a means (rather than an end in itself) towards generating critical knowledge and active learning. To achieve this end, students will be asked therefore to carry out "fieldworks" in selected "actual sites" and "texts" to test the validity and usefulness of the theoretical consciousness they have earned from the theoretical readings and conversations in the classroom.

Course Setup: The course will be divided into five thematic topics, devoting two weeks of reading, lectures, discussions, and presentations to each of the selected topics.

Texts:

Fredric Jameson. *Postmodernism*. Duke UP, 1991.

The Foucault Reader. Ed. by Paul Rabinow. Pantheon Books, 1984.

Mikhail Bakhtin. *Rabelais and His World*. Trans. Helene Iswolsky
Indiana UP, 1984.

Other chapters and articles will be made available electronically and will be posted with full accreditations.



~26~

ENG 552/552L



Teaching English Language Arts in Secondary Schools

Instructor: TBA

Description: Students will learn student-centered, active reading strategies for teaching literature in middle school and high school English/Language Arts classrooms.

Assignments: TBA

Students who enroll for English 552 must also enroll in English 552L



Graduate Courses 2011-12

Graduate

Courses 2011-12


570K/723 
Romanticism and Suicide

Instructor: Nicole Reynolds

Description: The controversial topic of suicide preoccupied British philosophers, literati, and legal pundits at the turn of the nineteenth century: a time when the long-held notion of suicide as a diabolical crime against the self had largely given way—in public opinion if not in point of law—to the notion of suicide as a manifestation of mental distress, an act requiring sympathy rather than punishment. Long believed to be a peculiarly English malady, suicide provided a fluid and multivalent trope through which British Romantic writers articulated some of their most pressing concerns, among them the concept of individual rights, the cult of genius and its clash with the demands of the literary marketplace, and the management of empire. In a revolutionary era, the philosophical tradition of rational suicide—dispassionate, considered suicide on principle—modulated into a defense of suicide as one of the rights of man (and of woman), while the literary conventions of romantic suicide—impulsive, desperate suicide over lost love—underscored the primacy of feeling and worked to establish a secularized and individualized understanding of human happiness.

In this seminar we'll study the relationship between Romanticism and the hermeneutics of suicide, exploring the extent to which Romanticism defined itself against its suicide narratives; more broadly, we'll consider how suicides provided opportunities to expose and critically examine stresses and cracks in the foundation of European modernity.

~27~

Continued 570K/723 
Romanticism and Suicide

Instructor: Nicole Reynolds

Readings:

Frances Burney, *The Wanderer*
Herbert Croft, *Love and Madness*
William Godwin, *Memoirs of the Author of A Vindication of the Rights of Woman*
David Hume, "Of Suicide" and "Of the Immortality of the Soul"
Johann Wolfgang Von Goethe, *The Sorrows of Young Werther*

John Locke, *Second Treatise on Government* (excerpts)
Charles Moore, *A Full Inquiry into the Subject of Suicide* (excerpts)
Sydney Owenson, *The Missionary*
Jean-Jacques Rousseau, *Julie, or the New Heloise* (excerpts)
Mary Shelley, *Frankenstein*
Robert Southey, *The Curse of Kehama* (excerpts)
Mariana Starke, *The Widow of Malabar*
Mary Wollstonecraft, *Maria; or, The Wrongs of Woman*

Assignments:

Conference-length paper (8-10 pages) and presentation
Annotated bibliography and proposal for final paper
Final paper (15-20 pages)



~28~

ENG 570N/727 
20th Century Literature
Modernism: The One and the Many

Professor: Amrit Singh

Description: This course aims to examine the way in which our understandings of modernism—associated with the early decades of the 20th century—have been transformed in recent decades. While “modernism” is still associated primarily with the literary writings of

Graduate Courses 2011-12

Courses 2011-12

Anglo-American writers, such as T. S. Eliot, Virginia Woolf, James Joyce, Gertrude Stein, Ezra Pound, W. B. Yeats, Ernest Hemingway, and F. Scott Fitzgerald, we are now sharply aware of its other tributaries. In this course, we will have an opportunity to read the *high* modernism of these Anglo-American writers against the “regional” or “low” modernism of U.S. figures such as William Faulkner, William Carlos Williams, and Robert Frost, as well as the “blues modernism” of the Harlem Renaissance writers like Zora Neale Hurston, Langston Hughes, Wallace Thurman, and Jean Toomer. Our discussions will be based on carefully selected readings in multiple genres: poetry, short fiction, essay, and the novel.

Course Requirements: Two class presentations, informal responses, a short paper, and final research project



592A/792A



Rhetorical Theories and the Teaching of Writing

Instructor: Albert Rouzie

Description: This course focuses on the link between rhetorical theories and the practices of composition teaching. We will address major movements, influences, ideas, and theorists that still inform composition practices today. Theoretical/practical issues may include:

correctness, audience, students’ rights, the writing subject, process and post-process, third Sophistic rhetoric, dialogism, collaborative learning, voice, cognitive, expressive, and social rhetorics and epistemologies, literacies, Freirean critical pedagogies, feminist rhetorics, race theory, politics in the classroom, “new media,” textuality, sexuality, and many more.

~29~

Continued 592A/792A



Rhetorical Theories and the Teaching of Writing

Instructor: Albert Rouzie

Our basic goal will be to arrive at a solid understanding of the major theories and how they have influenced practice (and vice versa). Part of our job will be to consider ways theory and practice are organized into

Graduate

categories. Can we classify rhetorical theories as Classical, Romantic, Modernist, Postmodernist, etc.? What is gained by that? Are there other analytic categories that re-present these differently? How are the theories we read reflected in course designs and textbooks? What are the best, most interesting, and productive theories? How do we decide?

Readings:

By Alexander, Berlin, Bizzell, Burke, Bakhtin, Freire, Harris, Kent, Lanham, Meyers, Selfe, Shor, Villanueva, Vitanza, and more TBA

Assignments (subject to change)

- Weekly brief critical essays—posted in the course blog, with commenting
- One textbook/rhetorical theories analysis/paper
- Brief, selected annotated bibliography on issues within a theory/practice topic
- Longer term paper based on researched issue



692



Creative Writing Seminar: Poetry

Instructor: Jill Allyn Rosser

Description: We will read at least one contemporary book of poetry and a collection of poems by John Keats. Initially we will divide class time equally between student work and assigned texts, though as the quarter progresses we’ll tip the balance in favor of poems generated by the class. I’ll inflict occasional exercises to which I’ll insist on strict adherence. I will also require a minimum of eight new, never-before-typed poems from each student, and a substantial revision of one of them, also to be shared with the class.

Texts: TBA

Papers: Three exercises, eight poems, one major revision, and an oral presentation on a poem in one of our texts



~30~

692



Creative Writing Seminar: Fiction

Instructor: TBA

Graduate Courses 2011-12

Graduate

Courses 2011-12

Description: The fiction writing workshop will be traditional in the sense that, as a group of writers, we will critique the fiction you write during the quarter. However, I will ask you to read and discuss critical and theoretical articles and published fiction so that we might find some fresh and helpful ways of talking about fiction. The emphasis of the course will be on technique, on the how of fiction, not on its interpretation.

Readings: Your fiction and published stories and critical articles.

Assignments: Lead workshop discussions; minimum of fifty pages of fiction.



777



Colloquium on the Profession

Instructor: Linda Zionkowski

Description: This colloquium prepares doctoral students in English for the profession of college teaching and research. It discusses both practical and theoretical professional matters not usually addressed in other courses. Specific topics may be suggested by contemporary conditions within the profession.



780



Instructor: Ghirmai Negash

~31~

Special Studies Seminar:

A Chronological and Conceptual Mapping of the African Novel

Description: This seminar aims to do two things. The first is to review historical developments in post-colonial African literature, with a particular emphasis on the African novel as a specific literary project of African cultural modernity. The African novel is often referred to both as a cultural product and an agent, first in its vigorous interventions in the project of manufacturing an African national identity, and, later, in its equally radical disenchantments with the post-colonial African state, within the framework of a global, post-nationalist, and post-apartheid era. The second aim is to offer a conceptual framework and associated vocabulary as a means to theorizing and examining the novels selected for this seminar. The selected articles bear in mind the continuities and discontinuities in the engagements of creative and critical discourses on Africa with old and contemporary concerns.

In this seminar we will follow a case-study approach. After laying the foundations in the first two weeks, we will concentrate on a particular novel framed in a defining moment of African history—the first phase of decolonization, or the end-of-century “time of unhappiness,” for example—and explore in what ways the dynamics of these political, economic, and cultural moments and processes may be refracted in that work.



791



Professional Issues in Teaching College English

Instructor: Albert Rouzie

Description: Colloquium for all graduate teaching associates designed as a forum to discuss professional issues in the discipline and to provide information and resources for pedagogical development.



Graduate Courses 2011-12
Courses 2011-12

~32~



NOTES:

Graduate

~33~



NOTES:

Graduate Courses 2011-12
Courses 2011-12

Graduate

~34~



NOTES:

~35~



NOTES:

