6000 Colloquium for Entering Students  M 2:30 - 4:25  Braddock, Jeremy  
2 credits.  
An introduction to practical and theoretical aspects of graduate English studies, conducted with the help of weekly visitors from the English department. There will be regular short readings and brief presentations, but no formal papers. The colloquium is required for all entering PhD students; MFA students are welcome to attend any sessions that interest them.

6001 Advanced Pedagogy Workshop  M 2:30 - 4:25  Attell, Kevin  
1 credit.  
This workshop is designed to help graduate instructors build their teaching portfolios. We will be drafting statements of teaching philosophy, designing and workshopping sample courses, and developing a professional pedagogical profile. The workshop is required for all PhD and MFA students during their first semester of teaching. The class will meet twice a month, September through November.

6110 Old English  TR 11:40 - 12:55  Zacher, Samantha  
4 credits. (Also ENGL 3110, MEDVL 3110, MEDVL 6110)  
In this course, we will read and discuss some of the earliest surviving English poetry and prose. Attention will be paid to (1) learning to read the language in which this literature is written, (2) evaluating the poetry as poetry: its form, structure, style, and varieties of meaning, and (3) seeing what can be learned about the culture of Anglo-Saxon England and about the early Germanic world in general, from an examination of the Old English literary records. We will begin by reading some easy prose and will go on to consider some more challenging heroic, elegiac, and devotional poetry, including an excerpt from the masterpiece Beowulf. The course may also be used as preparation for the sequence ENGL 3120/ENGL 6120.

6125 Literary Biography and Autobiography from the Middle Ages to the Renaissance  T 10:10 - 12:05  Galloway, Andrew  
4 credits. (Also ENGL 4125, MEDVL 4125, MEDVL 6125)  
This seminar will sample from the works of a series of poets who were major contributors to a “cult of personality” that can be seen developing from the later fourteenth century through the Renaissance: from the origins of “lives” of literary makers to Chaucer, Gower, Hoccleve, Lydgate, Charles d’Orleans, Wyatt, Sidney, and Ben Jonson. How were these self-portrayals assisted by readers and followers? How did such a focus affect the idea of “literature” in general, and “English literature” in particular? What can current ideas about life writing contribute to our understanding of this pivotal span in literary history? Two small papers and a longer one; ongoing presentations and other inquiries.

6180 The Imaginary Jew: Roots of Antisemitism in Medieval England  TR 2:55 - 4:10  Zacher, Samantha  
4 credits. (Also JWST 4180/6180, MEDVL 4180, ENGL 6180, MEDVL 6180)  
When did anti-Semitism begin? The medieval period invented shocking fictions about Jews—that they killed and ate Christian babies; that they desecrated the Host; that they were the murderers of Christ. In manuscripts Jews were visually compared to beasts, devils, and perverts. By law, Jews were forced to live in ghettos, wear distinctive dress, abstain from certain professions, and suffer exile. Beginning with Shakespeare’s Shylock, we will work our way back through visual and literary treatments of Jews in the Middle Ages, reading texts by Chaucer, chronicles, miracle stories, crusader romances, and mystery plays. Drawing on recent theories of the other we will also consider how medieval representations of Jews and other minorities were used to construct medieval communal, religious, and political identities.

6260 Spenser: Reading the Faerie Queen  M 12:20 - 2:15  Quilligan, Maureen  
4 credits.  
A reading of the entire Faerie Queene as an ur-text for criticism: new historicism; deconstruction; proto-colonialism; literature and science relations; ambient investigations; sovereignty studies; history of the book; ideas about allegory; ecological criticism, not to mention gender/queer critique. Students will be responsible for one short (10 pp) paper, circulated to the class to provide the basis for discussion of a specific point in the text; a brief commentary on and critique of a fellow student’s paper, aimed at developing a conversation about the paper and text for the day; an oral report of no more than 15 minutes (to be delivered from notes, not read) on a topic of contextual concern; a longer paper (20 pp) on a topic that engages a large critical issue addressed by The Faerie Queene.
6330 Satire, Sensibility, Imitation, and Mechanism in Eighteenth-Century Literature  
4 credits. 
A survey of poetry, fiction, and drama, with attention to philosophy, aesthetics, theories of acting, and the rhetoric of couplet poetry. We’ll focus on how materialist and mechanistic discourse inflects the discourses of the period: originality, imitation, and replication; parody and satire; sentiment and sensibility; gender, sexuality, and pornography. We’ll explore the relationship between the spontaneous, original, and authentic, and the mechanical, replicated, and performative. Writers may include: Rochester, Dryden, Wycherley, Swift, Pope, Fielding, Cleland, Mackenzie, Sterne, Hume, La Mettrie, Johnson, Kant, and Burke. Readings by critics and theorists such as Horkheimer, Adorno, Cassirer, Benjamin, Kenner, Foucault, Roach, Bhabha, and others. This seminar is for students wishing to explore thematic and theoretical approaches to the period and those preparing to teach undergraduates in eighteenth-century literature.

6455 Romanticism and the Life of Things  
4 credits. 
"Up to the end of the eighteenth century, life does not exist," writes Michel Foucault in The Order of Things. The provocation means not that life on Earth began at 1800, but rather that only then do living things start to cut a unique profile in the history of human knowledge, motivating a dedicated science (biology) and new theories of nature, labor and language. This course will focus on the problem of life and the rhetoric of animation in the poetry, prose, and theory of Romanticism—asking not least how literary techniques of "becoming-thing" challenge the culture of life by hewing close to the commodity, the ruin, the rock, and the slave. Mostly English and German literature, with readings in rhetoric, biopolitics, ecocriticism, and materialism.

6535 Literature and the State: Spies, Diplomats, Bureaucrats  
4 credits. (Also LSP 6622) 
This class will survey 20th century writers who simultaneously worked in the service of state information networks as spies and civil servants. How might participation in cultural-political institutions of the Cold War have conditioned late modernism both ideologically and formally? We will assess key genres of the period—spy novel, campus novel, structuralist code-work, memoir of state service—and see what writers did when modernist tropes of cross-cultural contact become the mediated province of state offices in the mid-century. This class will examine novels, poems, memoirs, as well as a range of theories of how literature interacts with the bureaucratic state.

6622 Brown Scale: Competing Colonialisms and the Greater Antilles  
4 credits. (Also LSP 6622) 
This course will examine the literature of Greater Cuba, Quisqueya, Boricua, i.e., Antillian/Caribbean Afro/Latino diasporic cultures. Moving along and beside the relays between literature and theory, we will pay special attention to a mangrove aesthetic without scale that emerges from within the spaces of something like fugitivity. In studying the literature and visual art of the 19th, 20th, and 21st century Latin@ Caribbean diaspora we will examine the theoretical concepts that emerge from cultural work, privilege the interlinked (and horizontal) relations developed among the Greater Antilles, and study this material in terms of various forms of ongoing slavery, confinement, and war. While our starting points will be competing colonialisms and the coloniality of power our movement will be toward and with creative detail. Fiction and poetry will include selections from the work of Julio de Burgos, Rafael Campo, José Martí, Rafael Serra, Pedro Pietri, Junot Díaz, Julia Alvarez, Giannina Braschi, Oscar Hijuelos, and Sonia Rivera-Valdés. Visual artists to be studied include Basquiat, Félix González-Torres, Pepón Osorio, and María Magdalena Campos-Pons. Theorists will include Maryse Condé, Alex Vazquez, José Muñoz, Deb Vargas, Fred Moten, Manuel de Landa.

6751 Feminist Theory  
4 credits. 
How might we define feminist theory at this moment? This course will analyze some of the key concepts and controversies that have shaped contemporary articulations of feminist discourse. These concepts include embodiment, affect, desire, space, pleasure, memory, and agency; they cut across and inform the realms of transnational feminism, queer theory, cultural studies, women of color feminism, and children’s rights. We will bring some concreteness to this wide-ranging field by considering theory in relation to particular situations; for example, we might look at “desire” in relation to pornography and media studies, or “transnationalism” in relation to the murders of women along the U.S.-Mexico border. Assignments will focus on how students can use feminist theory as a lens through which to formulate their own academic projects.

6774 Queer Time in Contemporary Fiction  
4 credits. 
What might it mean to queer time, and why might a fiction writer want to do so? In this seminar we will address these questions, reading both theory and fiction to explore the relationships among sexuality, time, and narrative form. We will track queer temporality both at the level of the stories authors tell and at the level of the formal strategies and structures they use to tell them and will ask what sorts of queer world-making possibilities are produced from these uses of queer time. We will begin by tracking the debate between the Utopian and the Antisocial strains of queer theory’s work on temporality, reading such theorists as José Esteban Muñoz, Elizabeth Freeman, Lee Edelman, Judith Halberstam, and others; we will also consider work emerging from queer literary theory. Fiction under consideration may include texts by Alison Bechdel, Marusya Bociurkiw, Carol Rifka Brunt, Tony Kushner, Mia McKenzie, Achy Obejas, Monique Truong, and Craig Womack.

7800 MFA Seminar: Poetry  
5 credits. 
Required course for MFA poetry students only.
**7801 MFA Seminar: Fiction**
5 credits.
Required course for MFA fiction students only.

**7850 Reading for Writers: Topic TBD**
4 credits.
Topic and description are forthcoming. In general, Reading for Writers examines literary works through the eyes of a writer, focusing on the craft of literature. While the class is geared toward MFA students, all graduate students are welcome to enroll.

**7960 Placement Seminar**
1 credit.
This seminar will help prepare graduate students for the academic job market. Though students will study sample materials from successful job applicants, much of the seminar will function as a workshop, providing them with in-depth feedback on multiple drafts of their job materials. Interview skills will be practiced in every seminar meeting. The seminar meetings will be supplemented with individual conferences with the placement mentor, and students should also share copies of their job materials with their dissertation committees.

### Courses Originating in Other Departments

**6240 Renaissance Humanism**
4 credits. (Also COML 4520, ENGL 4200)
A reading and discussion of key texts by Renaissance humanists in Italian, French, English and other European literatures from the fourteenth to seventeenth centuries.

**6511 The African Diaspora Texts and Theories**
4 credits. (Also ASRC 6511)
Theories and texts of the African Diaspora have become critically important in contemporary Africana Studies as in the larger intellectual, media and popular communities. Perhaps fuelled by discourses of globalization, transnationalism and migration, the African Diaspora has re-emerged as a major theme of inquiry in a range of discursive contexts, from named associations, academic programs and conferences, to special issues of journals and creative texts which pursue some of these understandings. We will examine a range of these theories and texts via novels, poetry, film, drama, narratives, and historical texts in order to explore comparatively how artists and thinkers have defined and responded creatively to the meaning of diaspora. The analytic shift from roots to routes, new formations like "tidalectics," the issues of memory and migration, and double and triple diasporization in the creation of new African descended communities across the globe will be some of our foci, beyond the iconic "Middle Passage."

**6912 Michel Foucault: Sovereignty to Biopolitics**
4 credits. (Also ASRC 6212)
This course will explore the ways in which Michel Foucault’s oeuvre transitions from a concern with sovereignty to a preoccupation with biopolitics. Foucault’s early work (one understands that there is no absolute Foucaultian division into "sovereignty" and "biopolitics"), such as "Madness and Civilization," attends to the structure, the construction and the force of the institution -- the birth of asylum, the prison, while his later career takes up the question of, for want of a better term, "political efficiency." That is, Foucault offers a critique of sovereignty insofar as sovereignty is inefficient (neither the sovereign nor sovereign power can be everywhere; certainly not everywhere it needs or wants to be; ubiquity is impossible, even/especially for a project such as sovereignty) while biopower is not. Biopower marks this recognition; in place of sovereignty biopower "devolves" to the individual subject the right, always an intensely political phenomenon, to make decisions about everyday decisions—decisions about health, sexuality, "lifestyle." In tracing the foucaultian trajectory from sovereignty to biopower we will read the major foucaultian texts—"Madness and Civilization,” "Birth of the Prison,” "History of Sexuality” as well as the various seminars where Foucault works out important issues.