6000 Colloquium for Entering Students
2 credits.
M 2:30 - 4:25  Braddock, Jeremy
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
1 credit.
M 2:30 - 4:25  Attell, Kevin
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
4 credits. (Also ENGL 3110, MEDVL 3110, MEDVL 6110)
TR 2:55 - 4:10  Zacher, Samantha
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.

6195 Medieval Lyric
4 credits. (Also ENGL 4195, MEDVL 4195, MEDVL 6195)
R 12:20 - 2:15  Lerer, Seth
This offers an in-depth survey of the traditions of lyric poetry during the English Middle Ages. Beginning with the legacy of medieval Latin, it traces the rise of the short, vernacular poem in a variety of social, literary, and material contexts. Our approaches include: the place of the lyric in manuscript culture; the social facts and literary fictions of oral performance; the political environments in which lyrics come to be; the relationships of lyric to other literary forms in the European Middle Ages; England’s status as a trilingual community that creates contexts for lyric production and reception in Latin, English, and French; critical and historical theories of the lyric as genre, performance, and defining literary form.

6230 The New Atlantis: Early Modern Literature, Science, and Empire
W 12:20 - 2:15  Mann, Jenny; Seth, Suman
This interdisciplinary seminar introduces the fields of literature and science studies, with a particular focus on early modern natural history and philosophy. How did early moderns produce authoritative knowledge about the body, the natural world, and the cosmos? What discourses and practices enabled claims to knowledge before the coherence of a single entity called science? What did early moderns do when they composed a poem or performed an experiment? How did those practices inform one another, if they did? We will survey a range of genres, including drama, poetry, romance, philosophical prose, the familiar essay, the humanist letter, and the experimental report. The seminar will also feature scholarship from the history of science, science and technology studies, philosophy of science, literary theory and literary criticism.

6390 Wordsworth, Keats, and Critics
M 12:20 - 2:15  Chase, Cynthia
This seminar will be a close encounter with the poetry of Keats and Wordsworth, occasioning an exploration of how to write and read literary criticism. Some questions we'll consider: How can we think about poetry in terms of its reception—how it fits into a social, literary, and cultural history—and also in terms of its stunning gratuitousness, its inexplicable production? How did Keats and Wordsworth each achieve a recognizable voice and (eventually) cultural authority, while radically altering poetic diction and offending class-inflected taste? As well as reading some recently written critical essays that are especially far-reaching or especially problematic, we will read Keats's and Wordsworth's own critical writing. Requirements: oral presentations in class, plus the drafting of two critical papers and completion of one.
6425 World Literature: The Case of the 19th Century
4 credits.
The concept of world literature emerged in the nineteenth century. As empires expanded and clashed, giving rise to new kinds of violence alongside new methods of transportation, trade, and communication, a truly global circulation of books began to take shape. Nations invested in large-scale literacy education, and imperial powers sought to produce new subjects through programs of reading. Whole new classes of readers began to have access to texts from around the world, and literary works were carried far from their points of origin, creating an increasingly widespread hunger for world literature that crossed classes, races, and of course national boundaries. In this course, we will read recent theorists of world literature, including Damrosch, Spivak, Moretti, Friedman, Dimock, Walkowitz, Hayot, Apter, and Mufti, and we will trace a genealogy of the term back to Goethe and Marx. We will think about how important the British Empire and English literature and language have been to processes of globalization, and we will focus on a number of nineteenth-century Anglophone translations and theories of translation. But we will also train a skeptical eye on the Eurocentric and national categories that currently organize literary study. We will consider what texts a global canon of nineteenth-century world literature might include. Among other questions we will ask this semester: How do poetry and prose circulate differently? What political power attaches to literary and to literature? How do oral traditions travel? And do new geographies require new chronologies?

6507 Black Women Writers: Books to Screen
4 credits. (Also ASRC 4507, ENGL 4507, ASRC 6507)
An exploration of writing by representative black women writers. We will examine specific texts as well as necessary critical and theoretical ideas which have been generated through, or with which this literature is in conversation. Students will develop critical thinking and other analytical skills as they engage the meanings of the politics of black women's lives in cross-cultural contexts. We will therefore consistently broaden the definition of black women's writing so that the trans-national contexts of this writing become visible. Among other ideas, the course will explore the social construction of black womanhood; social and literary hierarchies which locate black women and their writing in specific ways; aspects of black women's creativity. Moving beyond the questions of the representation of black women by others, our focus will be on the way that black women represent themselves.

6600 Erotics of VISUALITY
4 credits. (Also COML 6601, FGSS 6610, PMA 6670)
“The pleasure of the text,” Roland Barthes writes, “is that moment when my body pursues its own ideas—for my body does not have the same ideas I do.” What is this eroticism of the text, and what has it been up to lately at the movies? Are new movies giving our bodies new ideas? In the context of recent cinema, how might we read and revise classic works of psychoanalytic, feminist, and queer theory on sexuality and visual studies? Although we will read essays by Sigmund Freud, Jacques Lacan, Roland Barthes, Christian Metz, Laura Mulvey, Lee Edelman, Slavoj Zizek, and other theorists whose work on visuality has been influential for a long time, we will focus on cinema of the past decade or so, including the work of such auteurs as Pedro Almodóvar, Olivier Assayas, Matthew Barney, Catherine Breillat, Claire Denis, Michael Haneke, Todd Haynes, Abbas Kiarostami, David Lynch, Steve McQueen, Gaspar Noé, Gas Van Sant, and Wong Kar-wai.

6635 Literature of the Civil War and Reconstruction
T 10:10 - 12:05 Samuels, Shirley
The works we will read this term imagine and embody a nation’s survival when it faces war within its own boundaries. With a primary focus on poetry and novels, we will also look at photographs, political cartoons, recruitment posters, and trading cards—items that give a visual resonance to the iconography of national violence. Asking about gendered and racialized embodiments associated with the national project on both sides of the conflict, we will want to find out how gender, race, and nation are written into 19th-century North America.

6735 Trauma Among the Disciplines
W 7:30 - 9:25 Caruth, Cathy
This course begins with the question of the literary in trauma studies: what it means that trauma theory emerged among the non-clinical academic disciplines through the writings of literary critics and theoreticians. We continue by focusing on debates that have arisen over the last 20 years and new disciplinary arenas of trauma study, with an emphasis on how the notion of trauma pushes at the boundaries of disciplines and of theoretical, critical and clinical discourses. Starting with a controversial literary passage at the origin of psychoanalytic and humanistic trauma theory, we will address—and challenge the terms of—central debates concerning “individual and collective,” “unrepresentabilty,” “Eurocentrism,” and related issues. Other disciplines include political theory, theology, and ecology, among others.

6740 Black Women Writers: Books to Screen
T 2:30 - 4:25 Richardson, Riche
The Oprah Book club has strongly impacted African American literature in the course of its long history by highlighting a range of African American authors. This course will examine the work of some of the African American and African diasporan authors who have been featured, including Toni Morrison, Edwidge Danticat, Lalita Tadema, Ernest J. Gaines, Maya Angelou, Sidney Poitier, and Pearl Cleage, along with Oprah’s endorsements of newer writers such as Janet Mock, Cynthia Bond and Steve Harvey, and draw on a range of critical and theoretical resources related to the Oprah Book Club archive, including its pedagogical outreach through technologies such as the internet, to discuss the impact of the Oprah Book Club on the genre of African American literature.
Poems are among the most highly structured linguistic objects that human beings produce. While some of the devices used in poetry are arbitrary and purely conventional, most are natural extensions of structural properties inherent in natural language itself. The aim of this course is to reveal the ways in which poetry is structured at every level, from rhyme to metaphor, and to show how certain results of modern linguistics can usefully be applied to the analysis and interpretation of poetry. After introducing some of the basic concepts of modern phonology, syntax and semantics, it will be shown how literary notions such as rhyme, meter, enjambment and metaphor can be formally defined in linguistic terms. These results will then be applied to the analysis of particular poems and shown to yield novel and interesting insights into both their structure and interpretation.

James Baldwin is one of the most incisive interpreters of the English language and of American life. In this course, we will pay careful attention to Baldwin’s essays and novels, and how his style in each form changes over the course of his illustrious career. We will consider Baldwin’s work against a variegated historical context and how his work pries open America’s literary, cultural, and political imagination. Also, we will supplement primary texts with shorter pieces by his contemporaries and new critical essays in black queer studies that re-conceptualize Baldwin’s enterprise. The themes of the course will include: the intersection of race and sexuality; the forms of intimacy and kinship; the politics of love; and, the role of the artist/intellectual.

This course will examine cosmopolitanism as a cultural, moral, and political concept both historically, with reference primarily to the eighteenth century, and theoretically, in contemporary debates. The aim will be to elaborate critically the universalist and egalitarian premises of the Enlightenment notion of cosmopolitan subjects and to evaluate what progressive or ideological functions this notion continues to play in discourses on sovereignty, human rights, religious tolerance, and cultural dissemination and aesthetic community. Works by Cicero, Hobbes, Adam Smith, Rousseau, Kant, and Marx will be read with those by Arendt, Balibar, Derrida, Habermas, Honig, and other contemporary theorists.

Race, comparison, and time—what do these terms have to do with each other? What does it mean to be in time, or out of time? What are some other ways of inhabiting time, or of being inhabited by time? What is the time of the racialized subject? How is time and temporality figured in literature? Some of the writers we’ll be reading in the course include Carolivia Herron, Carlos Bulosan, Jamaica Kincaid, Theresa Hak Kyung Cha, and Joy Kogawa. Other readings will be drawn from a range of disciplines, including selections from the work of Johannes Fabian, Frantz Fanon, Dipesh Chakrabarty, Walter Benjamin, Ernst Bloch, Cathy Caruth, Thomas Bender and David Wellbery.

An introductory survey of some of the central issues in contemporary theory, drawing on both the humanities and the social sciences, with a special focus on three themes: ideology, objectivity, and social identity. Exploring various theoretical approaches and schools of criticism (e.g., Marxism, feminism, deconstruction, hermeneutics, structuralism, psychoanalysis, postcolonial theory, minority studies, queer studies), we will explore these and other themes and examine some of the underlying—and often competing—epistemological and political claims made about them. No previous knowledge of theory is required.

How was the Bible read and understood in Anglo-Saxon England? How were biblical narratives transmitted? Were the Old and New Testaments read in equal parts? Who was permitted to translate or recite scripture? Were there standard theories of translation or of biblical interpretation? What types of audiences had access to written bibles or to oral accounts? In this course we will read examples of Anglo-Saxon biblical translations, sermons, commentaries, saints’ lives, and poems, all of which indicate a surprisingly rich and prolific culture of scriptural production and innovation in the vernacular. In addition to close readings, we will consider theoretical approaches to medieval translation theory, and to different aspects and enactments of piety. [Primary texts available in Old English and in translation.]

Required course for MFA poetry students only.

Required course for MFA fiction students only.
Using Homer’s *Iliad*, we will examine “the tragic sense of reality” within our current context of war and global terror. We will investigate the ways in which violence permeates prosody in Christopher Marlowe’s *Tamburlaine the Great* and contemporary iliadic works such as *War Music*, Alice Oswald’s *Memorial*, and Cormac McCarthy’s *Blood Meridian*. Special attention will be drawn to other forms of representation, among them photographs from Fazal Sheikh’s *The Erasure Trilogy* to Tim Hetherington’s *Long Story Bit by Bit: Liberia Retold* and films from Werner Herzog’s *Aguirre, the Wrath of God* to *The Revenant*.

7850 Reading for Writers: Everywhere is War: The *Iliad* and the Poetics of Violence
4 credits.

R 2:30 - 4:25  Hutchinson, Ishion

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.

7960 Placement Seminar
1 credit.

T 4:00 - 6:00  Cohn, Elisha

April 1, 2016