#### English and Writing Graduate Course Descriptions Fall 2013

**ENGLISH** 

## 2122 ENG 579 E1 Early Literatures of the Atlantic World (3) Sweeney M 6:15-855

Critical analysis of anglophone literatures of the early Atlantic world, with special emphasis on its characteristic narrative genres: captivity narrative, slave narrative, spiritual autobiography, and the sentimental novel. Readings in criticism and theory will consider the advantages and limitations of post-national critical frameworks, such as the black Atlantic, the transatlantic bourgeois public sphere, and Anglo-American cultures of sentiment. Writers studied may include Rowlandson, Donne, Behn, Franklin, Wheatley, Defoe, Marrant, Rowson, Adam Smith, Equiano, Brockden Brown, Tyler, Foster, Sansay.

## 2123 ENG 581 E1 Modern and Modernist Poetry in English (3) Cavanaugh R 6:15-8:45

We will consider cross currents of modernism and modernity in poetry in English, mainly from the first half of the twentieth century. We will examine the poetry of W.B. Yeats, Robert Frost, T.S. Eliot, H.D., Edna St. Vincent Millay, and the poets of World War I in some depth. We will also explore a range of twentieth century poetry through a sampling of other poets. Although almost all of us are probably familiar with some of the poetry of these poets, we may find some interesting new ideas in their reinterpretation by both us and other critics in the twenty-first century. Students will engage in analysis and research resulting in projects related to publication, visual and audio material, websites, and/or blogs; they will also write a substantial literary research paper.

### 2124 ENG 582 E1 Southern Modernism (3) Dahn T 6:15-8:45

During the early twentieth century, the American South was imagined as a repository both for the traditional values of the nation and for its sins, especially with regard to race relations. The enormously popular *Gone with the Wind*, which is grounded in nostalgia for the antebellum period, reveals the importance of the South in the national imagination during this period. At the same time, it exposes the need to define what it meant to be Southern in an era of increased national homogenization and transformations in race and gender relations. In this course we will examine the different meanings of the South as produced through the fiction of modernist writers like Zora Neale Hurston and William Faulkner. How do the techniques of international modernism give these writers a way to look at the South in the twentieth century? To be even more basic, is there even such a thing as Southern modernism?

## 1568 ENG 589 E1 Topics in Literary Theory: Marx and cultural theory (3) Morrow W 6:15-8:45

This topics course will begin with a three-week study of some of the key concepts in the work of Karl Marx (and Friedrich Engels), such as alienation, capital, use value and exchange value, the labor theory of value, commodity fetishism, ideology, materialist analysis, and so-called primitive accumulation. The rest of the seminar will be devoted to a survey of engagements between Marxism and other forms of cultural critique and analysis. These will likely include structuralism and poststructuralism, psychoanalysis, Feminism, postcolonial studies, critical race theory, new historicism, queer studies, globalization studies, and humanism. We will work on visual as well as written texts, and the course may be tailored somewhat according to student interests. Authors studied, beyond Marx and Engels, may include: Antonio Gramsci, Georg Lukàcs, Adorno and Horkheimer, Louis Althusser, Rosemary Hennessey, Selma James, Aimé Césaire, Jamaica Kincaid, Cedric Robinson, Fredric Jameson, Slavoj Žižek, John Bellamy Foster, and David Harvey. Fulfills a theory requirement.

#### WRITING

## 2121 WRT 560 E1 Writers on Writing: Theory and Practice (3) Shavers M 6:15-8:55

What is the purpose of creative writing, and what determines "great" (as in innovative, influential, and exceptional) creative work? Throughout this course, in hope of answering this question—as well as raising a few more—we will examine a number of texts by poets, essayists, and novelists that address the act and purpose of creative writing. Students will be expected to do a number of writing assignments, culminating in the production a "literary manifesto," or better put, a work that functions as a snapshot of your particular aesthetic sensibility at this moment in time.

The authors we will read may include, but are not necessarily limited to, Italo Calvino, Anne Carson, Samuel Delany, T. S. Eliot, Trey Ellis, E.M. Forster, Jonathan Franzen, William Gass, William Gaddis, Milan Kundera, Toni Morrison, Francine Prose, and Alain Robbe-Grillet.

# 2125 WRT 562 E1 Playscript Writing: Sights and Sounds (3) Krauss W 6:15-8:45

An introductory class in creating scripts and other related materials for visual and non-print media such as theatre, television, film, and radio. Students will work on adaptation of literary texts for stage and screen, create dramatic and non-dramatic texts for radio, set up treatments and storyboards, and submit a final project in the form of a script. Special attention will be paid to writing dialogue and visual and/or sound imagery.

2235 WRT 663 E1 Advanced Creative Nonfiction Writing (3) TBA T6:15-8:45