

Fall 2014 Graduate Course Descriptions

COURSE NO: 5300-001

DAY & TIME: M 2:00-4:50 PM

COURSE TITLE: THEORY AND PRACTICE IN ENGLISH STUDIES

INSTRUCTOR: KRAJEWSKI, BRUCE

"Far from containing any kind of subversive potentials, the dispersed, plural, constructed subject hailed by postmodern theory simply designates *the form of subjectivity that corresponds to late capitalism.*" – Geoff Waite, *Nietzsche's Corps/e* (357)

This course will bring you into the discipline and profession of English, broadly conceived. Edification for our profession means, in part, learning about the resources (books, journals, listservs, professional organizations) that will become part of your daily life as an English person. Our required 5300 course is designed to familiarize you with theory, which is another name for literary criticism, which is another name for philosophy.

According to Hans Blumenberg, a prominent 20th-century philosopher, "Theorie ist etwas, das man nicht sieht." It might strike you as odd for a course to emphasize what cannot be seen, but that is just where we will begin. It takes no special talent to see what is already there, although we will discover that studies show that people have problems recognizing what is right in front of them as well.

In the current context that emphasizes utilitarianism in the extreme, our class will strike most people as bizarre. What has happened in the recent past is a forgetfulness regarding the dialogic relationship of theory and praxis.

ENGL 5300 is a core course of the graduate program in English. This course introduces a wide range of theoretical and methodological approaches to English studies, which serve as a foundation for subsequent courses. Along with interpretive methods, the course also includes an introduction to research methodology in the profession.

TEXTS:

- ♣ *Norton Anthology of Theory and Criticism*, 2nd ed., edited by Vincent Leitch, et. al. (W.W. Norton, 2010) ISBN: 978-0-393-93292-8
- ♣ Henry James, *Figure in the Carpet & Other Stories* (Penguin Classics, 1986) ISBN: 978-0140432558
- ♣ Slavoj Zizek, *Looking Awry: An Introduction to Jacques Lacan Popular Culture* (MIT Press, 1992) ISBN: 978-0262740159

Part of your participation is that you bring the appropriate text to class on the day that we are discussing something from that text. We will make it a habit of providing evidence for points we wish to make, and that will mean directing people to page numbers.

RESOURCES:

OED (Oxford English Dictionary)
The Johns Hopkins Guide to Literary Theory and Criticism
Stanford Encyclopedia of Philosophy

COURSE NO: 5308-001

DAY & TIME: W 2:00-4:50 PM

COURSE TITLE: SHAKESPEARE

SUBTITLE: SHAKESPEARE AND EARLY MODERN URBAN/RURAL NATURE

INSTRUCTOR: TIGNER, AMY

This class will take an ecocritical approach to Shakespeare and his contemporaries, as we will study the notion of both urban and rural nature and its relationship to culture. As our study will be historical we will also be reading supporting materials from the period, particularly chronicles and tracts that discuss the landscape of both city and country. Our literary readings will include plays from Shakespeare: *King Lear*; *Merry Wives of Windsor*, *A Midsummer Night's Dream*, *As You Like It*, *The Tempest*; *Eastward Ho!* By Chapman, Jonson, and Marston; and *The Shoemaker's Holiday* by Thomas Dekker.

A large part of this class will be our participation in a pedagogical partnership with The Map of Early Modern London (MoEML), a scholarly digital humanities project. Our major project will be a potential contribution to MoEML's encyclopedia, concerning the Thames River, which runs through the heart of London. I have chosen the Thames as our subject in this project because it is both of nature and of culture; it runs through the countryside and the city; integral to London but also leading to the outside world. We will be following the contributor guidelines for sites and we will either write one long article and students would be in charge of individual parts or we may be doing several separate articles—all on the Thames. We will be searching for literary references for the Thames generally and for specific places (stairways, for example) on the river. As the class has a focus on Nature, the articles should have an underlying eco-critical perspective, but we will be dealing with a number of topics, including but not limited to: river trade; the river's association with the theatres; watermen; river traffic; water life; water pollution. Students may also contribute to the glossary as they run into unfamiliar terms. The work that we will be doing is both individual and collaborative. I will mentor you through the research and writing process, and will function as a Guest Editor for MoEML. The work that you produce will be refereed by me and by the team at the University of Victoria, as it must meet the standard for publication. The MoEML team in Victoria will then encode and publish it (although those students interested in coding could also get involved in this process). The opportunity to work on a burgeoning digital humanities project and to publish a refereed article in the database will help build your skills and your CV.

TEXTS (Highlighted citations are the ones that you will need to purchase.):

Ackroyd, Peter. *Thames: The Biography*. New York: Anchor Books, 2007.

Borlik, Todd. "Caliban and the Fen Demons of Lincolnshire: The Englishness of Shakespeare's *Tempest*." *Shakespeare* 1 (2013): 21-51.

———. "'Fairy-Lore as Folk Entomology in a *Midsummer Night's Dream*.'" 2013.

Dekker, Thomas. *The Shoemaker's Holiday*. Edited by Jonathan Gil Harris. London: Bloomsbury Methuen Drama, 2008.

Franssen, Paul J. C. M. "Sites of Transgression: The Suburbs and the City in Thomas Dekker's *Shoemaker's Holiday*." *SEDERI: Yearbook of the Spanish and Portuguese Society for English Renaissance* 22 (2012): 139-54.

Janicka-Świdarska, Irena. "London and Londoners in *Eastward Ho!* And in Other City Comedies of the Earlier Seventeenth Century." In *Images of the City*, edited by Agnieszka Rasmus, Magdalena Cieślak, , 148-60. Newcastle upon Tyne: Cambridge Scholars, 2009.

Jonson, Ben, George Chapman, and John Marston. *Eastward Ho!* Edited by New Mermaids. London: Bloomsbury Methuen Drama, 1996.

Nardizzi, Vin. *Wooden Os: Shakespeare's Theatres and England's Trees*. Toronto: University of Toronto Press, 2013.

Shakespeare, William. *As You Like It*. Edited by Juliet Dunsinberre. London: Arden Shakespeare, 2006.

———. *King Lear*. Edited by R. A. Foakes. London: Bloomsbury Arden Shakespeare, 1997.

———. *The Merry Wives of Windsor*. Edited by George Walton Williams. London:

Bloomsbury Arden Shakespeare, 1999.

———. *A Midsummer Night's Dream*. Edited by Gail Kern Paster, and Skiles Howard.

Boston: Bedford/ St. Martin's, 1999.

———. *The Tempest*. Edited by Vaughan and Vaghan. London: Arden Shakespeare, 2007.

Stanev, Hristomir A. "The City out of Breath: Jacobean City Comedy and the Odors of Restraint." *Postmedieval: A Journal of Medieval Cultural Studies* 3, no. 4 (2012): 423-35.

Ward, Joseph P. "The Taming of the Thames: Reading the River in the Seventeenth Century." *Huntington Library Quarterly* 71, no. 1 (2008): 55-75.

Watson, Robert. "The Ecology of Self in *Midsummer Night's Dream*." In *Ecocritical Shakespeare*, edited by Lynne Bruckner, and Dan Brayton. Surrey: Ashgate, 2011.

Weightman, Gavin. *London's Thames*. London: St. Martin's Press, 2004.

COURSE NO: 5351-001

DAY & TIME: M 6:00-8:50 PM

COURSE TITLE: HISTORY OF RHETORIC II: MEDIEVAL AND RENAISSANCE RHETORIC

INSTRUCTOR: GUSTAFSON, KEVIN

English 5351 offers a survey of rhetorical theory and practice in the European West from roughly 400 to 1600, a period that is notable for both continuities with and revisions of ancient Greek and Roman traditions. Much of our work will be concerned with revisions: how medieval and early modern writers conceived of the field of rhetoric, and how in their theory and practice they sought to shape it to conform to changing political, religious, social, and academic needs. In addition to examining key figures (Augustine, Erasmus, Sidney, Bacon) and genres (preaching, letter writing, dialogue), we will consider a range of topics: the nature and purpose of imitation, the relation between rhetoric and other fields (poetry, theology, and philosophy), the textualization of rhetoric, changing definitions of literacy, rhetoric and colonization, rhetoric and gender. Assignments will include a heavy dose of reading in primary and secondary texts, frequent response papers, a 1500-word book review, a prospectus and annotated bibliography, and a 5000-word research paper.

TEXTS:

Augustine, *Confessions*, trans. Henry Chadwick (Oxford: OUP, 1992)

———, *On Christian Teaching*, trans. R. P. H. Green (Oxford: OUP, 1997)

Sir Francis Bacon: The Major Works, ed. Brian Vickers, rev. ed. (Oxford: OUP, 2002)

Baldisar Castiglione, *The Book of the Courtier*, ed. Daniel Javitch, rev. ed. (New York: Norton, 2002)

Desiderius Erasmus, *The Praise of Folly and Other Writings*, trans. Robert Adams (New York: Norton, 1989)

Renaissance Debates on Rhetoric, ed. and trans. Wayne A. Rebhorn (Ithaca: Cornell UP, 1999)

Sidney "Defence of Poesy" and Selected Renaissance Literary Criticism, ed. Gavin Alexander (Harmondworth: Penguin, 2004)

RECOMMENDED:

Patricia Bizzell and Bruce Herzberg, *The Rhetorical Tradition: Readings from Classical Times to the Present*, 2d ed. (New York: St. Martin's, 2000)

Thomas M. Conley, *Rhetoric in the European Tradition* (New York: Longman, 1990)

Peter Mack, *A History of Renaissance Rhetoric, 1380-1620* (Oxford: Oxford UP, 2011)

James J. Murphy, *Rhetoric in the Middle Ages: A History of Rhetorical Theory from St. Augustine to The Renaissance* (Berkeley and Los Angeles: U of California P, 1974)

COURSE NO: 5359-001

DAY & TIME: W 6:00-8:50 PM

COURSE TITLE: ARGUMENTATION THEORY

INSTRUCTOR: WARREN, JAMES

The first priority of this course is to prepare GTAs to teach ENGL 1302 for the first time this semester, but it should also prove useful to anyone who teaches—or plans to teach—argument-based written composition. The course is strongly practical, with students completing the same major assignments as ENGL 1302 students, but also theoretical in that we will read foundational argumentation theorists and contemporary responses to those theorists.

COURSE NO: 5389-001

DAY & TIME: T 2:00-4:50 PM

COURSE TITLE: TOPICS IN TEACHING COMPOSITION

INSTRUCTOR: WARREN, JAMES & KULESZ, PEGGY

The main objective and first priority of this course is to prepare new GTAs to teach ENGL 1301 for the first time this semester, but it should also prove useful to anyone who teaches—or plans to teach—rhetorically-based first-year composition. The course is strongly practical, with students completing the same major assignments as ENGL 1301 students, but also theoretical in that we draw on current rhet/comp research to examine the ENGL 1301 curriculum. Particular attention will be paid to best practices for constructing writing assignments, providing formative and summative assessments of student writing, and conducting peer review.

COURSE NO: 6330-001

DAY & TIME: T 6:00-8:50 PM

COURSE TITLE: GENRE STUDIES IN BRITISH LITERATURE

SUBTITLE: *STAGING THE STATE: 18C THEATRE*

INSTRUCTOR: SMITH, JOHANNA

In the 1980s, the New Historicists taught us to consider the court of Elizabeth I and the playhouses of Shakespeare and his contemporaries as equivalent theatrical spaces for the staging of power. Scholars of the eighteenth century are following this lead, analyzing the many ways in which an emerging notion of Englishness was staged. Anna Clark, for instance, has examined the theatricality characterizing the trials in the 1790s of East India Company officials for malfeasance in their governing of India. The punning titles of Daniel O'Quinn's work in eighteenth-century cultural studies--*Entertaining Crisis in the Atlantic Imperium 1770-1790* and *Staging Governance: Theatrical Imperialism in London 1770-1800*—indicate how “one can track important shifts in governmentality in the theatricalization of imperial affairs” during this period (O'Quinn, *Staging* 1). Governmentality is Foucault's term for the ensemble of institutions, procedures, and tactics that make rule thinkable and practicable, and this course will explore the governmentality of an emerging eighteenth-century Britain as it is represented on the London stage. We will be reading plays, of course, ranging from Restoration libertine comedy to Byron's *Sardanopalus*. But we will also pay attention to eighteenth-century national and imperial politics, and to actors, performance styles, audiences, staging—all the elements that make drama an eminently public genre.

TEXTS:

Colley, *Britons: Forging the Nation, 1707-1837*, 3d rev ed, 2009,
Broadview Anthology of Restoration and Early 18C Drama, concise edition, 2003
Broadview Anthology of Romantic Drama, 2003
Behn, *Oroonoko*, ed. Joanna Lipking, 1997
Selected additional writings

COURSE NO: 6339-001

DAY & TIME: TH 6:00-8:50 PM

COURSE TITLE: TOPICS IN AMERICAN LITERATURE

**SUBTITLE: *LITERATURE AS TOLD, WRITTEN & DIRECTED BY AMERICAN INDIAN WOMEN
(AN INTRODUCTION)***

INSTRUCTOR: ROEMER, KENNETH

This course is designed to do the following:

1. To introduce students to several important texts, spoken, performed, written, and/or directed by American Indian women (readings, class discussions, films). The emphasis will be primarily but not exclusively on written texts originally composed in English. For authors who have written several book-length works, I selected titles that concentrated on women (e.g.: Hogan's *Solar Storms*; Erdrich's *Tales of Burning Love*);
2. To introduce students to texts that represent a variety of historical periods and literary genres and to examine the importance of historical, cultural, and genre influences on the production and reception of the texts (readings, class discussions);
3. To foster critical examinations of gender, though our discussions of the texts will not be limited to gender (class discussions, exams);
4. To introduce students to "classic" and recent critical and theoretical articles related to the course (readings, class discussions);
5. To help students to develop critical writing and research skills (exams and paper);
6. To help students to develop oral discussion skills (class discussions, including group discussions/presentations).

Students who complete the assignments successfully and participate consistently and constructively in class discussions should obtain an awareness of the nature and diversity of Native women's literature and its study related to the stated goals and the ability to articulate this awareness in oral and written forms.

TEXTS:

Hopi Coyote story & Silko's *Running*: www.parentseyes.arizona.edu/wordsandplace
Course Packet (CP) at the UT Arlington Bookstore

COURSE NO: 6350-001

DAY & TIME: TH 2:00-4:50 PM

COURSE TITLE: TOPICS IN THE HISTORY AND THEORY OF RHETORIC

SUBTITLE: *INFORMATION DESIGN & VISUAL RHETORIC*

INSTRUCTOR: ZHANG, YUEJIAO

This course is designed to help graduate students develop a sensibility for making rhetorically-effective design choices and to development the skills to implement those choices. This course will introduce students to a variety of strategies for designing and integrating visual and textual elements in ways that not only make a design more accessible to audiences but also facilitate visual storytelling and problem-solving. Course discussion and readings will focus on analysis of design problems, principles of effective design, visual conventions, visual rhetoric, and ethical issues associated with designing information. Students will also gain practical experience using graphic and document design software, including Adobe InDesign and Illustrator. The instructor will demonstrate features of the software necessary for completing the assignments, but the students are expected to take initiative for their own learning of the digital tools.

TEXTS:

Williams, Robin. *The Non-Designer's Design Book*. 3rd Edition. (2008).
Williams, Robin. *The Non-Designer's InDesign Book*. (2012).
Additional readings will be available in Blackboard.