English 540-01: Shakespeare: *Twelfth Night*
Jennifer Feather
Monday 3:30

Frequently, in imagining the interventions we make in a scholarly conversation, we privilege content over methodology. In other words, we see the arguments we make as more important than how we go about making them. As scholars and students, it is easy to assume that the process of research is transparent. Many of us have practiced and honed these skills over many years and in many courses. This course queries our assumptions about how research proceeds. How does one build the kind of knowledge necessary to enter into a conversation about a particular text? What kinds of knowledge are required? What sorts of sources might make that knowledge available? Focusing on the process of research, this course will interrogate our own knowledge-making practices. We will read a single of Shakespeare’s plays – *Twelfth Night* – and work through the process of research collaboratively. A fundamental presumption of the course will be that intervening in a conversation about a single text requires broad reading in the primary and secondary fields surrounding that text. Students will develop a research project, assign readings, lead discussion, and present their research to the class. The semester will culminate in an article-length essay.

English 601-01: Content, Methods, and Bibliography
Amy Vines
Wednesday 6:30

This course introduces students to the field of English studies, focusing on the variety of critical approaches to texts and to research. The course will help students practice methods of archival, literary, rhetorical and ethnographic research, develop projects of their own, and investigate avenues for publication.

English 642-01: Women Writers and the Early Novel
Jennifer Keith
Tuesday 3:30

How did the novel in English begin? This course examines the prose fiction by early women writers, work that has, only in recent years, been recognized as central to the development of the novel. With attention to their historical and theoretical contexts, we will study Margaret Cavendish’s *Blazing World*, Aphra Behn’s *The Fair Jilt*, Elizabeth Singer Rowe’s *Friendship in Death: Letters from the Dead to the Living*, Eliza Haywood’s *Anti-Pamela*, and Frances Burney’s *Evelina*. Daniel Defoe’s *Moll Flanders* and Henry Fielding’s *Joseph Andrews* will serve as examples of the canonical context. Instead of a unified notion of the “novel”—or a decisive time or place of its origins—we will discover the streams that inform this youngest of genres: early experimental science, romance, history, travel narrative, news, memoirs, and letters. Our examination of the novel’s early years will be guided by recent theories of the novel, especially through the lenses of gender, class, and subjectivity. In addition to these theories of the novel as genre, we will study and incorporate the insights of narrative theory to understand the artistic achievements of early women writers.

English 659-01: Digital Literacies and Online Rhetoric
Aaron Beveridge
Thursday 6:30

The early Internet democratized access to information, removed traditional “print” barriers to publication, and enabled digital interaction and online communication on a global scale. However, with the recent development of the surveillance economy (Big Data), the continued erosion of online privacy rights, and the lingering threats to net neutrality, the “democratized” status of the Internet should be reconsidered. The Internet continues to expand beyond desktop and mobile computing environments to our refrigerators and automobiles, with sensors and “smart” technologies quickly being added to every type of consumer and commercial machinery. As non-human writing technologies and “bots” now comprise more than half of all Internet traffic, posthuman frameworks for networked writing pose new challenges and possibilities for digital literacy and online rhetoric.

Roughly half of this course will engage these issues through reading discussing, and the other half of the course will provide a project oriented environment for developing digital projects for
publication in digital/online journals. All experience levels with making, designing, and coding are welcome (including those students who have no maker/design/coding experience at all).

**English 664-01: The Great Tradition?: Working-class Literature after 1900**  
**Benjamin Clarke**  
**Thursday 3:30**

In “The Leaning Tower,” Virginia Woolf argued that one could “[t]ake away all that the working class has given to English literature and that literature would scarcely suffer”. This course challenges her argument whilst retaining her concern with the cultural and material pressures upon those who did not belong to what Jack Common called the “writing classes.” Beginning the semester with D. H. Lawrence’s *Sons and Lovers*, we will explore the concept of working-class writing and the notion of a distinct working-class literary tradition. The category of working-class writing is always political rather than just descriptive, and the analysis of a range of literary texts written after 1900 will enable us to explore what is at stake in its definition, deployment and erasure. This will involve considering the ways in which the category has been extended in response to new struggles and the significance of the marginalization of working-class texts in academic literary criticism. The analysis of working-class writing will provide a foundation for a broader analysis of what is at stake, intellectually and politically, in narrating literary history. The course will be assessed by two presentations and a term paper.

**English 735-01: Studies in African American Literature**  
**Noelle Morrissette**  
**Monday 6:30**

This graduate seminar interrogates “modernism” and post-modernism” in relation to African American literature, focusing on African American literary modernisms from the period of the “New Negro Renaissance”—roughly 1919-1929—and post-1970 African American postmodernisms. We will frame our readings through theoretical discourses of race, class, and gender, and study cutting edge scholarship addressing African American literary modernism and postmodernism: economies of race and temporality, Afro-futurism and Afro-pessimism, and the urbanization, migration, and re-territorialization of raced peoples. Authors may include James Weldon Johnson, Claude McKay, Nella Larsen; Samuel Delany, Gayl Jones, Colson Whitehead, and Teju Cole. Theorists include Madhu Dubey, Kenneth Warren, Hortense Spillers, Jared Sexton, and bell hooks.

**English 737-01: Studies in Multiethnic American Literature**  
**Maria Sanchez**  
**Wednesday 6:30**

This course will cover a range of Latino and African American writers of the 18th-21st centuries, concentrating on how authors navigate regional and national print cultures; how they adapt and create authorial identities within those print cultures (e.g. “American author,” “slave author,”
“poetess”); and how they respond to the demands of communal representation. Some of the authors covered will include Phillis Wheatley, Frederick Douglass, Pauline Hopkins, Ralph Ellison, Felix Varela, Maria Amparo Ruiz de Burton, Ana Castillo, Myriam Gurba, and Colson Whitehead. Assignments will include short reading responses and a research essay.

English 746-01: Studies in Contemporary Rhetorical Theory, marked WGS
Theme: Intersections of Ethos and Ethics
Nancy Myers
Tuesday 6:30

Across the semester we explore the relationships between theories of ethics and ethos in representation of the self and of others. Starting with the film Wag the Dog, we consider what an ethical system is and how constructions of ethos work from, resemble, counter, and/or mask that system. This course is designed in three units: 1) Foundational grounding in terms and theories of ethos, ethics, and representation; 2) 20th and 21st century theories, and 3) Your application of ethos and ethics to your area of specialization via conference presentation papers. The foundational unit explores the interplay of ethos and ethics in representation of the self and others in the works of Aristotle, the Hellenistic period, and Cicero with excerpts from multiple translations and secondary scholarship (i.e. Alcoff, Butler, Halloran, Heard, May, Nussbaum, Smith, Spivak, etc.). Approximately half the semester we examine the multiple and competing theories of ethics and ethos since 1900, reading such theorists as Bakhtin, Burke, Butler, Code, Grassi, Griffin, Hesford, Hyde, Jarratt, Langer, McKeon, Pittman, Reynolds, Ryan et al, Schmertz, Yarbrough, etc. The last three weeks focus on your applications of ethos and ethics theories to your field of study. Throughout, we continually apply these theories and ethos-ethics negotiations to real world applications and representations. No matter your area of specialization, you will find these discussions directly applicable to your scholarly and professional interests.