

Graduate Course Offerings 2011-2012

Fall 2011

ANG 6157 Studies in Popular Literature (Mondays, 1-4pm) Professor Michael Eberle-Sinatra

This course will explore the intersections between men's studies in/and popular culture, from 1914 (with the publication of Burroughs' Tarzan) to 2010 (with publication of Ellis' Imperial Bedrooms). Within the larger theoretical framework of gender studies and cultural studies, students will engage with the social and historical constructions of men in a series of texts ranging from children's literature and graphic novels to postmodern works.

ANG 6184 Early 20th-Century American Literature (Tuesdays, 4-7pm) Professor Caroline Brown

This course will study American literature produced from 1900 to 1946. Bracketed by the two world wars, this was an era of contradictions. We will examine a cross-section of texts by a multiplicity of American writers. Works that engage questions of identity, self-fashioning, and experimentation, they insert themselves in debates around passing, eugenics, oppositional sexual identities, class struggle, and political justice. In so doing, they reveal the dynamic cross-talk and cross-pollination between writers and movements, exposing the active forms of transgression occurring in relation to personal style, thought, and literary form.

ANG 6638 Later 20th-Century British Literature (Wednesdays, 4-7pm) Professor Elisabeth Oliver

Beginning with Orwell's *1984* and moving through to Kazuo Ishiguro's *Never Let Me Go*, this course considers the development of British dystopian fiction from 1949 to the present day. Dystopian fiction tends to present a nightmare vision of an imagined society in which negative social and political developments dominate the cultural landscape. These are cautionary tales that portray a world that, if not actively prevented, might grow out of current circumstances. This literary genre is often read as a satirical and/or prophetic mode that mirrors contemporary cultural concerns.

ANG 6897 Former des lecteurs (Thursdays, 4-7pm) Professor Steve Bourdeau [Description to follow]

Winter 2012

ANG 6170 Studies in 19th-Century American Literature (Mondays, 9.30am-12.30pm) Professor Eric Savoy

This course will take up a few central, primary texts – Hawthorne's *The Scarlet Letter*, James's *The Turn of the Screw*, and the poetry of Emily Dickinson – as well as a variety of texts (both critical and creative) that take these primary texts as their object. We shall read, and we shall read about. If a goal of this course is to understand vastly different kinds of critical and creative responses to literature, it is also to theorize about aboutness.

ANG 6032 Modern Literary Theory (Tuesdays, 1-4pm) Professor Amaryll Chanady

This course will introduce graduate students to some of the main theoretical approaches and

debates of the past three decades, as well as to some of the major theoretical texts that have influenced contemporary literary and cultural studies. The main issues dealt with concern the various conceptualizations of subjectivity, especially those influenced by postmodern and poststructuralist theory, and reflections on modernity, space, embodiment, experience, biopolitics, community, cognitive mapping, ideology and psychoanalysis.

ANG 6092 Readings in Contemporary Theory (Tuesdays, 4-7pm) Professor Taiwo Adetunji Osinubi

This course will introduce students to the growing field of lifewriting/autobiography studies. The first four weeks of the course will be devoted to an overview of the significant theoretical positions within the field. Thereafter, we will read/discuss six narratives from a range of cultural contexts.

ANG 6650 Post-colonial Literatures in English (Wednesdays, 1-4) Professor Heike Harting

This course explores the historical continuities and discontinuities, as well as the conceptual intersections, that mark the relationship between imperialism, postcolonialism, and humanitarianism. We will look at literary and cinematographic representations of these intersections in different cultural context. The seminar traces the various ways in which imperial thought, feeling, and politics reinvent themselves in human rights narratives, specifically in such genres as the *Bildungsroman*, autobiographical writing, and the docudrama. By drawing from a wide array of postcolonial and Marxist theory, we will examine the role culture plays in sustaining and challenging this highly volatile and violent link between old and new imperialisms.

ANG 6895 Séminaire d'échange Paris 3 Professor Robert Schwartzwald

[Description to follow]

ANG 6896 Séminaire de creation (Fridays, 1-4) "The author and the contemporary: creative writing mid changing notions of authorship / meaning / genre / narration." Professor Gail Scott

In this course, consideration of contemporary theories of writing will frame an ongoing CREATIVE WRITING PRACTICE oriented towards writing the post-millennial city. The theoretical part of the workshop will investigate, among other things, recent approaches to questions of the writing subject (or narrator), the sentence (or poetic line)-- as well as analysis of competing, even hostile, approaches to narration (storytelling) in the urban post-millennial context with its increasingly complex mix of cultural pluralism, increasing noise levels (including the background "cacophony" of multiple languages spoken in the urban space), and the ever growing tendency to be wired, technologically, as we move about the streets. The seminar will, notably, discuss how new technologies are influencing our notions of authorship and meaning.

Summer 2012

ANG 6530 Studies in Genre "Modernist Poetries and Poetics" Professor Jane Malcolm

This course will chart the constellation of aesthetic and philosophical statements that underpins what we might call the modernist moment. We will use these impassioned (and often conflicting) statements of purpose to illuminate/interrogate the poetry of H.D., Pound, Stein, Eliot, Loy, Moore, Barnes, Williams, Zukofsky, Stevens, and others. Students will also generate an extensive bibliography of modernist criticism.