**Barclay Barrios, Queer Literature**

In this seminar we will examine the literature produced by LGBTQ individuals, with a focus on late Victorian through the 20th century. In this course we will explore the literature produced by LGBTQ+ individuals, ranging from the late Victorian period through the 20th century.  Our primary goal is to examine the ways that illicit (queer) desire is constructed, encoded, and represented in writing though we will also explore larger questions of sexuality, canon construction, diversity, and aesthetics.  Though literature will be our primary focus, secondary critical and theoretical readings will offer a context and a vocabulary for our explorations.  Though the specific texts we will read are still under negotiation, I imagine we will start with Oscar Wilde’s The Picture of Dorian Gray and move through post-Stonewall classics such as Andrew Holleran’s Dancer from the Dance and beloved favorites such as Armistead Maupin’s Tales of the City.  And while this brief listing does not reflect this fact, we will seek to read a diverse range of authors in terms of gender, sexuality, and race, though we will probably restrict ourselves to the Anglo-American milieu. We will also spend some time considering the erotic in this body of literature and will likely read some work of erotic fiction such as Pat Califia’s Macho Sluts or John Preston’s Mr. Benson.

This course counts toward the Multicultural & World Literature concentration

**Sika Dagbovie-Mullins**, **Contemporary African American Literature: The Post-Soul Aesthetic**

This course examines contemporary African American texts that question proscriptive notions of black identity. These post-soul texts often engage in postmodern experimentation and challenge racial essentialism, representing what some scholars see as a shift in African American literary production. Questions that will frame our discussion include: What characterizes a post-soul text? Are there common themes, concerns, or literary techniques? How does one define a black aesthetic? What is the difference between “new black,” “post-soul” and “post-black”? Most of the writers we will study represent the post Civil-Rights generation whose work is informed by different social and political circumstances than previous generations, in part because they are what Trey Ellis coins cultural mulattos. Alongside our primary texts, we will read criticism by scholars invested in theorizing the post-soul aesthetic.

This course counts toward the Multicultural & World Literature concentration

**John Leeds, Literary Criticism 1**

This course surveys literary-critical theory from Plato to the 18th century. Together we will study the origins of literary criticism in Greek and Roman rhetoric and philosophy, the impact of biblical and vernacular culture on these classical literary models, and the emergence of literary criticism as a self-sufficient intellectual pursuit in the modern world. Central questions to be discussed are as follows: 1) Is the ability to write poetry an externally-bestowed gift or an acquired skill? 2) Does literature imitate reality or create an alternate reality? 3) Do writers have a responsibility for the moral betterment of their audiences, or not? 4) When and within what limits is literature to be read allegorically? Authors considered will include Plato, Aristotle, Longinus, Augustine, Averroes, Dante, Sidney, Pope, and Johnson.

*This is one of two required courses (you can take either ENG 5018 OR ENG 5019)*

**Dan Murtaugh, Chaucer**

This course begins with a study of a generous selection of the *Canterbury Tales*, Chaucer’s last work, which was left incomplete, and then returns to his early dream vision poems and lyrics, and concludes with his completed masterpiece *Troilus and Criseyde*.  Attention will be paid to Chaucer’s language and to his interaction with the literature of Europe, both contemporary and classical. Assignments will be two exams, a critical bibliography, class presentation, and conference-length paper on a Canterbury Tale.

*This course counts toward the British Literature (pre-1800) concentration*

**Julieann Ulin, Ireland's Colonial Modernity**

This course will examine the representations of Ireland’s colonial history in its literary modernism with particular attention to the ways in which aesthetic and political movements intersected in the period from the “Celtic Twilight” to the Easter Rising. Focal writers will include W.B. Yeats, Lady Gregory, J.M. Synge and James Joyce.

*This class counts toward the Multicultural and World Lit and British Literature concentrations.*

**Carol McGuirk, Theorizing Science Fiction**

Science fiction requires agile readers, able to follow a skewed or indirect story-logic and immerse themselves in speculation about alternative (sometimes wildly alternative) societies. Focusing on stories and novels from 1909 to the present, we will discuss the genre’s dissonant visions of the future. At every meeting, we will discuss a work of science fiction in terms of a theoretical reading: the theorists this Fall will be Plato, Jean Baudrillard, Jean-François Lyotard, Gilles Deleuze and Félix Guattari, Hélène Cixous, Donna Haraway, Judith Butler, Jacques Derrida, Michel Foucault, Gayatri Spivak, and N. Katherine Hayles. In their papers, students will use theoretical approaches to analyze classics of speculative fiction by authors ranging from E.M. Forster and Stanislaw Lem to Philip K. Dick, “James Tiptree, Jr” (Alice Sheldon), and William Gibson.

*This course counts toward the Science Fiction and Fantasy concentration.*

**Joann Jasin, History of the English Language**

In LIN 6107, we will examine the causal relationship between historical events in England and key developments in the grammar and vocabulary of English in its early stages. We will also identify the ways in which English later became standardized with the establishment of dictionaries, rules of grammar, and the like. Following the transition of English from a synthetic to an analytic language will strengthen our understanding of the historical and grammatical basis for the language we use today.

*This course counts as an elective and can satisfy the foreign language requirement*

**Jeffrey Galin, Studies in Composition Methodology and Theory**

This course will review and discuss recent scholarship in the teaching of composition, with an emphasis on practical applications in the classroom (more detailed description forthcoming).

*This course counts toward the Rhet/Comp concentration and is required for graduate assistants teaching composition for the first time*

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| **Ash Kini, Queer Theory & Queer Color Critique** Queer Theory and Queer of Color Critique: This interdisciplinary coursewill offer an introduction to some of the key debates and questions in thestudy of race and lesbian, gay, trans, and queer sexualities. Topics ofdiscussion will include histories of sexuality; queer of colorinterventions; Black lesbian feminisms; queer counterpublics; visualrepresentation and performance; family, domesticity, and normativity; andmigration, globalization and diaspora. Texts might include scholarship byEve Sedgwick, Rod Ferguson, Gayatri Gopinath, Michel Foucault, JasbirPuar, Judith Butler, Jose Munoz, and Jack Halberstam; literature by JamesBaldwin, Leslie Feinberg, Alice Walker, and Alison Bechdel; and films byTodd Haynes, Jennie Livingston, Dee Rees, and Deepa Mehta.*This course counts toward the Multicultural & World Lit concentration.* |

**WST 6564.003/.004/.005: Feminist Theory and Praxis (3 credits)**

**Professor: Eric L. Berlatsky**

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This course will be devoted to an introduction to “feminist theory,” particularly through the reading of key texts associated with the social and political movement(s).  Many of these texts will give historical contextualization for their theoretical concerns, giving us a glimpse not purely into rarefied “theoretical” areas, but also the practice/praxis of feminism, principally in the West, but also throughout the world.  Because I believe we will learn more and gain a greater understanding of feminist theory by reading entire documents (books!), rather than just essays and excerpts, the majority of our semester will be spent reading and discussing classics of feminist theory in their entirety.  We will supplement these sometimes hefty readings with occasional essays and excerpts.  Over the course of the semester, we will explore various answers to the question, “What is Feminism?”, read and analyze examples of first, second, and third wave feminist thought, look at the intersections of feminist theory with Marxism, psychoanalysis, poststructuralism, queer and/or trans- theory, critical race studies, postcolonial theory, legal studies, disability studies, film studies, and (no doubt) a number of other areas I have failed to mention here.  Feminism and feminist theory pervades all corners of our modern life, as patriarchy and sexism themselves have done for hundreds of years.  Feminist theory has been at the vanguard of a variety of movements both for equal rights and for a better understanding of ourselves.  It is my hope that over the course of the semester, we will be able to see where and how this has come to be the case, and to apply our reading and understanding to the world around us.