

## Fall 2021 Graduate Courses

### **ENG 711R-1: “Shakespeare: Shakespeare: Animal Matters” - Patricia Cahill**

Thursdays 2:30pm-5:30pm (Atlanta Campus)

**Content:** What does it mean that Shakespearean stages were in close proximity to sites of nonhuman animal gatherings, from bear-baiting to meat markets? What does it mean that animal blood and parts were commonly used as props and that animal skins and furs were routinely worn by the stage's all-male actors? In this seminar we'll consider such questions as we read a range of dramas by Shakespeare and his contemporaries (for example, Shakespeare's *Two Gentlemen of Verona*, *Titus Andronicus*, and *The Winter's Tale*, and Ben Jonson's *Bartholomew Fair* and John Webster's *The White Devil*). In reading these texts, we will explore how they conjure up animality (whether through figurative language, stage practices, or material objects) and how animality may be linked to early modern English narratives about gender, sexuality, and race. In addition, we will put these literary works in conversation with other early modern animal texts from such genres as the travel narrative, bestiary, hunting treatise, and dietary.

Readings in selected histories, tragedies, and comedies, in addition to critical responses, contextual and/or archival material from the period. Course may be organized by topic or theoretical approach.

### **ENG 789-1: “Special Topics In Literature: Theorizing the African Diaspora” - Michelle Wright**

Wednesday 1:00 pm-4:00 pm (Atlanta campus)

[Cross-listed with CPLT 750 1, FREN 780 2, PHIL 789 2, and WGS 730R 1]

**Content:** Taking as a truism that Blackness is not homogenous nor a monolith, this course will look at how the Black and African diasporas are constructed in a broad variety of geographies, cultures, histories, politics and social constructs. Beginning with theories of the diaspora that emerged in response to Paul Gilroy's *The Black Atlantic*, this class will look at how both scholarly work and fiction construct different forms of Blackness, and the implications these forms have on our theorizations of Blackness through gender, sexuality, and class. Upon completion of the course, students will be able to speak to key differences that distinguish different Black collectivities from one another, as well as identify leitmotifs that can connect seemingly different communities. Students will also be competent in understanding contemporary debates on Black identities and their idioms in discourses that feature gender, sexuality and/or class as their primary analytic.

**Text:** Readings may include but not be restricted to: Brent Edwards; Samantha Pinto; Jackie Kay; Zadie Smith; Peggy Piesche; Jean Rahier; Percy Hintzen; Kevin Quashie; Uri Dorchin; Edilza Sotero; Denise Ferreira da Silva; Dixia Ramirez; Helen Oyeyemi.

**Course expectations:** class attendance, weekly reader reactions, 1-2 class presentations on the reading, and one 20-25pp. due one week before final grades must be reported in.

**ENG 789-2: “Special Topics In Literature: Early BlackPrint Culture in US” – Valerie Babb**

Tuesdays 1:00 pm-4:00 pm (Atlanta campus)

**Content:** What does it mean that a people who were sometimes legally, sometimes violently forbidden to exercise literacy were able to create a written tradition and consume print material? Over the course of this semester, we will begin with this question and discover the constellation of practices that shaped the making of the black writing tradition. Not only will we read these writings, we will also study the cultural impact of their composition, illustration, publishing, printing, typesetting, and distribution. Equally as important to the life of black print culture were the intellectual exchanges made possible by black literary societies, black lending libraries, and the early black press, as our archival work will reveal. Our coursework will lead to a greater appreciation of black literary and cultural creativity.

**ENG 791-1: “Composition Pedagogy” - Kathleen Leuschen**

Wednesday 4:00 pm-7:00 pm (Atlanta campus)

**Content:** This course provides an opportunity for you to design (and practice teaching) engaging writing courses that help students achieve the learning outcomes for Emory's first-year writing program. You will participate in a number of activities central to post-secondary instruction in composition, including assignment and syllabus development, scoring guide/rubric development, and lesson planning. You will respond to sample student papers and conduct lessons and activities that integrate the texts you have selected. You will also examine and reflect on the classroom practices and course materials of an experienced first-year writing teacher as you prepare to teach segment of that person's class. These activities are informed by praxis-oriented readings selected to broaden your knowledge of writing instruction in the first-year course and across the curriculum.

**ENG 796R-1: “Survey of English: Histories, Theories, Methods”** - Deepika Bahri/Ross Knecht

Thursday 10:00 am-1:00 pm

**Content:** An introduction to the discipline of English. Required for all first-year graduate students.

This seminar is designed to introduce first-year graduate students to key theoretical and methodological issues that shape the discipline of English. It will expose students to the historical trajectory of debates central to literary studies today (the value of literature, the particular province of aesthetics, theories of taste, art and material culture) through thinkers such as Plato, Aristotle, Hume, Kant, Adorno, Derrida, etc. Through readings and discussions, students will be introduced to a disciplinary framework designed to help them frame their interests in light of recurrent and ongoing debates and new directions in literary studies. In general, we are preparing to answer the following questions: what is our object of study? How should we study it and why? Moreover, this course will serve as an introduction to the discipline of English studies through hands-on assignments designed to help you plan your course through the doctoral program (OR to figure out versatile pathways in the humanities if your terminal degree is a Masters (4+1).