

Fall 2016 Graduate Seminars

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ENG 751 R: Nineteenth-Century American Literature: Nineteenth-Century Temporalities

Benjamin Reiss
Tuesdays 4-7 pm

Concepts of time structure every field of inquiry, from relativity in physics to rhythm in music, from deep time in geology to the periodization of art, literature, and history. Some systems of time are derived from the natural world (the cycle of seasons, the rising and falling of the sun, circadian rhythms), whereas others are completely culturally constructed (seven days in a week, sixty seconds in a minute, twelve days of Christmas, etc.) This course will explore how conceptions of time such as periodization, lineage, and contemporaneity structure our understanding of literary works; how we can grasp the temporal experience of reading as a part of interpretation; and how literature of the American nineteenth century reflected and responded to contemporaneous temporal systems. These latter developments include industrial time, notions of progress and history, sacred time, domestic timekeeping, geological time, and standardized time, each of which influenced notions of race, ability, sexuality, gender, and national identity.

Literary authors to be studied will likely include Cooper, Melville, Whitman, Stowe, Hawthorne, Thoreau, Douglass, Jewett, Twain, Bellamy, and Gilman. Critics and theorists will include Karl Marx, G.W.F. Hegel, Benedict Anderson, Johannes Fabian, E. P. Thompson, Jack Halberstam, Michelle Wright, Paul Gilroy, Wai Chee Dimock, Dana Luciano, Cody Marrs, and Virginia Jackson.

ENG 752R-00P/WGS 588R/PSP 789/CPLT 751: *Transnational Surrealism and the Discourse of the Unconscious*

Walter Kalaidjian

Wednesdays 1-4 PM

This interdisciplinary seminar will explore the cultural, pictorial, and psychoanalytic registers of surrealist aesthetics reaching back to early, theoretical works of the 1920s such as André Breton's "First Manifesto of Surrealism" (1924) and Walter Benjamin's "Surrealism, The Last Snapshot of the European Intelligentsia" (1929) up through surrealism's continuing influence on contemporary fiction, poetry, and film. Employing the archival resources of the Raymond Danowski Poetry Library, we will explore surrealism's migration at mid-century from Europe to London and finally New York City in little magazines such as *Minotaure*, *London Bulletin*, *VVV*, and focusing, in particular, on the New York circle represented by the Julien Levy Gallery and in *View*: Charles Henri Ford's fashionable, avant-garde journal of the 1940s.

Particular attention will be devoted to surrealism's dialogue with psychoanalysis in exchanges between Salvador Dalí and Jacques Lacan. The seminar will seek to understand what John Ashbery in his Charles Eliot Norton Lectures would later describe as surrealism's mission to "accurately reflect experience in which both the conscious and the unconscious play a role." In this vein, the seminar will consider surrealism's intervention in the public sphere as in Salvador Dalí's *Dream of Venus* pavilion for the 1939 New York World's fair and his later Hollywood collaboration with Alfred Hitchcock in *Spellbound* (1945). In addition to reading texts by Breton, Louis Aragon, and Georges Batailles, we will explore Charles Henri Ford and Parker Tyler's collaboratively-authored *The Young and the Evil*, Djuna Barnes's *Nightwood*, and Leonora Carrington's *The Hearing Trumpet*, paying sustained attention to the modern American tradition of "painterly" surrealist verse and its imbrication with the contemporaneous visual art of figures such as Dalí, Leonora Carrington, Remedios Varo, Frida Kahlo, Man Ray, Max Ernst, Marcel Duchamp, Pavel Tchelitchew, Yves Tanguy, Joseph Cornell, and Leonor Fini, among others.

Particulars: A short paper, presentation, and a final seminar research essay are required.

English 789R: Health Humanities (cap 15)

Rosemarie Garland-Thomson

M 1-4

This discussion-based graduate seminar will consider the content, materials, goals, methods, practices, applications, politics, institutions, and ethics of the current academic field of health humanities. We will focus on distinctions and convergences amongst disability studies, literary studies, media studies, bioethics, composition and creative writing, and science and technology studies as knowledge making and dissemination enterprises. In addition, we will explore career paths health humanities in the broadest sense generate. As a learning community, we will explicitly both model and consider together a comprehensive accessible learning environment.

ENG 789 / HIST 585 / SOC 585: Punishment, Politics, and Culture in the United States: Past and Present

Instructor: Daniel LaChance
Tuesdays 4:15-7:15 pm

"Other than war," legal studies scholar Austin Sarat reminds us, "punishment is the most dramatic manifestation of state power. Whom a society punishes and how it punishes are key political questions as well as indicators of its character and the character of the people in whose name it acts." This interdisciplinary graduate seminar will assess the role that technologies of power and poetics have played in shaping the political and cultural life of punishment in the United States, with a particular focus on the past forty years. We will begin by surveying the broader theoretical debates about the place of punishment in society, examining, in particular, tensions between the theories of Michel Foucault and Emile Durkheim. We will then move into historical and literary representations of punishment since the 1930s, asking how they support, qualify, and contest the claims of sociological theories of punishment. Equal attention will be given to work from sociological, historical, and cultural-critical perspectives. Potential readings may include David Garland, *The Culture of Control*; Michelle Brown, *The Culture of Punishment*, Philip Smith, *Punishment and Culture*, Loic Wacquant, *Punishing the Poor*, David Oshinsky, *Worse Than Slavery*, Marie Gottschalk, *The Prison and the Gallows*, Robert Perkinson, *Texas Tough*, Naomi Murakawa, *The First Civil Right*, Michael Fortner, *Black Silent Majority*, Michael Hames-Garcia, *Fugitive Thought*, and Russell Banks, *Lost Memory of Skin*.

Eng 791/CPLT 735: Composition Practicum

David Fisher
Thursdays 1-4 pm

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 outcomes generation and customization, assignment and syllabus development, and scoring guide/rubric development and application. You will respond to sample student papers and conduct lessons and activities that integrate the texts you have selected. You will also observe and reflect on the classroom practices of a peer teaching a first-year course and your own teaching performance (via video capture). 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.

By the time you finish this course, you should be able to

- Describe the importance of “rhetorical conceptualization” and integrate a rhetorical lexicon into your course.
- Describe the significance of portfolio teaching and portfolio thinking for writing instruction and incorporate a semester-long portfolio project into your course.
- Develop assignments and lessons that enable multilingual speakers to leverage their language abilities and experiences.
- Practice traits of a reflective instructor by evaluating and improving upon what you learn from planning and delivering lessons.
- Develop process-oriented strategies for teaching students to write in various genres and modes about complex ideas and reading materials.
- Use writing to help students practice various critical thinking skills (e.g., analysis, synthesis, critique, interpretation, exemplification, definition, problem solving, and evaluation).
- Apply techniques that involve students in meaningful collaboration (e.g., peer review).
- Respond helpfully to student writing and develop valid grading tools (e.g., rubrics/scoring guides).
- Participate constructively in programmatic assessment activities.
- Develop short proposals for internally funded pedagogical grants.

ENG 796R: Survey of English: Histories, Theories, Methods

Deepika Bahri
Wednesdays 10 - 1 PM

Content: This seminar is designed to introduce first-year graduate students to many of the key theoretical and methodological issues that shape the discipline of English. In addition to surveying a wide range of twentieth-century and contemporary theoretical movements, the seminar will expose students to the historical trajectory (Plato, Aristotle, Hume, Kant, for e.g.) of debates central to literary studies today (the value of literature, the particular province of aesthetics, theories of taste, the role of aesthetic and affective cognition). Through readings and discussions, students will be introduced to a disciplinary framework designed to help them frame their interests in light of ongoing debates and abiding questions in literary studies.

ENG 797 01P: Directed Study: The Lyric (also ENGCW 379W 01P Special Topics: The Lyric)

Kevin Young
Mondays 2-5

The Lyric will explore recent adventures in the ancient form of the lyric, that primal mode of song and sustenance. In this advanced course, students will study and write in a range of forms, from the manifesto to the three-line novel, from sonnets to erasures, the prose poem and the lyrical essay, in order to discover new paths in reading and writing. They will emerge with their own work and their own sense of the English-language tradition, the avant-garde, and the counterculture.

We will also explore primary materials, discovering many of these works in their original form in the Stuart A. Rose Manuscript, Archives, and Rare Book Library (the Rose Library) and its Raymond Danowski Poetry Library, where I serve as curator. The course reflects the broad scope of the Danowski Poetry Library itself, which, despite its name, also includes prose, counterculture, the roots of the lyric essay, and artists’ books.

Besides weekly reading and writing assignments, students also will be monitoring new media, including Twitter, where much of this new lyricism might be found. The result would also involve a possible web presence as students familiarize themselves with the latest in digital scholarship. The course concludes with students curating a final project. All these innovations are meant to help students understand the widespread place of the lyric in culture. In its fresh mix of digital and dust jackets, new media and material culture, The Lyric Essay’s investigations and instigations will help us discover the lyric mode in the modern world, and ourselves.

Graduate students will be required to write a significant lyric sequence, complete with critical précis, and conduct a final project or exhibition using Rose Library materials.

Students should budget for photocopying.

NOTE: All students who wish to take this course must fill out an application form at the Creative Writing Program office, N209 Callaway. The course is primarily open to qualified undergraduates with room for graduate students. Undergraduate students must have taken ENGCW 271 or 271W, Introduction to Poetry Writing. Both undergraduate and graduate students must provide a writing sample of 3-4 poems.