

Fall 2018 Graduate Courses

ENG 599R: Thesis Hours - Morey

ENG 730: Romanticism, Imagination, and Planetaryity - White

Thursdays 4-7

Content: A survey of major works of British Romanticism as they explore encounters with the untranslatable and the inhuman in contexts traditionally defined by revolution, industrialization, and imperialism. Gayatri Chakravorty Spivak has suggested the word planetaryity to help name such encounters--that is, encounters with an alterity (or otherness) unassimilable *both* to economic formulas of capitalist globalization *and* to psychic figures of interiorized subjectivity. In this seminar we will consider how romantic-era prose, poetry, and drama is inextricable from such economic formulas and psychic figures and yet also the site of their coming into crisis--the site where their norms break down. For many of these texts, "imagination" stands in a privileged relation to such moments of breakdown. What only seems paradoxical is that the *planetary* stakes of romanticism emerge from its investment in imagination or what Percy Shelley (channeling Sydney) calls "the defense of poetry." This seeming paradox will inform much of our work, and also serve as a point of departure to address a wide range of issues informing romantic era writing. *This seminar can serve as an introduction to the field and does not require any prior study of it.*

Texts: Texts to be drawn from works by Equiano, Smith, Wordsworth, Coleridge, De Quincey, Hazlitt, Austen, Byron, Percy Shelley, Mary Shelley, and Keats alongside critical and theoretical texts that may include Bewell, Braidotti, De Man, François, Hartman, Hofkosh, Khalip, Makdisi, Morton, Pfau, Simpson, Spivak, Terada, and Wang.

ENG789: Embodied Rhetoric in the English Renaissance - Knecht

Mondays 4-7

This seminar will examine the relation between the body and the verbal arts in English Renaissance literature and culture. We will consider how speaking and writing are embodied practices and, on the other hand, how embodied experience is conditioned by literary culture. Beginning with classic writings on embodied practice by Marcell Mauss, Pierre Bourdieu, and Erving Goffman, we will also engage with newer critical methodologies such as disability studies, gender studies, and the medical humanities. Specific topics to be addressed in our discussions include the Renaissance debate between art and nature; the training of the body in humanist pedagogy; the skills of gesture, posture, and pronunciation associated with the rhetorical and theatrical arts; and the metaphorical association of poetry and child-bearing.

Readings:

Theoretical Texts

- Marcel Mauss, "The Techniques of the Body"
- Pierre Bourdieu, selections from *Outline of a Theory of Practice*
- Erving Goffman, selections from *The Presentation of Self in Everyday Life*

Primary Texts

- Baldassare Castiglione, *Book of the Courtier*
- Elizabeth I, select speeches and letters

- Edmund Spenser, selections from *The Faerie Queene*
- Christopher Marlowe, *Hero and Leander*
- Philip Sidney, *Astrophil and Stella*
- Mary Wroth, *Pamphilia and Amphilanthus*
- William Shakespeare, *Sonnets, Richard III, All's Well That Ends Well, The Winter's Tale*
- Ben Jonson, *Epicoene*
- John Donne, *Devotions*
- Andrew Marvell, poems

ENG 789: Exhibiting Yeats and Heaney - Higgins

Tuesdays 10-1

Since the untimely death of Seamus Heaney in August 2013, there have been countless comparisons made between Ireland's two Nobel prize-winning poets (including the fact that Heaney was born in 1939, the year that Yeats died). Both poets wrestled with the responsibilities of the artist to the demands of violent conflict, both resisted the call of propaganda and both became spokesmen for a civic and cultural agenda in public life. Yet Yeats and Heaney responded in significantly different ways to their personal, historical and political circumstances.

This course requires students to research the life and works of these two major poets before considering the process and politics of exhibitions. Topics for discussion will include the geography of the archive, digital humanities, marketing poetry, and the role of the curator. For the Yeats component of the course, students will use the online exhibition, "The Life and Works of William Butler Yeats" at <http://www.nli.ie/yeats/>. For the Heaney component of the course, we will study elements of Emory's 2014 exhibition "Seamus Heaney: The Music of What Happens" as well as the forthcoming Dublin exhibition "Seamus Heaney: Listen Now Again."

ENG 789: Against Culture/For Education - Gilman and Goodstein

Tuesdays 1-4

Content: Inspired by the contemporary "crisis of the humanities," this course will explore the trajectories of educational visions and cultural ideals in western modernity after the Enlightenment. Tracing a genealogy from Humboldt to the present and paying special attention to critics at the previous fin de siècle who questioned the institutionalization and professionalization of education in the modern research university, we will address the cases for and against education as an instrument of democratization and cultural progress. We will also examine efforts to overcome or resolve the conflicts between individual and collective in modernity through alternative visions of education as a pursuit of worldly knowledge in literary *Bildungsromane*. This course is open to graduate students and advanced undergraduates.

Texts: Readings may include:

- Hannah Arendt, "Crisis in Education" (1954)
- Matthew Arnold, *Culture and Anarchy* (1869)
- John Dewey, *School and Society* (1899)
- W.E.B. DuBois, *Souls of Black Folks* (1903)
- Sigmund Freud, *Civilization and Its Discontents* (1929)
- Wilhelm von Humboldt, *On Public State Education* (1792)

Maria Montessori, *Pedagogical Anthropology* (1913)
John Henry Newman, *The Idea of a University Defined and Illustrated* (1852)
Friedrich Nietzsche, *Anti-Education* (1869)
Georg Simmel "The Concept and Tragedy of Culture" (1911)
Lionel Trilling, *Sincerity and Authenticity* (1972)
Max Weber, "Science as a Vocation" (1922)
Oscar Wilde, "The Decay of Lying" and "The Truth of Masks" (1891)

Particulars: Evaluation will be based on weekly short response papers circulated to the group for discussion and a substantial final essay based on original research.

ENG 789: Transatlantic Gothic - Nickerson

Mondays 1-4

This course will trace the development of the Gothic mode from its origins in the 18th Century to its current manifestations in the 21st. A highly popular genre, and one critiqued as superficial, the Gothic has also been used as a form to express pointed political and social critique. We will read a variety of texts from both sides of the Atlantic, and students are welcome to undertake projects that include the United States, Canada, Great Britain, Ireland, the Caribbean, the Black Atlantic or other geographical sites that makes sense in the context of the course.

The seminar will focus on the way Gothic fictions and fantasies express issues haunting the American imagination, including race and slavery, gender and sexuality, family life and domestic ideology, disability and embodiment, and markets and systems of exchange. Given its tendencies to excess and to mixing terror and pleasure, the Gothic is well-suited to articulate deep cultural anxieties and fantasies through its use of monsters and themes of transgression and boundary-violation. The Gothic, as the genre of the unspeakable, is also a rich site to explore complex issues of language and meaning-making

Potential texts: Ann Radcliffe, *The Mysteries of Udolpho*, Charles Brockden Brown, *Wieland*, Jane Austen, *Northanger Abbe*, E.D.E.N. Southworth, *The Hidden Hand*, Hannah Crafts, *The Bondwoman's Narrative*, Charlotte Brontë, *Jane Eyre*, Jean Rhys, *Wide Sargasso Sea*, Charles Chesnutt, *The Marrow of Tradition*, Mary Elizabeth Braddon, *Lady Audley's Secret*, Edgar Allan Poe, stories, Bram Stoker, *Dracula*, Truman Capote, *Other Voices, Other Rooms*, Carson McCullers, *The Ballad of the Sad Café*, Shirley Jackson, *The Haunting of Hill House*, Tana French, *Broken Harbor*, Helen Oyeyemi, *White is for Witching*. Critical articles and chapters from Eve Sedgwick, Teresa Goddu, J. Halberstam, Mary Poovey, George Haggerty, Ellen Moers, D. A. Miller, Nina Auerbach.

ENG 789R: Dissertation Colloquium - Kelleher

Wednesdays 1-4

Required for all 4th year students in the Department of English

ENG 791 - Composition Practicum - Fisher

Wednesday 1-4

Required for all 2nd year graduate students in the Department of English

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.

ENG 796 - Survey of English: Histories, Theories, Methods - Bahri

Thursday 10-1

This seminar is designed to introduce first-year graduate students to key theoretical and methodological issues that shape the discipline of English. The seminar 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?

ENG 799R: Dissertation Hours - Morey