

# Fall 2020 Graduate Courses

## **ENG 730R/CPLT 752R: Romanticism, Imagination, Planetary- White**

Thursdays 4-7

A survey of major works of British Romanticism as they explore encounters with the untranslatable and the inhuman in global contexts traditionally defined by revolution, industrialization, and imperialism. Gayatri Chakravorty Spivak has suggested the word planetary 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 to be drawn from romantic-era writing by Blake, Coleridge, De Quincey, Equiano, Keats, Percy Shelley, Charlotte Smith, and Wordsworth and critical/theoretical writings by Bewell, De Man, Hartman, Lee, McGann, Rancière, Terada. Coleridge: *The Major Works* (OUP: 978-0199537914) De Quincey: *Confessions of an English Opium Eater* (OUP: 978-0199600618) Equiano: *The Interesting Narrative and Other Writings* (Penguin: ASIN B00C6ON9QU) Keats: *The Major Works* (OUP: 978-0199554881) Percy Shelley: *Shelley's Poetry and Prose* (Norton: 978-0393977523) Charlotte Smith: *The Story of Henrietta* (Valencourt Classics: ASIN: B008S6379Y) Wordsworth: *the Major Works* (OUP: 978-0199536863) Reading assignments, attendance, participation in seminar discussion, 1500-word "book review" assignment, and oral presentation required of all students -- those taking the course for a letter grade will write a longer research-style paper (ca 18-20 pages) and those taking it S/U will write a short reflection on the semester's work and its relation to their other research interests (ca 5 pages).

## **ENG 789: The Literary History of Disability- Kelleher**

Tuesdays 4-7

This seminar will pursue two interlocking questions. First, to what extent has our knowledge of disability been forged through literary representation? Second, what alternative histories and ideologies are revealed when we examine literary representations of atypical minds and bodies that "pre-date" the scientific codification of "normality" and "abnormality" in the nineteenth century? Two foundational figures in the field of disability studies, Lennard Davis and Rosemarie Garland-Thomson, already have focused our attention on the power of the "norm" to determine our understanding of disability. In *Enforcing Normalcy* (1995), Davis notes that the "word 'normal,' as 'constituting, conforming to, not deviating or different from, the common type or standard, regular, usual' only enters the English language around 1840. Likewise, the word 'norm,' in the modern sense, has only been in use since around 1855, and 'normality' and 'normalcy' appeared in 1849 and 1857, respectively. If the lexicographical information is relevant, it is possible to date the coming into consciousness in English of an idea of the 'norm' over the period 1840-1860." In a society enthralled by the norm, Davis argues, "people with disabilities will be thought of as deviants." Garland-Thomson, in *Extraordinary Bodies* (1997), deepens the import of what she calls "normate" ideology by foregrounding the dialectical relationship between the normal and the so-called abnormal: "the meanings attributed to extraordinary bodies reside not in inherent physical flaws, but social relationships in which one group is legitimated by possessing valued physical characteristics and maintains its ascendancy and its self-identity by systematically imposing the role of cultural or corporeal inferiority on others." Our task in this seminar will be to study (mostly) pre-nineteenth-century literary texts in order to build disability knowledges and

strategies for thinking beyond—or to the side of—the “norm.” We will ask: “before” the “norm,” what did literature know about atypical minds and bodies? How was “difference” represented, how did human variations signify, in some of the most imaginatively adventurous and rhetorically sophisticated texts written in English? Some of the authors we will consider include Daniel Defoe, Jonathan Swift, Laurence Sterne, Mary Wollstonecraft, Mary Shelley, Jane Austen, Ralph Waldo Emerson, and Herman Melville. Our readings will be supplemented by theoretical and critical texts, including the work of Davis, Garland-Thomson, Tobin Siebers, David Mitchell and Sharon Snyder, Eve Kosofsky Sedgwick, Alison Kafer, and Jane Gallop. Seminar participants will do one class presentation and will submit a research paper by the end of the semester.

### **ENG 789/FREN 780/CPLT 751R/ WGS 730R: Ideologies of Theory -Loichot**

Tuesdays 1-4

### **ENG 789: African Writing & Futurity- Suhr Sytsma**

Wednesdays 1-4

African Writing & Futurity "How have African writers imagined not only their place but their time in the world? How does their writing understand the present, and what possible futures does it envision? In "Theory from the South," Jean and John L. Comaroff claim that "in the history of the present, the Global South is running ahead of the Global North, a hyperbolic prefiguration of its future-in-the-making." The Global South, in other words, is at the vanguard both of capitalist exploitation and of cultural innovation. While engaging with Africanist scholarship and social theory, such as that of the Comaroffs, this seminar will focus on fiction and poetry by African writers working in English, alongside film and literary work in translation. From the "futures past" of J. E. Casely Hayford's genre-bending Ethiopia Unbound, often considered the first African novel in English, through the "Africanfuturism" of Nnedi Okorafor, whose novella Binti garnered both Hugo and Nebula awards, we will consider both realist and speculative writing, as well as print and digital media. Other texts are likely to include Jennifer Nansubuga Makumbi's twenty-first-century Ugandan epic Kintu, Wanuri Kahiu's films Pumzi and Rafiki, the latter banned in Kahiu's home country of Kenya, and Romeo Oriogun's daring new poetry collection, Sacrament of Bodies.

### **ENG 791/CPLT 735: Composition Practicum- Leuschen**

Tuesdays 10-1

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. By the end of this course, you should be able to Develop process-oriented strategies for teaching students to write in various genres about complex ideas and reading materials. Integrate rhetorical lexicon and practice into your course. Develop assignments and lessons that enable multilingual speakers to leverage their existing language abilities and experiences and to gain confidence and facility with composing in English. Practice traits of a reflective instructor by evaluating and improving upon what you learn from planning and delivering lessons. Use writing to help students practice various critical thinking activities (e.g., analysis, synthesis, evaluation). Involve students in meaningful collaboration (e.g., peer review). Respond helpfully to student writing and develop 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- Bahri/Knecht**

Mondays 10-1