



ENGLISH DEPARTMENT GRADUATE COURSE DESCRIPTION
FALL SEMESTER 2023



L504 (13441) GREINER

Practicum on Research Techniques

(This course fulfills one course of the two-course research skill for English Ph.D. students.)

9:45a – 11:00a MW

TOPIC: GENRES OF PROFESSIONAL WRITING

In this course we will examine some of the central genres of professional academic and alt-academic writing, such as the book review, the abstract, the conference paper, the proposal, the essay, the article, the syllabus, and the C.V. Together we will dissect examples of these kinds of writing in order to understand their basic structures, purposes, and audiences, and familiarize ourselves with the usual expectations and requirements of each. Along the way we will have opportunities to discuss other core concepts involved in academic research and writing, including methodology, the thesis statement, argument, and bibliography. Assignments will include a journal review, an annotated bibliography, C.V., and other professional documents to compose a final portfolio of student writing tailored to individual subfield and/or research interests.

W501 (7830) BARNETT

Teaching of Composition in College

1:15p-2:30p T

English W501: Professional Seminar in the Teaching of Composition meets twice weekly—once as Consulting Group (as scheduled by your Consulting Group Leader) and once as a full seminar taught by the Director of Composition.

The proseminar has three primary goals:

- support you as you teach English W131 in IU's Composition Program
- cultivate your identity as a university-level teacher
- enculturate you into the field of rhetoric and composition, including theoretical and pedagogical issues related to writing and the teaching of writing
- Prepare you to teach any of the three versions of W131 in future semesters (Standard, Multilingual, and Basic)

Both practically and theoretically, our proseminar extends discussions about teaching composition begun during the required week-long orientation in August. In both the seminar and consulting groups, we will address strategies for teaching writing, the analysis of written and visual texts, leading discussions,

commenting on papers, and managing classroom challenges. Along with these matters, we will also discuss the larger questions that frame the teaching of composition and its disciplinary core, especially the question of what, exactly, first-year composition does—or should do—for our students. Pertinent reading about these matters will be assigned for each of our meetings.

Successful completion of W501 is a requirement by the University Graduate School for maintaining your contract as an Associate Instructor at Indiana University. In addition to regularly attending and participating in the seminar and consulting groups, students will also complete various pedagogical teaching materials, have their teaching observed by an Assistant Director and observe fellow teachers as well, and submit a summative teaching portfolio at the end of the semester.

W554 (1854) DORSEY **Teaching Creative Writing**

3:00p – 5:00p W

*AUTHORIZATION REQUIRED: All students please email bhankins@indiana.edu.

W554 is a practicum course in teaching creative writing at the undergraduate level for students in the MFA Creative Writing Program. Through reading and experience we will explore the creative process as well as the assumptions and practices unique—and not so unique—to creative writing classes. We will consider invention, revision, and assessment; craft and content; various approaches to workshop; the role of reading in a writing life; authority; and writer-teacher / student-writer dynamics. We will reflect on the changing concerns of the maturing writer, exploring how teaching and writing lives coexist at the graduate level and beyond as well as explore current takes on the writer in the academy. Work for the course includes several brief response papers to course texts; a written review and presentation of a writing text of your choosing; developing several annotated lesson plans and writing exercises for W103 sections; making observation visits to two creative writing classes; and developing a syllabus and supporting materials for a 200-level undergraduate creative writing course.

*MFA students enrolled in the graduate creative writing program are automatically admitted, but must send requests for permission to bhankins@indiana.edu for authorization to register for MFA courses.

G601/L742 (13516) MCMULLEN (Pre-1800) **Medieval Languages**

Research in Structure, History & Use of English & Related Languages

(This course fulfills one course of the two-course research skill for English Ph.D. students.)

***This course is offered at both the 600- and 700-level and is listed in both places. To sign up at the 700-level, you will need authorization.**

1:15p – 2:30p MW

TOPIC: ADVANCED OLD IRISH

This course continues our study of Old Irish, building on the foundation (and necessary prerequisite) of G601: Introduction to Old Irish. We will complete our study of the basic building blocks of the language's complex grammatical system while also translating primary texts (both prose and poetry). Our language study will be complemented by primary readings in translation and secondary scholarship, as we learn to navigate the world of early Irish literature.

ENG-L611/ REN-R501/CMLT-C525 (31593) VAN DER LAAN (Pre-1800)

Readings in British Lit & Culture 1660-1790

THREE SEATS only—home department is Comparative Literature

1:50p – 4:20p W

TOPIC: CULTURE AND SOCIETY IN EARLY MODERN EUROPE

The early modern period in European history begins in the late Middle Ages and arrives at the threshold of the Enlightenment, encompassing the birth of humanism, the Renaissance, the Reformation, the European wars of religion, and the scientific revolution. This course charts both historical continuity and cultural change to ask how this rich, paradoxical, and often contradictory age remains profoundly distant from our own yet laid the foundations of the modern world.

The course is organized as a series of interlocking investigations into the forces that shaped the early modern world: courts and court culture, book and print culture, networks of knowledge, humanism, encounters with the world beyond Europe and the beginnings of European colonialism. It explores the impact of those forces across national and disciplinary boundaries, drawing on both primary texts and secondary readings. Blending cultural history and literary criticism, this course introduces students to a range of methodological and theoretical approaches to studying the distant past. Readings include such major English figures as William Shakespeare, Edmund Spenser, and Thomas More, as well as Continental figures who profoundly shaped English literary, intellectual, and political culture, from poets including Francesco Petrarca and Vittoria Colonna to thinkers including Desiderius Erasmus, Galileo Galilei, and Niccolò Machiavelli.

L617 (31594) WILLIAMS (Post-1800)

Readings in Poetry & Poetics from 1790 to Present

11:30a – 12:45p TR

TOPIC: ROMANTIC POETRY AND POETICS

Perhaps the clearest sign that the task of writing poetry had changed by the late eighteenth century is that many poets felt the added burden of needing to explain what they were doing in writing it. William Wordsworth, for example, claims that adequately to introduce the poems in *Lyrical Ballads* would require him to “give a full account of the present state of the public taste,” as well as to describe “in what manner language and the human mind act and re-act on each other,” a task he despaired of fulfilling in the published

Preface to that volume. This course will consider both the statements of poetics which describe what poetry is and the poems themselves that they strive to explain, as well as the novel belief that poetics are a necessary prelude to poetry. In part, then, this course should work as a survey of the poetic production of the period, allowing us to turn to many of the most important texts of the time. A broader aim is to put Romantic poetry in the context of poetics across the ages, so we'll be accompanied by Jonathan Culler's *Theory of the Lyric*, a guide for thinking about the particular affordances of the lyric mode. We'll also consider some of the contributions of Romantic criticism to thinking about poetry more generally. Writing assignments will be one short piece connected to a class presentation and a conference length essay (around 12 pp.) at the end.

L629 (13490) KREILKAMP (Post-1800)

Readings in Narrative Literature from 1800

3:00p – 4:15p TR

TOPIC: LONDON IS THE PLACE FOR ME

This course (alternate, less optimistic title: “Inglan is a bitch”) considers a long sweep of fictional and non-fictional representations of immigration to, and arrival and survival in, London, from the late 18th to the late 20th century. Who is granted the rights of belonging, to lay claim to Englishness as a Londoner? What were the experiences of journeys from peripheries (both international, e.g. from the Caribbean and West Indies, and national, from rural provinces of England) to metropolitan center? How did the tacit whiteness of Englishness transform and mutate, and how did Black Britishness manifest itself and lay claim to national belonging? How were norms of language, art, form and meaning energized and revolutionized by new immigrants to and arrivals in London and England? How have literature and art defined and explained geographies and spaces of London?

We'll begin (caveat: all decisions about readings are not yet final) with three texts that examine or emerge out of Caribbean immigration to England before and following the "Windrush" generation of 1947: Trinidadian Marxist historian C.L.R. James' 1930s essays in *Letters from London*; Barbadian novelist George Lamming's post-colonial essays *The Pleasures of Exile* (1960); and historian Hazel V. Carby's recent *Imperial Intimacies: A Tale of Two Islands* (2019), which tells a personal story of her Jamaican ancestors' immigration to and life in England. Next, for the rest of the semester, we will shift to a more chronological survey of some classic depictions of arrival in and life in London, beginning with a cluster of 18th- and 19th-century fiction: Fanny Burney's *Evelina, or the History of a Young Lady's Entrance into the World* (1778); excerpts (the "arrival in London" sections) from Charles Dickens' *Great Expectations* & *David Copperfield*; Henry James's "the Pupil" (1891). Texts from the early and mid-20th century may include poetry by Claude McKay ("Old England") and Louise Bennett ("Colonization in Reverse" and "Jamaica Language"); the London sections of Mahatma Gandhi's autobiography (1929); Jean Rhys' *Voyage in the Dark* (1934) and "Let them call it jazz" (1962); Sam Selvon's *The Lonely Londoners* (1956); and calypso music by Lord Kitchener (including his famous "London is the Place for Me," which he sang on the gangplank of the HMS Windrush in 1947 on its arrival in London). Finally we'll conclude with more recent, mostly late 20th-century, writing: Doris Lessing's memoir *In Pursuit of the English* (1993), set in a working-class boardinghouse around 1950; Salman Rushdie's *The Satanic Verses* (1988); dub poetry by

Linton Kwesi Johnson (e.g. “Inglan is a bitch”). We will also read assorted additional criticism and scholarship related to our primary texts, by the likes of Alexander Welsh, Julie Park, Talal Asad, Edward Said, Paul Gilroy, Jahan Ramazani, and others.

Assignments will include short, informal response papers & reading questions; one or two class presentations; and a longer analytical/ interpretive final paper of 12-15 pp. (I am open to the possibility of a hybrid creative/critical final paper, or other less-typical formats, especially on the part of any MFA students.)

L632/L754 (14829) ELMER (Post-1800)
Readings in 19th C American Literature & Culture
Research in Literary Geographies

***This course is offered at both the 600- and 700-level and is listed in both places. To sign up at the 700-level, you will need authorization.**

9:45a – 11:00a TR

TOPIC: TOPOGRAPHIES AND TOPOLOGIES IN 19C AMERICAN LITERATURE AND CULTURE

This course will use a series of spatial figures and topographical features to orient (and disorient) a survey of nineteenth century texts and cultural problems, as well as contemporary critical idioms. Enclaves, Undergrounds, Folds, Edges, Bubbles, and Gulches will allow us to conjoin texts not often thought of together, and to revisit some themes familiar to students of the nineteenth century in the US: frontiers and shorelines, plantations and hush harbors, basements and attics, caves and clouds, utopian ruralism and dystopian urbanism.

Some possible authors: Mary Jemison, John Dunn Hunter, Frederick Douglass, David Walker, Frederick Jackson Turner, Sutton Griggs, W.D. Howells, Elizabeth Stoddard, Emily Dickinson, RW Emerson, Nathaniel Hawthorne, Charles Sanders Peirce, Edgar Allan Poe, George Herbert Mead, Constance Fenimore Woolson, Maria Monk, Lizzie Doten, Charles Brockden Brown, Harriet Jacobs.

Some possible critical sources: DW Meinig, Matthew G. Hannah, David Harvey, Marta Werner, Peter Sloterdijk, Michel Foucault, Saidiya Hartman, Louis Marin, Tiffany Lethabo King.

L646/L740 (31597) GAYK (Pre-1800)
Readings in Media, Literature, & Culture
Research in Aesthetics, Genre, & Form

***This course is offered at both the 600- and 700-level and is listed in both places. To sign up at the 700-level, you will need authorization.**

3:00p – 6:00p M

TOPIC: PASTORAL: A CRITICAL GENEALOGY

This seminar will explore the long history of a single literary mode—the pastoral. Over the course of the semester, we will think carefully about what constitutes pastoral, from its premodern poetic pasts to its practical and speculative agrarian futures. To do so, we will read widely and diachronically, beginning with Theocritus, Virgil, Hesiod, and Ovid, touching on medieval agrarian writings, considering the popularity of pastoral in the Renaissance, moving through the pastoral elegies of Milton and Wordsworth, examining the nonfiction pastoral of American nature writing, and concluding with the anti-, neo-, and post-pastoralism of contemporary poetry and prose. Our transhistorical reading in the primary corpus will be matched with an equally expansive survey of critical and theoretical discussions of pastoral by Frank Kermode, Raymond Williams, Leo Marx, Paul Alpers, Annabel Patterson, Terry Gifford, Lawrence Buell, and many others. As we consider this corpus, we will reflect on the radical and conservative affinities of the mode, its intersection with other modes (especially elegy and lyric), its shifting relationship to industrialization and technology, its representation of the status of the rural and the urban, and its influence on the development of ecocritical methodologies. The course will be open-ended, and the direction we take in the final weeks will be based in part on the interests of students. Assignments will include an in-class presentation, a short piece of public writing, participation in a class project with the Center for Rural Engagement, and a final paper or creative project (conference-length for L646 and article-length for L740).

L657 (10933) SAMANTRAI (Post-1800)
Readings in Literature & Critical Theory
***Meets with CULS C601**

5:15p – 7:45p W

This course is cross-listed between English and Cultural Studies and meets the core requirement for the Ph.D. minor in Cultural Studies. It is open to all interested graduate students.

In this introduction to cultural theory we'll focus on the foundational texts and intellectual history of cultural studies. Beginning with the Frankfurt School's turn toward the problem of culture and methods derived from psychoanalysis, we'll proceed to the Birmingham Center for Cultural Studies' incorporation of structuralism, and thence to the challenge of poststructuralism. These origins will lead to the debate between post-Marxism and various theories of the public sphere that has characterized much of the scholarship in cultural studies. We'll glance, again through foundational figures, at the ways in which cultural studies borrows from and influences adjacent inquiries in anthropology and literary studies, media and performance studies. And finally we'll close the semester by focusing how feminist theory has taken up the question of agency in the wake of cultural studies and furthered the long story of the dialectic of culture and consciousness.

At each step we'll ask how culture is defined in relation to economic and political structures. How are cultural meanings produced, circulated and consumed? What is the relationship between high, mass and popular cultural productions? How do cultural formations produce patterns of individuated subjectivity and social relationships, and how do we think about agency? And what should we make of the recent

theoretical turn away from the long quarrel with the Enlightenment subject? With such questions to guide us, we will examine both the methods and the objects of cultural studies scholarship.

Assignments likely will include two short essays and a class presentation. Primary readings will be drawn from the following list:

Theodore Adorno, The Stars Down to Earth

Louis Althusser, essays from For Marx

Walter Benjamin, essays from Illuminations

Antonio Gramsci, selections from The Prison Notebooks

Raymond Williams, Culture and Society and related essays

Stuart Hall, et al., Policing the Crisis

Michel Foucault, History of Sexuality, v.1

Michel de Certeau, The Practice of Everyday Life

Jürgen Habermas, Structural Transformation of the Public Sphere

Ernesto Laclau and Chantal Mouffe, Hegemony and Socialist Strategy

Judith Butler, Gender Trouble

Veena Das, Life and Words

Further essays by Marx and Engels, Theodore Adorno and Max Horkheimer, Stuart Hall, Clifford Geertz, Matthew Arnold, Frederic Jameson, Henry Jenkins, Janice Radway, Nancy Fraser, Angela McRobbie, and many others.

L663 (31598) SHELDON (Post-1800)

Readings in Literature & Critical Theory

TOPIC: AROUND 1991

Intersectionality, the social construction of nature, heteronormativity, strategic essentialism, performativity – so many of the keywords of sex and gender studies emerged out of a cluster of publications dating around 1991. This class takes this date as an opportunity in mapping what will solidify as literary theory. In the 70s and 80s, the civil rights movements moved into higher education. Departments of Black Studies and Women’s Studies opened for the first time just as the English translations of French post-structuralist writings became ubiquitous in American philosophy, literature, and comparative literature departments. Judith Butler, Eve Kosofsky Sedgwick, Donna J. Haraway, Gayatri Chakravorty Spivak, Hortense Spillers and others emerged out of this heady mix. We will see how the concepts they created continue to influence conversations in sex and gender studies today. This class will also include several novelists from the period whose works represent their own contributions to theoretical inquiry: Leslie Marmon Silko, Toni Morrison, Samuel Delany, Karen Tei Yamashita, or Kathy Acker may appear on the schedule.

In this course, we will deep dive into this period and the movements that gave rise to it. We will spend some time at the start of the semester becoming familiar with the period before 1991 to better understand the interventions our 90s writers are making and to see how these interventions changed what it meant to fight social domination. We will end with a brief unit “After 1991” that will show how these ideas are taken up and shifted as they are used in the years following their publications. Students do not need to have

any background in the formal study of theory as a significant part of our work together will be to notice the conceptual moves common across these fields. Assessment will be based on an informal reading journal, leading class discussions twice during the semester, and a final conference-length essay.

L680 (32397) Inouye
Readings in Literature & Critical Theory
TWO SEATS only—home department is American Studies

This course is designed to introduce you to basic readings in American Studies and to some of the live subfields. By the end of the semester, you should be able answer the following questions:

- (1) Who were some of the major scholars that started the field and why?
- (2) What, when and why did major shifts in the field occur?
- (3) Does American Studies employ a particular method? If so, what is it?
- (4) What are the current trends in the field?
- (5) What books exemplify American Studies scholarship?

R606 (31600) D. ANDERSON
Pedagogy for Public Culture

9:45a – 11:00a TR

Pedagogy could be considered—or perhaps should be considered—as the most public face of academic work in the humanities. This course will ask us to explore the responsibilities, and the possibilities, attending what it means to teach “rhetorical studies” (in its many variants) in contemporary culture. Our readings will examine principles and practices of teaching as they have journeyed from historical origins to the present day, mindful of the idea that education in rhetoric has always been a teaching tradition. We will consider more recent developments as well, including theories and practices of teaching that have arisen in response to legacies of inequity that we are striving to remedy. And finally, we will consider what it means to develop pedagogy with reference to more than one’s own predilections or capacities, accounting for the role that programmatic, departmental, and field-based best practices must play in how we frame our commitments and curricula. Writing will foster greater articulacy about our methods and principles of teaching while yet resulting in something grander than the statements of philosophy that cannot contain the engaged, relevant, and ultimately transformative pedagogy that rhetorical studies must provide.

W611 (4625) JACKSON-BROWN
Writing Fiction 1

9:45a – 11:00a TR

*AUTHORIZATION REQUIRED

The goal of this writing course is to expose student writers to a myriad of ways to write and talk about writing in an environment that is dedicated to helping them become successful, productive writers – but on their own terms. In this course, student writers will focus on process, writing for an audience, and using specific craft techniques to best create the emotional response for their work that they are seeking. Students will be tasked to understand their work in the context of the world they live in. Together, the class will think a lot about how fiction is constructed, what culture has to do with it, what workshop adds to that process, and how reading like a writer will help them to hone their craft even more. Ideally this course should help students develop the aesthetic sensibility and direction needed to continue writing long after the ink on their IU diplomas dries. The total number of pages they will write this term should be between 40 and 60 pages.

* MFA fiction students should email bhankins@indiana.edu directly for authorization to register for MFA courses. All other students should email andjack@iu.edu (and copy bhankins@indiana.edu) to express interest in the course.

W613 (4046) MATEJKA
Writing Poetry 1

3:00p – 6:00 p T

*AUTHORIZATION REQUIRED

This workshop is focused on tracing poetic evolution—both yours and the writers from whom we’ve all borrowed so much. To support that mapping, we’re reading new and selected collections by American poets with an ear toward their creative and aesthetic development. Where did the start and where did they end up? What changed between collections? How can we use their artistic developments to boost our own work? Poets include Lucille Clifton, Yusef Komunyakaa, Sharon Olds, and Martín Espada among others. Over the course of the semester, you will submit nine new poems (with accompanying aesthetic statements) that have been influenced by the class readings in one way or another. Our workshops will be a hybrid of the usual conversation and a more interrogative approach that I hope will get you to think about your unique and wonderful voices differently.

* MFA poetry students should email bhankins@indiana.edu directly for authorization to register for MFA courses. All other students should email acmatejk@indiana.edu (and copy bhankins@indiana.edu) to express interest in the course.

W664 (14172) S. Brown
Topics in Current Literature

11:30a – 12:45p TR

*AUTHORIZATION REQUIRED

TOPIC: GRAPHIC MEMOIR: DIY

Open to writers of all genres, and of all artistic abilities and inabilities, this class will examine the art and craft of the graphic memoir, closely reading the textual elements while also analyzing their visual counterparts in an effort to understand how they work together to create an effective and utterly unique whole. Students will enact a close critical reading of a text of their choosing, and the final project will consist of an original graphic memoir written and “illustrated” by each writer. (Note that the illustrations do not have to be conventionally rendered cartoons but may instead consist of sketches, photographs, collages, or any number of alternatives.) Familiarity with the genre is not a prerequisite, as a brief study of the historical context and timeline of the creation of cartoons and graphic novels will be included in our consideration.

Please email bhankins@indiana.edu for authorization.

L740/L646 (31596) GAYK (Pre-1800) Research in Aesthetics, Genre, & Form Readings in Media, Literature, & Culture

3:00p – 6:00p M

TOPIC: PASTORAL: A CRITICAL GENEALOGY AUTHORIZATION REQUIRED.

After the designated pre-enrollment period, English department graduate students and outside minors please email bhankins@indiana.edu. All other students please contact the instructor first (and copy bhankins@indiana.edu) for permission.

This seminar will explore the long history of a single literary mode—the pastoral. Over the course of the semester, we will think carefully about what constitutes pastoral, from its premodern poetic pasts to its practical and speculative agrarian futures. To do so, we will read widely and diachronically, beginning with Theocritus, Virgil, Hesiod, and Ovid, touching on medieval agrarian writings, considering the popularity of pastoral in the Renaissance, moving through the pastoral elegies of Milton and Wordsworth, examining the nonfiction pastoral of American nature writing, and concluding with the anti-, neo-, and post-pastoralism of contemporary poetry and prose. Our transhistorical reading in the primary corpus will be matched with an equally expansive survey of critical and theoretical discussions of pastoral by Frank Kermode, Raymond Williams, Leo Marx, Paul Alpers, Annabel Patterson, Terry Gifford, Lawrence Buell, and many others. As we consider this corpus, we will reflect on the radical and conservative affinities of the mode, its intersection with other modes (especially elegy and lyric), its shifting relationship to industrialization and technology, its representation of the status of the rural and the urban, and its influence on the development of ecocritical methodologies. The course will be open-ended, and the direction we take in the final weeks will be based in part on the interests of students. Assignments will include an in-class presentation, a short piece of public writing, participation in a class project with the Center for Rural Engagement, and a final paper or creative project (conference-length for L646 and article-length for L740).

L742/G601 (31592) MCMULLEN (Pre-1800)

**Medieval Languages/Research in Structure, History & Use of English & Related Languages
(This course fulfills one course of the two-course research skill for English Ph.D. students.)**

1:15p – 2:30p MW

TOPIC: ADVANCED OLD IRISH

AUTHORIZATION REQUIRED.

After the designated pre-enrollment period, English department graduate students and outside minors please email bhankins@indiana.edu. All other students please contact the instructor first (and copy bhankins@indiana.edu) for permission.

This course continues our study of Old Irish, building on the foundation (and necessary prerequisite) of G601: Introduction to Old Irish. We will complete our study of the basic building blocks of the language's complex grammatical system while also translating primary texts (both prose and poetry). Our language study will be complemented by primary readings in translation and secondary scholarship, as we learn to navigate the world of early Irish literature.

L754/L632 (35694) ELMER (Post-1800)

Readings in 19th C American Literature & Culture

Research in Literary Geographies

***This course is offered at both the 600- and 700-level and is listed in both places. To sign up at the 700-level, you will need authorization.**

9:45a – 11:00a TR

TOPIC: TOPOGRAPHIES AND TOPOLOGIES IN 19C AMERICAN LITERATURE AND CULTURE

This course will use a series of spatial figures and topographical features to orient (and disorient) a survey of nineteenth century texts and cultural problems, as well as contemporary critical idioms. Enclaves, Undergrounds, Folds, Edges, Bubbles, and Gulches will allow us to conjoin texts not often thought of together, and to revisit some themes familiar to students of the nineteenth century in the US: frontiers and shorelines, plantations and hush harbors, basements and attics, caves and clouds, utopian ruralism and dystopian urbanism.

Some possible authors: Mary Jemison, John Dunn Hunter, Frederick Douglass, David Walker, Frederick Jackson Turner, Sutton Griggs, W.D. Howells, Elizabeth Stoddard, Emily Dickinson, RW Emerson, Nathaniel Hawthorne, Charles Sanders Peirce, Edgar Allan Poe, George Herbert Mead, Constance Fenimore Woolson, Maria Monk, Lizzie Doten, Charles Brockden Brown, Harriet Jacobs.

Some possible critical sources: DW Meinig, Matthew G. Hannah, David Harvey, Marta Werner, Peter Sloterdijk, Michel Foucault, Saidiya Hartman, Louis Marin, Tiffany Lethabo King.

L764 (31599) FLEISSNER (Post-1800)
Research in Literature & Critical Theory

6:30p – 9:30p T

TOPIC: THE CONTEMPORARY NOVEL & THE ETHICAL
AUTHORIZATION REQUIRED.

After the designated pre-enrollment period, English department graduate students and outside minors please email bhankins@indiana.edu. All other students please contact the instructor first (and copy bhankins@indiana.edu) for permission.

Recent work on the novel has foregrounded the question of its ethical stakes, whether by arguing for the novel's privileged relation to the encounter with alterity (as Dorothy Hale argues in *The Novel and the New Ethics*) or refusing such accounts as inadequate to the post-subjective specificity of contemporary fiction (as in Tim Bewes's *Free Indirect*). This class opens up these debates through sustained attention to a wide range of post-1980s novels and their critical interlocutors. Literary work studied may include Zadie Smith, *On Beauty*; Tom McCarthy, *Remainder*; Valeria Luiselli, *Lost Children Archive*; J. M. Coetzee, *Elizabeth Costello*; Ling Ma, *Severance*; Toni Morrison, *Beloved*; Kazuo Ishiguro, *Never Let Me Go*; Percival Everett, *Erasure*; Ben Lerner, *10:04*; Marilynne Robinson, *Gilead*. Criticism may include writings by, in addition to Hale and Bewes, Jacques Rancière, Debjani Ganguly, Amanda Anderson, Namwali Serpell, Rebecca Walkowitz, David James, Tess McNulty, Tim Aubry, John Brooks, and others.

R770 (31601) ARTHOS (Post-1800)
Rhetoric in Contemporary Theory

9:45a – 12:45p W

TOPIC: THE RHETORICAL FIGURE
AUTHORIZATION REQUIRED.

After the designated pre-enrollment period, English department graduate students and outside minors please email bhankins@indiana.edu. All other students please contact the instructor first (and copy bhankins@indiana.edu) for permission.

Ever since Kant described the mind's schematic judgment as "a skill so deeply hidden in the human soul that we shall hardly guess the secret trick" that engenders it, its close rhetorical cousin, the rhetorical figure, has mounted from a stylistic device of ornamental eloquence to something like the underlying structure of human thought itself. Continental linguists and literary theorists (Barthes, Jakobson, Genette, Irigaray, Derrida), Anglophone philosophers of science and philosophers of history (Black, Hesse, Toulmin, White), psychoanalytic thinkers (Freud, Lacan, Kristeva, Guattari), and now cognitive linguists and neuroscientists (Lakoff, Johnson, Kövecses, Casasanto) deploy figural logic to destabilize and undermine the rationalist dream of universal concepts and categorial systems of classification. Endlessly inventoried, defined, and hierarchized, the classical treasure house of tropes (metaphor, metonymy, chiasm, catachresis, etc.) and

schemas (ellipsis, prolepsis, analepsis, antithesis, etc.) have provided an inexhaustible grammar of anti-essentialist thinking, even as they now give way to even more radical new *pensées figuratives* (rhizome, hymen, foldure, etc.). Our seminar will read primary theory texts as well as global case studies (Higonnet, Räsänen, Indurkha, Ojha, Spillers), and write toward the vital future of this burgeoning interdisciplinary study of tropology. The figure is the fundamental grammar of narrative understanding; its affective logic explains our politics; its historical mutations explain our shifting concepts of identity. In short, a working knowledge of the figural realm is an increasingly indispensable scholarly acquisition.