



ENGLISH DEPARTMENT GRADUATE COURSE DESCRIPTION  
FALL SEMESTER 2022



**L504 31269 ADAMS**

**Practicum on Research Techniques**

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

9:45a – 11:00a TR

TOPIC: LEXICAL RESEARCH

Lexical research can be as intellectually demanding as any other sort — try to reconstruct the Proto-Indo-European etymon of a Modern English word! But everyday encounters with words in context offer opportunities for much more manageable research. Some of the research is practical — you’re reading (or editing) a text and need to gloss a word or explain its textual use — but some of it is profound, as when you note the rise of a new word that signifies cultural value and change. Literary scholars talk a lot about words but not always very intelligently (examples will be provided). One purpose of this course is to lead you to better research on words as an adjunct to your other research.

But research on words *per se* is valuable and fun, and you’ll achieve that general purpose by practicing lexical research in two specific ways this term. First, you’ll prepare at least part of a glossary. Glossaries come in many shapes and sizes, serving many audiences and intellectual purposes. There are publication opportunities here, and I’ll apprise you of them in the fullness of time.

Second, you’ll write a brief note on a lexical matter. Short articles about words/phrases can take various approaches, too many to list here, but I’ll illustrate them for you early in the term. Such a note might run anywhere from one to nine pages but think of this as a five-page essay — on average, that’s what you’ll write — something you could publish in journals like *Notes & Queries* or *American Speech*. Indeed, I hope that you’ll write a piece that you can revise for publication in such venues.

On the other side of this term, you’ll be able to conduct lexical research on your own, throughout your career.

Other things you need to know. There will be reading, it will be assigned ad hoc, and often it will be samples of notes and glossaries. In one case, an article will guide you in writing a certain kind of glossary, but mostly, there’s no “textbook” for our course. This is a practicum, after all, and I’ll be guiding you in a type of scholarly practice

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**W501 8270 BARNETT**  
**Teaching of Composition in College**

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**W501 31585 SILVESTER**  
**Teaching of Composition in College**

1:15p-2:30p TR

1:15p-2:30p TR

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 or the Director of Multilingual Writing.

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.

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**W554 1890 DORSEY**  
**Teaching Creative Writing**

3:00p – 5:00p M

\*AUTHORIZATION REQUIRED: All students please email [bhankins@indiana.edu](mailto: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](mailto:bhankins@indiana.edu) for authorization to register for MFA courses.

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**G601 31389 MCMULLEN (Pre-1800)**  
**Medieval Languages**

1:15p – 2:30p MW

TOPIC: OLD IRISH

This course is an introduction to Old Irish, one of the most fascinating and complex Indo-European languages. The majority of our time will be spent learning the intricacies of the grammar, from initial mutation to infix pronouns to the consuetudinal present tense. Our focus will be acquisition of grammatical principles, vocabulary, and pronunciation, reinforced by the daily translation of practice sentences. By the end of the semester, depending on our pace, we will hopefully be able to begin to translate short passages from the *Magnimrada* ('boyhood deeds' of Cú Chulainn) in *Táin Bó Cúailnge* ('The Cattle Raid of Cooley').

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**L626 31347 CHARNES (Pre-1800)**  
**Readings in British Lit & Culture 1660-1790**

3:00p – 4:15p TR

TOPIC: MILTON, GENDER, & FREE SPEECH

In a way, Milton's Lucifer and Eve are not that different in attitude from Mary Wollstonecraft. All challenge the rigid hierarchy of monarchy, and at certain points, for similar reasons. But nowhere are Milton's contributions—and contradictions—more thorny than in his epic poem *Paradise Lost*. Simultaneously trying to "justify the ways of God to man" and to demonstrate that Adam and Eve are both "perfect" before the Fall, Milton resorts to a kind of contorted logic that can tell us something about sex and gender rights in our current moment.

Beginning with *Areopagitica*, and Milton's writings on divorce, we'll then concentrate on *Paradise Lost* as a masterpiece of contradictory desires, cognition, and political psychology. Through exploring what I'll

call *gender cynicism*, we'll examine what precedes PL (the Interregnum) as well as what follows (the Restoration, during which a banished and blind Milton composed his epic poems). Central questions will be: what constitutes cynicism, and especially gender cynicism? Can it be "well-meaning" in different circumstances? We'll read some work by Milton's contemporary, Aphra Behn, as well as selections from Mary Wollstonecraft's magisterial (the word here is deliberate) *A Vindication of the Rights of Woman*.

Students will write two 10pp. exploratory papers, and actively participate in class discussions.

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## L626/L758 31497 MOLESWORTH (Pre-1800)

### Readings in British Lit & Culture 1660-1790

#### Research in Interdisciplinary Studies

**\*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.**

11:30a – 12:45p TR

TOPIC: IMAGE & TEXT, FROM STERNE TO SEBALD

Within the pages of Laurence Sterne's landmark work *The Life and Opinions of Tristram Shandy, Gentleman* (1759-67) there are images: frontispieces illustrating scenes from the story, squiggled lines, plot diagrams, marbled pages, pages that are entirely black, and pages that are entirely empty of text. Such images raise a series of questions: what is the relationship between words and images? What can images do that words cannot? Contrarily, what can words do that images cannot? Must we, indeed, see words as distinct from images, and vice versa?

Such questions will guide our exploration of texts and images drawn from the eighteenth century and later. The first half of the course will survey texts and materials crucial to the study of Sterne's work, while the second half of the course will survey texts and materials inspired by his example. Topics discussed will include the following: ekphrastic poetry, the "sister arts" tradition, the *querelle* between the ancients and the moderns, the rise of print media, character and *caricatura*, illuminated poetry, sequence and sequentiality, surrealism, and the postmodern.

Texts studied will likely include the following: Jonathan Swift, *A Tale of a Tub* (1704); William Hogarth, *Engravings* (1721-64); Henry Fielding, *Joseph Andrews* (1742); Sarah Fielding, *The Adventures of David Simple* (1744); Laurence Sterne, *Tristram Shandy* (1759-67); G. E. Lessing, *Laocöon, or the Limits of Painting and Poetry* (1767); Edward Young and William Blake, *Night Thoughts* (1797); Francisco Goya, *Los Caprichos* (1797-98); André Breton, *Nadja* (1928); and W. G. Sebald, *The Rings of Saturn* (1995). Critics studied will likely include, W. J. T. Mitchell, Joseph Levine, Jean Hagstrum, Mieke Bal, Ronald Paulson, Janine Barchas, Sean Silver, Morton Paley, and many others.

Assignments include regular class attendance and participation, an in-class oral presentation, and either a final seminar paper (for 700-level students) or participation in an end-of-the-semester course conference (for 600-level students).

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**L629 31351 GREINER (Post-1800)**  
**Readings in Narrative Literature from 1800**

11:30a – 12:45p MW

This course represents an expanded version of a new undergraduate course I developed on Victorian fiction and contemporary remediations of it in novels, plays, the visual arts, and new media. As such, we will consider three core, lastingly popular Victorian stories—Charles Dickens’s *Great Expectations*, Charlotte Brontë’s *Jane Eyre*, and Arthur Conan Doyle’s Sherlock Holmes stories—in relation to contemporary re-tellings, focusing especially on those by colonial and BIPOC writers and artists: think *Fitoor*, a Bollywood-style cinematic retelling of *Great Expectations*, set in Kashmir and Delhi; *Re Jane*, a retelling of *Jane Eyre* with a Korean-American protagonist; or *Miss Sherlock*, a Japanese production featuring female leads. We will also explore teaching and syllabus development strategies for this or like courses, as well as public-facing writing that engages contemporary audiences in relation to these kinds of pairings and re-tellings. Writing exercises will reflect this range of priorities, to include scholarly forms—the conference proposal and paper, but also syllabus creation and publication on online sites like the *Vcologies* or *Undisciplining the Victorian Classroom* syllabus banks—as well as non- or not-strictly-academic writing, including review essays and the like.

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**L632 12990 FLEISSNER (Post-1800)**  
**Readings in 19<sup>th</sup> C American Literature & Culture**

6:30p – 7:45p TR

TOPIC: THINKING FREEDOM IN AMERICAN LITERATURE AND THEORY

Recent years have seen a flurry of books reconsidering the topic of freedom: Maggie Nelson, *On Freedom: Four Songs of Care and Constraint*; Elisabeth S. Anker, *Ugly Freedoms*; Rinaldo Walcott, *The Long Emancipation: Moving Toward Black Freedom*; Tyler Stovall, *White Freedom: The Racial History of an Idea*; Jacqueline Foertsch, *Freedom's Ring: Literatures of Liberation from Civil Rights to the Second Wave*. And, indeed, it is hard to think of a subject more freighted with historical and theoretical complexity. In our current political situation, and in our scholarship, ideas like autonomy may be defended as vital necessities at one moment, and disparaged as damaging illusions (from, say, an ecocritical standpoint) the next.

Few traditions are as enmeshed in these bedeviling issues as that of American literature, and perhaps above all, the narrative writing of the nineteenth century, which, as Ralph Ellison noted, was consumed by the problems posed both by freedom's absence and by its potential overreach: "where shall we draw the line upon our own freedom," he saw writers asking, "in a world in which culture, tradition, and even history

have been shaken up?" Freedom and unfreedom, always closely braided ideas, appear within this nation's literary tradition as disturbingly inseparable companions.

This class will thus serve both as an introduction to the tradition of which Ellison spoke and to the current ferment in theory and criticism over how to think the question of freedom. We will consider the topic through a variety of lenses, including the ongoing history of abolitionism; fugitivity; liberalism and gender; political Romanticism; freedom and the aesthetic; freedom's pathologies; free labor; freedom as practice vs. freedom as horizon; and materialist accounts of human action in the age of Darwin.

Likely authors to be read include Hannah Webster Foster, Frederick Douglass, Harriet Jacobs, Rebecca Harding Davis, Harriet Wilson, Herman Melville, Mark Twain, Frank Norris, Pauline Hopkins, Henry James, James Weldon Johnson, and Kate Chopin. We'll read these in the company of pertinent criticism as well as more philosophical and political-theoretical explorations by some of the writers mentioned at the outset, as well as others such as Hannah Arendt, Orlando Patterson, Angela Davis, Sylvia Wynter, Fred Moten, Anthony Bogues, Jason Frank, Bonnie Honig, George Shulman, and Wendy Brown.

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**L646/L769 31376 KILGORE (Post-1800)**

**Readings in Media, Literature, & Culture  
Research in Literature & Science**

**\*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.**

4:45p – 7:45p W

**TOPIC: AFROFUTURISM IN AMERICAN SPECULATIVE FICTION**

- This seminar focuses on Afrofuturism, a cultural mode practiced primarily by African American writers, filmmakers, and musicians. Through it they create stories, images, and music invoking futures directed by the experiences, designs, and investments of black people. Often operating within the conventions of mainstream futurism, Afrofuturism also serves as a counter to the persistence of tomorrows in which whiteness is the historical and social dominant. We shall pay particular attention to the difference that American history and black experience makes to this culture form. We will also trace the transracial traffic of ideas, words, and images that has made Afrofuturism an important concept in recent science fiction and American musical culture.
- The seminar includes a rigorous engagement with current scholarship in the field, including relevant theoretical contexts provided by scholars such as Bould, Yaszek, Chude-Sokei, Rieder, Lavender, and Kilgore.

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**L652 31337 J. BROWN (Post-1800)**

**Readings in 20<sup>th</sup> & 21<sup>st</sup> C British Literature & Culture**

4:45p – 6:00p TR

TOPIC: MAPPING MODERNIST STUDIES

In this class, we'll work to create a conceptual map of modernist studies today. We'll begin with Astradur Eysteinnsson's *The Concept of Modernism* (1992), and then read some representative essays from the new modernist studies. Our conversations about literary texts--including writing by Tagore, Joyce, Woolf, Rhys, Lawrence, Anand, and others--will be framed through a variety of paradigms, from global modernism to object theory to animal studies. This is a class for those interested in how the field of modernist studies has taken shape over the past fifty or so years.

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**L657 11881 SAMANTRAI (Post-1800)**  
**Readings in Literature & Critical Theory**  
**\*Meets with CULS C601 32835**

5:20p – 7:50p M

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.

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**R608 31876 THIMSEN (Post-1800)**  
**History of Rhetorical Theory II**

9:45a – 12:45p M

“Rhetoric” has been conceptualized in modern thought in two primary ways: as the arts of human persuasion and as the force of language itself. The “persuasion” strand can be represented by figures such as Perelman and Olbrechts-Tyteca, Blair and Campbell, Richard McKeon, Hannah Arendt, Habermas, J.L. Austin, and Wayne Booth. The second strand—rhetoric as something like symbolic inducement, trope, or discourse—has been more prominently featured in 20<sup>th</sup> and 21<sup>st</sup> century rhetorical theory. This strand is sometimes described as including figures such as Vico, Nietzsche, Kenneth Burke, Judith Butler, Foucault, Deleuze, Lacan, Paul DeMan, Martin Heidegger, and Derrida. Based on a rough sampling of these two strands of rhetorical theory, we will ask a number of questions, which could include: How do these two strands relate to each other? Need each other? Is there a continued relevance of a rhetorical theoretical “canon”? How have feminist, decolonial, antiracist, queer, and other critical/political approaches to rhetorical scholarship developed important methods of rhetorical inquiry that have innovated within the longer history of these two strands? What is the relationship between rhetorical theory and rhetorical method? How are various methods of rhetorical criticism *themselves* performative and/or persuasive? Is rhetorical scholarship an act of representation or creation? How have these strands been woven together in specific debates in rhetorical studies today?

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**W611 4803 SKYHORSE**  
**Writing Fiction 1**

9:25a – 12:25 p T

\*AUTHORIZATION REQUIRED

This semester we'll be reading various interconnected texts. By focusing on texts of "connected" stories/narratives, our workshop will examine five key components that both emphasize storytelling fundamentals while preparing students for a rapidly changing publishing marketplace:

- Learning how to read critically;
- Articulating criticism constructively;
- Defining uniqueness;
- Revision;
- and finding/creating a community of writers.

You'll submit three packets of work – three interconnected pieces – this semester. Collectively, each packet/story should belong (tightly or loosely) to the same fictional "universe." Each packet should be at least 15 pages min/20 pages max. As a courtesy to your fellow students, please follow these limits closely. The total number of pages you write this term should be between 40 and 60 pages, with 40 the minimum acceptable for a passing grade.

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

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**W613 4208 GAY**  
**Writing Poetry 1**

1:15p – 4:15 p R

\*AUTHORIZATION REQUIRED

In this "poetry workshop," we will workshop nothing! But we will make a lot! So let's call this class the poetry "workout," where we will, collectively, compose and craft exercises, etc., for us to learn some of the stuff of making. Expect to make operas, puppets, maps, food for your classmates, collages, movies, songs, and whatever else it is we feel we need to try to do. In this class we won't make it right. But we might make it beautiful.

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**W664 3412 JACKSON-BROWN**  
**Topics in Current Literature**

9:45a – 12:45p R

\*AUTHORIZATION REQUIRED

TOPIC: DARK DAYS ARE UPON US: EXPLORING THE DYSTOPIAN NOVEL

The study of dystopian novels allows for an opportunity to consider contemporary and universal questions of race, gender, sexuality and identity. In this course, students will read, discuss and write about a wide variety of literary work written in the dystopian tradition, while also learning to contextualize these works according to critical feminist, womanist, queer and African American critical theories. Possible texts:

*Brave New World* by Aldous Huxley  
*He, She And It* by Marge Piercy,  
*Trouble the Saints* by Alaya Dawn Johnson,  
*The End of Men* by Christina Sweeney-Baird,  
*The Fifth Season: The Broken Earth, Book 1* by N.K. Jemisin  
*Orleans* by Sherri L. Smith  
*Wasteland: Stories of the Apocalypse* edited by John Joseph Adams

Please email [bhankins@indiana.edu](mailto:bhankins@indiana.edu) for authorization.

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**L738/L610 31355/35836 INGHAM (Pre-1800)**  
**Research in Aesthetics, Genre, & Form**  
**Readings in Late Medieval Literature & Culture**

3:00p – 6:00p T

TOPIC: READING CHAUCER IN PRECARIOUS TIMES  
AUTHORIZATION REQUIRED.

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

“Certain works become readable (or newly or differently readable) under certain conditions; they take up their place not exactly ‘in the true,’ . . . but rather ‘in the readable.’”

What does it mean to read Geoffrey Chaucer’s poetry in precarious times like ours? While not an overtly political writer, Chaucer lived in a century of cultural and political catastrophes; his entire career was marked by them: from his childhood escape from the Black Death, to his work in court service during the especially volatile 1380s, to his ring-side seat in his apartments at Aldgate as witness to the Peasants’ Uprising. As recent biographer Paul Strohm puts it, Chaucer’s writing life involved “a series of high-wire balancing acts, improvisations, and awkward adjustments.” What does the context of Chaucer’s own precarious writing life offer for rethinking the agitated curiosity and creative desires that we experience now? And what does *our* current context suggest to Chaucer’s poetry? Scholars and teachers, refugees, poets, fabulists, global critics, postcolonial writers, and embodied readers continue to find Chaucer’s poetry suggestive and enabling. Why do they (or we) continue writing after him? How might we write back to these poems while also pushing ahead, oscillating that precarious time to this one?

This is not a question of “relevance,” or “relatability.” It is instead, a practice of tracking what Julia Lupton calls the “rhythms of *duress*, *capacity*, and *repair* across a range of situations, vocations, and epochs.” Reading Chaucer in precarious times will likely mean attending to the disturbing echoes from then to now. And back. It will mean being responsible to—that is, open to responding to—the power and limits of this poetry. We will read widely: in and around Chaucer’s poetic corpus, via the work of diverse critics, scholars, and contemporary writers inspired by him. In addition to the possibility for standard research assignments, students will have the option of composing a reading memoir of their attachment to, detachment from, joy, fury, or what have you? that makes Chaucer readable in these days. Think of this as an experiment in reading Chaucer differently; in trying to pursue a ‘readable’ Chaucer for our own set of precarious circumstances. Along the way we will reflect on what this method might suggest about the future of the arts and humanities in the university as well as in public life.

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**L756 13177 D. ANDERSON (Post-1800)**  
**Research in Rhetorical Studies**

11:30a – 2:30p W

TOPIC: BETTER LIVING THROUGH RHETORIC  
AUTHORIZATION REQUIRED.

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*Do you see that?*

There—just to the left of that group of climate change fence-sitters, right behind that tall stack of books with titles like *Learning How to Die in the Anthropocene*. It’s immaterial and yet pressing. Tenebrous and yet glowing like refiner’s fire. Hidden by distance and yet somehow at the tip of your nose.

*It’s the future.*

Look closely. Now, do you see that, swirling inside of it? That fibrous tangle? Those knots of looping ganglia?

*That’s rhetoric.*

What does it look like?

What *should* it look like?

These will be our framing questions. We will ask them together as we read an imprudently broad range of texts. Some of these rest squarely in that (imprudently broad) discipline known as rhetorical studies; others speak to our questions more obliquely but no less insightfully. All of these texts, without exception, will be scholarship produced in the last five years. And all of these texts, without exception, will equip us with

something helpful as we embrace the unapologetically prescriptive mission of proclaiming what rhetoric *should be* in a praxis of future-making, a praxis that we compose collaboratively and embody with courage. Some of our activities will take the form of academic mainstays; others will require invention, performance, and an unfaltering confidence in the value of experimentation. We will act with all the genuineness and risk that real inquiry requires. We will fret and fumble. We will declare and decry. And we will engage questions of rhetoric's ideal roles in our shared future the only way such questions can hope to be answered: speculatively, and, ideally, sincerely.

A better us.

A better world.

Better living through rhetoric.

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### **L758/L626 31498 MOLESWORTH (Pre-1800)**

#### **Research in Interdisciplinary Studies**

#### **Readings in British Lit & Culture 1660-1790**

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11:30a – 12:45p TR

TOPIC: IMAGE & TEXT, FROM STERNE TO SEBALD  
AUTHORIZATION REQUIRED.

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

Within the pages of Laurence Sterne's landmark work *The Life and Opinions of Tristram Shandy, Gentleman* (1759-67) there are images: frontispieces illustrating scenes from the story, squiggled lines, plot diagrams, marbled pages, pages that are entirely black, and pages that are entirely empty of text. Such images raise a series of questions: what is the relationship between words and images? What can images do that words cannot? Contrarily, what can words do that images cannot? Must we, indeed, see words as distinct from images, and vice versa?

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Texts studied will likely include the following: Jonathan Swift, *A Tale of a Tub* (1704); William Hogarth, *Engravings* (1721-64); Henry Fielding, *Joseph Andrews* (1742); Sarah Fielding, *The Adventures of David*

*Simple* (1744); Laurence Sterne, *Tristram Shandy* (1759-67); G. E. Lessing, *Laocöon, or the Limits of Painting and Poetry* (1767); Edward Young and William Blake, *Night Thoughts* (1797); Francisco Goya, *Los Caprichos* (1797-98); André Breton, *Nadja* (1928); and W. G. Sebald, *The Rings of Saturn* (1995). Critics studied will likely include, W. J. T. Mitchell, Joseph Levine, Jean Hagstrum, Mieke Bal, Ronald Paulson, Janine Barchas, Sean Silver, Morton Paley, and many others.

Assignments include regular class attendance and participation, an in-class oral presentation, and either a final seminar paper (for 700-level students) or participation in an end-of-the-semester course conference (for 600-level students).

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### **L769/L646 31379 KILGORE (Post-1800)**

#### **Research in Literature & Science**

#### **Readings in Media, Literature, & Culture**

**\*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.**

4:45p – 7:45p W

TOPIC: AFROFUTURISM IN AMERICAN SPECULATIVE FICTION  
AUTHORIZATION REQUIRED.

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

- This seminar focuses on Afrofuturism, a cultural mode practiced primarily by African American writers, filmmakers, and musicians. Through it they create stories, images, and music invoking futures directed by the experiences, designs, and investments of black people. Often operating within the conventions of mainstream futurism, Afrofuturism also serves as a counter to the persistence of tomorrows in which whiteness is the historical and social dominant. We shall pay particular attention to the difference that American history and black experience makes to this culture form. We will also trace the transracial traffic of ideas, words, and images that has made Afrofuturism an important concept in recent science fiction and American musical culture.

The seminar includes a rigorous engagement with current scholarship in the field, including relevant theoretical contexts provided by scholars such as Bould, Yaszek, Chude-Sokei, Rieder, Lavender, and Kilgore.



**ENGLISH DEPARTMENT GRADUATE COURSE DESCRIPTION  
SPRING SEMESTER 2022**



**L504 32069 IRMSCHER/BAUMANN**

**Practicum on Research Techniques**

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

9:45a – 11:00a TR

TOPIC: MODERN LITERARY ARCHIVES

Manuscripts are a literary critic's bread-and-butter; this course will introduce you, in hands-on fashion, to the practical and ethical principles of working with modern literary archives. We will draw exclusively on original materials and will pay particular attention to those that reflect the diversity of the Lilly Library's holdings: Mary Catherwood's letters, Amiri Baraka's notebooks, drafts written on prison toilet paper by Ngũgĩ wa Thiong'o, the occult seductions of Aleister Crowley, the social networks of gay poet beat Harold Norse, and many more writers both famous and obscure.

Collectively, we will reflect on how archival study may help us challenge, in our work, tried-and-true disciplinary narratives in literary history, cultural studies, gender studies, and the history of the book. Some of the topics and skills to be covered might include: the nature of literary collections; the role(s) of archivists, technical staff, curators, and public service librarians; the use of finding aids, catalogues, and digitized sources; or, more specifically: the "archeology" of literary texts (i.e., all that comes before the "fair copy" of a manuscript, such as drafts, notebooks, reading notes, and letters); page proofs; exercises in deciphering handwriting; principles and types of textual transcription; the work that goes into designing exhibitions for special collections.

The class will be co-taught with Rebecca Baumann, the Head of Public Services and Associate Curator of Modern Books and Manuscripts at the Lilly. Each participant in the class will complete an independent research project, accompanied by a pop-up or virtual exhibition (or a combination thereof). The class is designed for graduate students in English from a variety of backgrounds. Because of the space restraints, we will only be able to admit a maximum of 15 students. No textbook required.

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**W550 32059 GAY**

**Practicum in Teaching Creative Writing in the Community**

3:00p – 6:00p M

TOPIC: DISPATCH FROM THE RUINS

In this class let's for now say we will have a handful of texts about The University, schooling, etc., possibly including work by Leanne Simpson, Arundhati Roy, Fred Moten and Stefano Harney, La Paperson, Grace

Lee Boggs, Juliana Spahr, Patrick Rosal, and others—of course, others we all think we ought to read together; no one person (is that still a thing?) will determine the reading list or anything like that—as a way to think together (ooh! Outcome!) about what these days I am thinking of as the ruins (i.e. this), but also to think about, and thereby maybe manifest these, oh can't we please, our elsewheres. Oh oh; can't we please.

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### **L610 32089 LOCHRIE (Pre-1800)**

#### **Readings in Late Medieval Literature & Culture**

11:30a – 12:45p TR

TOPIC: PIERS PLOWMAN AND THE POETICS OF CATASTROPHE

William Langland wrote during a time of cataclysms, political, religious, social, and even medical, as the plague had decimated England and Europe only a few decades before. Besides being one of the great poems of the Middle Ages in England, Piers Plowman also speaks to other times and other catastrophes in its characteristically challenging allegory, its bewildering intertextuality, and its passionate witness to contemporary crises of the late fourteenth century. We will be taking the semester to read this poem in the B-text version in conjunction with a number of different contemporary approaches to it, a consideration of its other (A- and C-) versions, and its prodigious legacy. By way of thinking about the poem alongside our contemporary moment, we will read Lydia Millet's haunting, funny, and even allegorical work of 2020, *A Children's Bible*. Students are not required to have advanced knowledge, but a familiarity with Middle English is helpful.

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### **L625 32046 CHARNES (Pre-1800)**

#### **Readings in Shakespeare**

1:15p – 2:30p TR

TOPIC: SHAKESPEARE AND POLITICAL SPECTACLE

This course will explore how Shakespeare's plays dissect the uses of spectacle during eras when existing political systems are under severe stress or trauma. Shakespeare's culture operated less than one hundred years after the notorious War of the Roses. But the plays also preceded the English Civil War by less than forty years. How did England go from the doctrine of the Divine Right of Kings (massively reinforced under Tudor and Jacobean Stuart rule) to the legal trial and execution of Charles I in 1649? How can a culture's relationship to belief and law change so quickly? We'll examine Shakespeare's political and history plays, including the two tetralogies and the Roman plays, to see how the staging of historical events, filtered through Shakespeare's creative lens, served as real-time critique during an era when direct opposition to sovereignty was life-risking. We'll use political psychologists such as Agamben, Elster, Agnew as well as Latour's work on Actor-Network-Theory, affect theory (starting with Raymond Williams' "structures of feeling") and Austin's speech-act theory to help us analyze how direct critique may seem "silent" while being modeled and enacted on the stage. The public playhouse and other early modern theaters really were the abstract chroniclers of their time—a time of surveillance, censorship, and

domination by the wealthy and powerful. Any analogies with contemporary circumstances will be purely intentional.

Plays: *Richard II*, *I Henry IV*, *Henry V*, *Antony and Cleopatra*, *Coriolanus*, *King Lear*, *The Tempest*.

Students will write two ten-twelve paged papers. Attendance and participation will be crucial.

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## **L626 32094 TURNER (Pre-1800)**

### **Readings in Restoration & 18<sup>th</sup>-Century Literature & Culture in England**

4:45p – 6:00p MW

#### **TOPIC: THE EIGHTEENTH CENTURY: POSSESSIONS AND DISPOSSESSION**

This course considers how Enlightenment models of property and personhood shaped and reshaped the conditions of worldbuilding over the course of the long eighteenth century—a period known for the emergence of human rights discourses, on the one hand, and racialized regimes of violence, on the other. Following literary historian and critic Simon Gikandi, this class seeks to demystify this seeming paradox by examining the ways in which literary consumption in England was also entangled with processes of enslavement and colonial dispossession around the globe. Drawing on critical work in Indigenous Studies, Black Studies, and Gender and Sexuality Studies, we'll ask how political and economic ideas associated with figures such as Thomas Hobbes, John Locke, and David Hume helped to produce racialized and gendered subject positions that were coded as pathological and subordinate. Through readings of a variety of eighteenth-century texts (including fiction and poetry, political and philosophical treatises, autobiographical narratives, and agricultural literature), we'll explore how the notion of a “possessive individual” produced conceptions of identity and social relation that were organized around the acquisition of private property. In addition to our readings of eighteenth-century texts, we'll turn to a number of more recent theorists for accounts of concepts such as enclosure, the commons, indigeneity, race, slavery, abolition, and speculative finance.

Although this course is rooted in eighteenth century texts and ideas, no prior knowledge of the period is expected or required; moreover, our concepts and questions will inevitably take us beyond the eighteenth century and into the nineteenth, twentieth, and twenty-first centuries. If, to begin with, our aim will be to demonstrate the historical contingency of racial capitalism, we must also keep in view the ongoing reality of settler colonial histories.

Throughout the course, we will seek to find ways of moving beyond representations of violence and conquest. We will look for examples of worldmaking that emphasize porosity and interconnection, rather than domination and separateness—for examples of freedom that involve communal practices of use and dwelling, rather than individual ownership.

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**L632 12131 ELMER (Post-1800)****Readings in 19<sup>th</sup> C American Literature & Culture**

9:45a – 11:00a MW

TOPIC: “WORLDS ELSEWHERE”

In the nineteenth century, the U.S. was itself still, for many, a “world elsewhere”: alien and alienating for some, but for others attractive, a promise of a new beginning. To those born within the borders of the U.S., the country was no much less alien and alienating—ceaselessly changing its borders, torn apart by a civil war that changed everything (and nothing), seized by technological developments and spiritual quests that suggested the “annihilation of space and time.”

This class will survey writing in the nineteenth century in the U.S. by exploring the many “worlds elsewhere” fabricated, fantasized, and inhabited by writers both within the state, and those excluded from it. Polar expeditions, spirit communications, images of life on the moon, utopias and dystopias in both the future and the past, prophetic visions, narratives of liberation and escape, abolition and emancipation, technological fantasies involving photography, telegraphy, and phonography—these are a few of the expressions of “worlds elsewhere” we’ll look at.

We’ll read texts by Black Hawk, Edgar Allan Poe, Nathaniel Hawthorne, Emily Dickinson, Harriet Jacobs, Martin Delany, Joseph Smith, Mark Twain, Elizabeth Stuart Phelps, Nat Turner, Edward Bellamy, Pauline Hopkins, Thomas Alva Edison, and Walt Whitman. We will also read a fair amount of secondary criticism, some of this moment, so of it from the past.

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**R607 32043 S. Barnett (Pre-1800)****History of Rhetorical Theory I**

1:15a– 2:30p TR

In this readings course, we will explore some of the major milestones in the development of rhetorical theory from antiquity to the early modern period. We will focus specifically on how each historical period defined and understood rhetoric, that is, how each period used rhetorical theory to articulate goals for education, enliven the study of language and communication, and provide frameworks for understanding reality. Our readings will span the sophistic, Greek, and Roman classical traditions, rhetoric’s revival in early modern period, and its troublesome status in the early European Enlightenment. Some of the rhetoricians and philosophers we will read include: the Sophists, Plato, Aristotle, Cicero, Quintilian, Augustine, Ramus, Bacon, and Kant. As we work to understand these figures and their texts, we will also be interested in how canonical thinkers in the history of rhetoric have been engaged, critiqued, and extended in contemporary rhetorical scholarship, especially in scholarship that pushes histories of rhetoric beyond its Greco-Roman traditions and that takes seriously issues of marginalization and canonicity in historical research on rhetoric. Assignments will include a key term analysis, conference proposal and paper, class participation, and a final presentation.

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**W612 8272 UPADHYAY**  
**Writing Fiction 2**

9:45a– 12:45p T

DEPARTMENT AUTHORIZATION REQUIRED  
Request permission through [bhankins@indiana.edu](mailto:bhankins@indiana.edu)

This is a writing workshop for students enrolled in the graduate fiction writing program. You will be writing approximately 45-60 pages of fiction (three short stories) during the semester. Novel chapters are also welcome. We will also be reading three or four works of fiction for insights into craft. The course will be participation-heavy, and discussion will be the major mode of literary exploration in class. Please contact Bev Hankins, Graduate Program Administrative Assistant ([bhankins@indiana.edu](mailto:bhankins@indiana.edu)) for authorization to register.

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**W614 4086 BOWMAN**  
**Writing Poetry 2**

11:30a– 2:30p R

DEPARTMENT AUTHORIZATION REQUIRED  
Request permission through [bhankins@indiana.edu](mailto:bhankins@indiana.edu)

W614 is a workshop in the writing of poetry for students in the MFA Creative Writing Program. The focus of this class will be on the poems students write during the semester, revision, active workshop participation, book presentations, prosody, and poetics. There will be optional and required writing assignments based on our discussions, readings, and the particulars of your work.

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**W680 10287 MUYUMBA**  
**Theory & Craft of Writing**

3:00p– 4:15p TR

DEPARTMENT AUTHORIZATION REQUIRED  
Request permission through [bhankins@indiana.edu](mailto:bhankins@indiana.edu)

TOPIC: FORMS OF TRANSITION: ESSAYISM AND CREATIVE NONFICTION

In this workshop/seminar we'll explore the essay, essay collections, and works of creative nonfiction. A major portion of our effort will include writing and workshopping essays. Each student will workshop a collection in miniature (including a personal essay, a piece of arts criticism, and a hybrid, lyric, or craft essay) or an extended piece of creative nonfiction.

Another part of our study will include reading individual essays, parts of books, or whole collections. We'll also examine chapters from several guidebooks concerning writing processes, narrative shapes, and essayism. Working in teaching teams, workshop members will lead and guide our discussions of the assigned readings.

Some of the writers and works we will take up include . . .

### **Collections**

- James Baldwin, *No Name in the Street*
- Alex Chee, *How to Write an Autobiographical Novel*
- Jaquira Diaz, *Ordinary Girls*
- T Fleischmann, *Time is the Thing a Body Moves Through*
- Audre Lorde, *The Cancer Journals*
- Cathy Hong Park, *Minor Feelings*
- Christina Sharpe, *In the Wake*

### **Craft and aesthetic theory**

- Jane Allison, *Meander, Spiral, Explode*
- Jenny Bouilly, *Betwixt and Between: Essays on the Writing Life*
- Brian Dillon, *Essayism*
- David Mura, *A Stranger's Journey: Race, Identity, and Narrative Craft in Writing*
- John McPhee, *Draft No. 4.: On the Writing Process*
- Ngugi wa Thiong'o, *Decolonizing the Mind*

While this course presupposes students have a basic mastery of the writing craft, it doesn't require that they have already written literary essays, fashioned an essay collection, or completed books of creative nonfiction. This course is open to all writers, including poets, fiction writers, critics, and scholars. Students in the Creative Writing Program please contact Bev Hankins [bhankins@indiana.edu](mailto:bhankins@indiana.edu), to enroll. Other students, please email Walton Muyumba ([wmuyumba@indiana.edu](mailto:wmuyumba@indiana.edu)) a note describing your qualification and experience as an essayist or nonfiction writer.

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### **L758 32063 Gayk (Pre-1800)**

#### **Research in Interdisciplinary Studies**

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

DEPARTMENT AUTHORIZATION REQUIRED (Non-English Department students please contact the instructor first.)

3:00p – 6:00p M

## TOPIC: ACTION VS. CONTEMPLATION

Taking its cue from Jennifer Summit and Blakey Vermeule's *Action versus Contemplation: Why an Ancient Debate Still Matters* (2018), this seminar will examine a tension that develops in significant ways in the Middle Ages and continues to inflect discourses about leisure and labor, and rest and productivity, including the ways we think about the "attention economy," the value of the sciences and the humanities, and the work of the higher education. Our focus will be on how premodern didactic, practical, and devotional texts both develop the distinction between the *vita contemplativa* and the *vita activa*, and on how contemplation and action call each other forth. We will also consider the modern implications of this tension, drawing on theory, theology, and popular writing from Augustine of Hippo to Hannah Arendt. The course will begin with an examination of premodern texts that explicitly explore the nature of active and contemplative modes of living, including anchoritic writings, Walter Hilton's "On the Mixed Life," *The Cloud of Unknowing*, lollard writings, the *Showings of Julian of Norwich*, and the *Book of Margery Kempe*. In the second half of the semester, we will turn to the "mixed lives" of miscellanies that bring together devotional and practical texts, including Ashmole 61, Addit. MS 37049, Harley 2253. As we consider the lives and readerships of medieval books, students will work closely with manuscripts (in facsimile) and will gain basic research skills in paleography, codicology, and archival work.

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### **L760 32081 Kates (Post-1800)**

#### **Research in Specific Author(s) or Work(s)**

DEPARTMENT AUTHORIZATION REQUIRED (Non-English Department students please contact the instructor first.)

7:00p – 10:00p W

## TOPIC: JOYCE'S METAPHYSICS?

Joyce's work represents perhaps *the attempt* in English, at once sustained and varied, to turn to literature (and language) in response to the modern disengagement with all forms of the sacred. Joyce works out that disenchantment in the realism of *Dubliners*, in the epic everydayness of *Ulysses*, and in the historico-linguisticism of *Finnegan's Wake*. The primary work of this course will thus be watching this undertaking unfold across James Joyce's prose fiction, by reading some of *Dubliners*, *Portrait of the Artist as a Young Man*, culminating in our reading of *Ulysses*, though we will also dip our toes into *Wake*. (Our passage through these texts will be accompanied by some of the classic commentary, as well as online resources annotating *Ulysses* in particular.) Joyce had, however, a deep relation to the history of metaphysics, which also supplied a footing for his ongoing thought and writing. Hence we will turn for added inputs to excerpts from the writings of Aristotle (*On the Soul*), Aquinas (*On Beauty*), Friedrich Nietzsche (*Thus Spake Zarathustra*) and Giambattista Vico (*The New Science*), as well as, perhaps, from some of Jacques Derrida's numerous discussions of Joyce.

Participants are expected to actively engage in class discussion; there may be class presentations, and there were certainly be a seminar length (18-22 page) final paper.

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**L760 32099 WILLIAMS (Post-1800\*)****Research in Specific Author(s) or Work(s)**

DEPARTMENT AUTHORIZATION REQUIRED (Non-English Department students please contact the instructor first.)

11:30a – 2:30p M

TOPIC: ROMANTIC AUSTEN

Jane Austen's rightfully prominent place in the history of realism and the development of the novel can sometimes inadvertently direct our attention away from her situatedness in her own times. This seminar won't ignore her role in these transhistorical narratives, even paying heed to the way she's taken up by today's "Janeite" fan culture, but we'll also consider her connection to discourses and problematics from the late eighteenth and early nineteenth centuries, including the fears revolving around women's reading habits, the culture of sensibility, debates about individual liberty and happiness, and the varied responses to Great Britain's global empire. Since the response to Austen also often involves a response to the vividness of her characters, I'd also like to turn our attention to discussions of the meaning of character roughly contemporary with her, such as William Godwin's essay "Of History and Romance." Our main texts will be the six novels, which fit nicely in an ambitious semester, with one or two of the shorter or incomplete texts, as well as a selection of recent criticism (including from the Clara Tuite study from which I've stolen my title for the course). Assignments include a class presentation and a seminar paper (20-25 pp.).

\*This course *may* count for the pre-1800 requirement. Interested students should consult with Professor Williams about writing a paper based on the subject matter that would meet pre-1800 requirements.

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**R770 32041 ARTHOS (Post-1800)****Rhetoric in Contemporary Theory**

DEPARTMENT AUTHORIZATION REQUIRED (Non-English Department students please contact the instructor first.)

9:45a– 12:45p T

TOPIC: THE CHARACTER OF THE HUMANITIES

You are in the early stages of a career and a way of life that is metamorphosing before our eyes. It is not possible to know what turns the current transformation of the academic landscape will take and what it will evolve into, so predictions about its future life are not likely to be useful or productive. But we do have some agency for the future by knowing better our own fundamental commitments, understanding what the humanities are now and have been, what their value is for ourselves, for education, for the world, and what we should fight for, either to preserve or change. If you know these things, if you have their deep background, if you can articulate them wisely and forcefully, you will have a useful guide and counsel going forward to respond to whatever circumstances are thrown your way.

What is “the humanities”? It would be difficult to profess or defend something without first knowing what it is. But it turns out that the humanities as a name for something is not at all easy to fix. What is in a word? What distinguishes the digital humanities or environmental humanities from digital communication or environmental studies in the social sciences? If there’s no distinction and we’ve passed over into the Valhalla of interdisciplinarity, why use the word at all?

To be sure, the word does not translate well. Accidents of language and culture result in significantly different and not wholly reconcilable terminology (*studia humanitatis*, *humaniora*, *belles lettres*, *schöne Wissenschaften*, *aleulum al’iinsania*). In fact it is often easier to define what we call the humanities in contrast to what it is not – the sciences, the natural sciences, the social sciences, STEM. But here again the terminology eludes precision. Science (*episteme*, *scientia*, *Wissenschaft*, *eulim*, *kexue*) shifts its meaning dramatically over time, carrying its fraught ideological battlelines along with it. Indeed, all the words we use to discriminate science and the humanities are vexed terms of equivocation: Knowledge, culture, truth, method. So partly what we want to do in this course is trace the historical and cultural paths and furrows of these words so that we can try to get a grip on what is at stake in them.

As an *institutional* category, the humanities labor under a number of instabilities, equivocations, and prejudices: Singular or plural? How closely bound to cognate (linguistic *and* historical) “humanism”? What implied privilege accorded to “the human” as distinct from animal or mineral? How far within the gravitational pull of the secular? How deeply rooted in masculinist and racist presumptions? Defenders of the humanities, haunted by issues of status marginality, have bridled at older associations with cultivation (*Bildung*, high culture, ornament, refinement, finishing)—with recessed or overt gender implications very much in play. All these cultural, political, institutional tensions and equivocations live within the term, making it a lively field of contestation in which institutional power, personal livelihoods, and educational goals are at stake.

Finally, *the humanities* is a culturally and historically located term rather than a timeless and universal concept. We will study the inflection points in the long history where certain fateful paths in the messy flow of intellectual cultures were either intermingled or chosen over others (classical African civilizations from at least the 10<sup>th</sup> century BCE, Greece in the 5<sup>th</sup> century, imperial Rome in the 1<sup>st</sup> century, the Tang dynasty from the sixth century CE, the medieval Islamic world from the eighth century CE, Italy in the fourteenth century, France and England in the early 17<sup>th</sup> century, Germany in the late 19<sup>th</sup> century). We will be focusing primarily on the Western history of the humanities because of our institutional location, but always with an eye to its Eurocentric and Anglocentric biases through a wider global lens.

The course readings fall into three groups: (1) original historical documents and historical research on the humanities (e.g., Erasmus, Melanchthon, Kant, Humboldt, Dilthey), (2) theory about what the humanities is (e.g., Heidegger, C. P. Snow, Arendt, Derrida, Bernal, Olúwolé, Rancières, Deleuze, Said, Thiong’o, Haraway, Nussbaum), and (3) rhetorical foundations of the humanities (e.g., Plato, Aristotle, Quintilian, Grassi, Leff, Gaonkar, McCloskey).

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**W795 44092 KREILKAMP**  
**Dissertation Prospectus Workshop**

2:30p – 3:45p TR

**DEPARTMENT AUTHORIZATION REQUIRED**

This class is designed to serve as a workshop for English graduate students in their exam year, to provide regular guidance on the writing and revising of the dissertation prospectus. The course aims toward the successful defense of the prospectus in late spring. We will proceed in groups to the drafting, revision, and submission of the prospectus. We will also discuss and plan for the defense itself, and for the path ahead. Class meets together as a group for the first three or so weeks, then primarily in small-group workshop assignments. (You will, that is, not be expected to attend all weekly class sessions.) You will be asked to submit a *preliminary, provisional, partial first draft* of a dissertation prospectus (min. 7-10 pp.) ready to share with the group by mid-January for workshopping (the more fleshed-out, the better, but it's expected that this is just the beginning of the process); the DGS will make available previous completed prospectuses that can serve as models. (2 credit hours).



ENGLISH DEPARTMENT GRADUATE COURSE DESCRIPTION  
SPRING SEMESTER 2023



**L509 29856 IRMSCHER**  
**Practicum on Critical Writing**

9:45a – 11:00a TR

The book review is a perennially neglected genre, even though it is easy to think of examples that have, for better or worse, changed the course of literary history (Melville's review of Hawthorne's *Mosses from an Old Manse*). Consider, too, that for many aspiring academics a book review is often their entree into the publishing world. In this course, we'll study a series of classic examples of book reviews, including the devastating ones (a personal favorite is Philip Rahv on Hemingway's *Across the River and into the Trees*; Dwight Garner on Ian McEwan or Jared Kushner), discuss the differences between trade and academic book reviews, and practice our own book reviewing for different venues and audiences, including online publications. We will also pay close attention to the influence of reviews by readers (on Goodreads, Amazon etc.) and the extent to which mainstream outlets (such as *The New York Times Book Review*) privilege certain authors over others (such as women or writers of color detriment). The emphasis in the second part of the course will be on practical exercises: we will learn some of the basics of book reviewing (pitching reviews; how to read books under review and take notes; beginning and ending a review; balancing personal opinion against the reader's need for information; structure; the role of humor; use of memorable images; placement and length of quotations; how to revise or respond to an editor's revision) and also hear from visitors (colleagues in English and other departments; former students who are freelance book reviewers). The instructor has reviewed books for mainstream media for over fifteen years (and written academic reviews for much longer) and looks forward to passing on some of his own experiences. Students will be able to pick their own books for review. Readings for the course will be made available online.

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**L617 29862 SKILLMAN (Post-1800)**  
**Readings in Poetry & Poetics, from 1790 to the Present**

1:15p – 4:15p R

TOPIC: THE ART OF BEHOLDING: CONTEMPORARY POETRY, VISUALITY, AND THE POLITICS OF FORM

"I needed to see how I had been taught to see," Robin Coste Lewis writes, describing how she came to make a sequence of poems from the titles and catalog descriptions of art works depicting Black women since antiquity. Lewis distinguishes between vision and visuality, between sight as a biological mechanism and as an effect of historical and cultural conditions that shape how we are able or made to perceive the given. Recent poets often turn to poetic forms and genres that foreground acts of beholding when they want

to explore how history supervenes on the most intimate motions of consciousness. As contemporary poetry reflects and aspires to reconfigure regimes of perception bound up with the allocation of human value, it invites us to trace longer genealogies of poetic looking and to consider the mutual significance of social visibility and poetic form.

In this course we will move between twenty-first century poetry and earlier works, both to offer a rangy introduction to the poetry of the long twentieth century and to develop a sense of the longstanding political and ethical cruxes that arise when poets engage the proximity of reading to looking. Student interest will shape our syllabus, but topics may include the politics of ekphrastic response; the formal imprint of erasure and other visual metaphors for cultural power; voyeurism, whiteness, and the confessional mode; the role of museums and other curatorial institutions in poetic imaginaries; text/image relations, photography, and the poetry of witness; clean, dirty, and “new” concretisms; rhetorics of authenticity from imagism to Instapoetry; queer orthography and the poetics of the letterform; poems that ask to be looked at and also touched. Authors will include Kamau Brathwaite, Jos Charles, Emily Dickinson, Susan Howe, Tyehimba Jess, Douglas Kearney, Robin Coste Lewis, Mina Loy, J. Michael Martinez, Sylvia Plath, Nathaniel Mackey, M. NourbeSe Philip, Philip Metres, Claudia Rankine, Srikanth Reddy, Justin Phillip Reed, Diane Seuss, Monica Youn, Jenny Xie, Phillis Wheatley. Critics and theorists will include Tina Campt, Bonnie Costello, Jonathan Crary, Johanna Drucker, Nicole Fleetwood, Hal Foster, Brian Glavey, David Marriott, W.J.T Mitchell, Maggie Nelson, Jacques Rancière, and Anthony Reed.

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### **L627 29858 KRIEGEL (Post-1800)**

#### **Readings in 19<sup>th</sup> C British Literature & Culture, 1790-1900**

4:45p – 6:00p MW

#### **TOPIC: SETTLEMENT, EXTRACTION, AND THE FORMS OF EMPIRE**

In recent years, some of the most exciting literary and historical scholarship on global Britain’s nineteenth century has taken up themes of settler colonialism and informal empire. This class will consider literary texts of the nineteenth century, including fiction, poetry, and prose nonfiction, produced in the wake of these phenomena. We will, concurrently, consider the forms of empire in two dimensions. Historically speaking, what are settler colonialism and informal empire? And, in literary terms, what forms of writing and expression did they produce? Students can expect to read many, though perhaps not all, of the following authors: Samuel Butler, Wilkie Collins, Charles Dickens(\*), Miles Franklin, H. Rider Haggard, Susannah Moodie, Mary Seacole, Olive Schreiner, Catherine Helen Spence, Anthony Trollope, and Pauline Watkins. Class expectations will include an active role in participation as well as responsibility for leading at least one session. Written assignments will most likely include an informal journal, an annotated bibliography, and a conference-length paper.

\*Because many students read *Great Expectations* in Professor Greiner’s Fall 2022 seminar, we won’t be covering this text in a dedicated class session. Those who have not had the opportunity to read the novel recently may benefit from familiarizing themselves with it before the start of the Spring 2023 term, though this is not required.

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**L627 29863 TURNER (Post-1800)****Readings in 19<sup>th</sup> C British Literature & Culture, 1790-1900**

4:45p – 6:00p TR

**TOPIC: ABOLITION & REFORM (AROUND 1800 & BEYOND)**

This course examines Romantic-era abolition and reform efforts from the perspective of the twenty-first century, when abolition has become a broad strategy for achieving social justice. At the end of the eighteenth century, *abolitionists* were those who sought to end the slave trade and then the practice of slavery itself. Today, *abolition* in the United States tends to take as its object the prison industrial complex and the systemic structures that have resulted in this country's status as the largest jailer in the world. This course investigates the historical continuities between these two abolitionist moments, while also taking into account the rise of the penitentiary prison system, whose emergence coincided with the decline of chattel slavery in the British empire. We'll ask about the relationship between abolition and reform. To what extent did Romantic-era writers recognize the advantages and disadvantages of these two methods? What is at stake in the distinction between them? Authors will likely include prison reformers John Howard and Jeremy Bentham; abolitionists and memoirists such as Ottobah Cugoano, Thomas Clarkson, Mary Prince, and Harriet Jacobs; novelists and poets such as Phillis Wheatley, William Godwin, Anna Letitia Barbauld, Charles Dickens, Dionne Brand, and Honoré Fanonne Jeffers; as well as theorists / scholars / activists such as Michel Foucault, Angela Davis, and Ruth Wilson Gilmore.

Although this course is rooted in Romantic-era texts and ideas, no prior knowledge of the period is expected or required; moreover, our concepts and questions will inevitably take us beyond the late eighteenth century and into the nineteenth, twentieth, and twenty-first centuries.

Addendum: This course *may* count for the pre-1800 requirement. Interested students should consult with Professor Turner about writing a paper based on the subject matter that would meet pre-1800 requirements.

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**L636 29855/L744 TBA GAYK (Pre-1800)****Readings in Drama & Performance to 1800**

9:45a – 11:00a MW

**TOPIC: MEDIEVAL PERFORMANCES**

This course offers an introduction to the genres and modes of performance in late-medieval England with a special focus on drama. We will survey a range of premodern performed works, including liturgy, songs, dance, dialogues and debates, religious imitation and role playing, and biblical cycle plays, morality plays, and mummings. Attending to these different modes and genres, we will both think about the uses of performance in premodern England and consider how early performances challenge later assumptions about what constitutes drama, a play, or theater. As we survey this literature, we will likely consider the following questions: How do these performances shape or reproduce models of social ethics or forms of

life? What is the relationship between amateur or community performances and larger institutions? How do ideas about history and temporality, allegory and typology, and truth and fiction shape premodern reenactments and performances? How do these texts construe the significance of labor and play? To what effect do they use music, sound, or dance? How do these texts navigate or represent the relationships between the local and the universal, the individual body and the social body? The course will conclude with the consideration of several modern literary reimaginations of medieval drama, including Branden Jacobs-Jenkins's and Carol Ann Duffy's modernizations of *Everyman* and Sarah Ruhl's *Passion Play*. Course requirements include engaged participation, a set of shorter assignments (book review, presentation, conference paper, pedagogical project) and some experiments with performance. English texts will be read in the original Middle English, though some will also be made available as modernizations and translations. No prior experience with Middle English is required.

\*Please note that this course has been designed as an introductory (600-level) readings course meant to survey the field of medieval performance. Students who enroll at the 700-level must consult with the instructor about the additional work and research necessary to ensure seminar credit.

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**W612 7735 JACKSON-BROWN**  
**Writing Fiction 2**

9:45a– 12:45p R

DEPARTMENT AUTHORIZATION REQUIRED  
Request permission through [bhankins@indiana.edu](mailto:bhankins@indiana.edu)

This is a writing workshop for students enrolled in the graduate fiction writing program. You will be writing approximately 50-60 pages of fiction (short stories or chapters) during the semester. We will also be reading two or three works of fiction and possibly a book on craft for further insight. The course will be participation-heavy, and discussion will be the major mode of literary exploration in class. In the first hour of each class, we will be doing close readings/literary-critical analyses of an assigned text. In the second half of the class, divided into two equal segments of 55 minutes each, we will be workshoping the writing of two students.

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**W614 3902 BROWN**  
**Writing Poetry 2**

1:15p– 4:15p T

DEPARTMENT AUTHORIZATION REQUIRED  
Request permission through [bhankins@indiana.edu](mailto:bhankins@indiana.edu)

TOPIC: THE CHAPBOOK AS ARTIFACT

As a complement to the creation, workshopping, and revision of the students' own original work, this graduate poetry workshop will also focus on the study of chapbooks—smaller collections that demonstrate cohesive themes and a progressive movement over the arc of their collected texts. We will consider the architecture of the books themselves, the minutiae of details including font, cover image(s), construction, order, and layout, with an eye toward how the organization of poems affects and influences the ways in which the text is read as well as how the physicality of the artifact itself works to introduce, interpret, and manifest the conceptual.

In addition to group discussions about assigned chapbooks, students will also be asked to enact a close critical reading of a chapbook of their choosing, analyze it in a book review of 4-6 pages, and present it to the class in a 15-minute teaching presentation. Class discussions will address strategies for compiling and organizing collections and will incorporate virtual visits from studied poets. All of this work will culminate in a chapbook each student will design, print, bind, and submit as the final portfolio for the class.

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**W680 9468 BOWMAN**  
**Theory & Craft of Writing**

1:15p– 4:15p R

DEPARTMENT AUTHORIZATION REQUIRED  
Request permission through [bhankins@indiana.edu](mailto:bhankins@indiana.edu)

TOPIC: POSITIVE FRAGMENTATIONS: EXPERIMENTS IN FORM

The phrase *Positive Fragmentation* comes from the feminist scholar and art critic Lucy Lippard in her 1978 essay “Making Something from Nothing.” She describes positive fragmentation as a “collage aesthetic,” that speaks to historically marginalized artists, as it “willfully takes apart what is or is supposed to be and rearranges it in ways that suggests what it could be.” In this class we will look at traditional poetic forms such as the sonnet and sestina and look at the way poets past and present have taken these forms apart to renew, disrupt, and encompass multiple consciousnesses, voices, and possibilities. We will think about why contemporary poets are attracted to form. We will explore poetic forms and see how bringing new constraints to the old constraints can disturb and challenge static notions of genre and form and expand our sense of ourselves on the page. We will explore hybrid wild crafting, collage, and genre/form busting. We will be reading many writers, but your own work will be our focus. Fiction and nonfiction writers will be welcomed with open arms and are encouraged to join in the conversation. Rather than a workshop, the focus will be on experimentation and generating new work. The writers we may look at will be William Carlos Williams, Layli Long Soldier, Terrance Hayes, Jenny Boully, Bashi, Anne Caron, Kazim Ali, Theresa Hak Kyung Cha, C.D. Wright, Victoria Chang, and others.

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**L756 29857 Hodgson (Post-1800)**  
**Research in Interdisciplinary Studies**

DEPARTMENT AUTHORIZATION REQUIRED (Non-English Department students please contact the instructor first.)

3:00p – 6:00p T

TOPIC: EMBODIMENT AND WRITING: ATTUNING TO PERSPECTIVES IN RHETORIC AND COMPOSITION

This graduate seminar takes as its foundational principles that (1) *writing* and *being* are never separate, (2) that embodiment is essential to ways in which we experience our worlds and write/ express our thinking, and (3) these matters are productively situated, if not championed, as a *way of writing* (a *techne*) in the works of key female (and female identifying) writers: from the impact of transcontinental thinkers (e.g., Cixous) to leading figures in rhetoric (e.g., Glenn); from first, second, and third wave feminism and feminist texts to the writings and experiences of women and transwomen in academia (especially in administration). But this tint toward embracing the body, toward championing it as critical to the voice, perspective, and insight for writers, is by no means limited to female and female identifying scholars; these considerations are also foregrounded in powerful ways in the works of nonbinary theorists and writers, as well as scholars whose race, ethnicity, and cultural identifications place them in historically marginalized groups and/or those who operate from within a disabilities studies perspective, among many, many others. What this course will focus on is creating space for students to explore these other ways of writing, other ways of being: doing so by anchoring the content and conversations in the role of the body in composition as well as first-person ways of knowing; embracing a wider range of the human sensorium and the available modalities of expression; exploring matters of affect, access, and accessibility; taking up with interruption and disruption as tactics; and examining the function of disidentification and the potential of instability.

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**L760 13448 Elmer (Post-1800)**

**Research in Specific Author(s) or Work(s)**

DEPARTMENT AUTHORIZATION REQUIRED (Non-English Department students please contact the instructor first.)

9:45a – 12:45p M

TOPIC: EMILY DICKINSON

To study Emily Dickinson's life and work is to confront the vocation of the poet in an especially direct way. By dedicating her life so thoroughly to her poetic practice while also remaining deeply and fervently embedded in networks of family and community; and by redefining not just the possibilities of poetic diction but also that of poetic address, Dickinson challenges received ideas on many levels. This seminar will aim above all to be open to those challenges.

After an initial two weeks orienting ourselves with regard to the complicated biographical and editorial history that lies behind the Dickinson we think we know today, we will take on other issues such as: the textural surface of her poems (grammar, punctuation, dashes, etc.); the relation between Dickinson's poetry, her epistolary practices, the issue of publication, and her preservation of her poems; literary,

cultural, and historical influences (Emerson, the Bible, and Elizabeth Barrett Browning, of course, but also bestsellers like *Reveries of a Bachelor* and the journalism of Thomas Wentworth Higginson); love and ecstasy in her poems and letters; Dickinson, transcendence, doubt and faith; Dickinson and the problem of other people; the natural surround (“circumference”) and its flora and fauna.

We may not read all 1,775 poems, but we’ll read a lot of them. And we’ll read a bunch of letters, too. We will have small clusters of poems as a special focus each week, along with contextual and secondary reading. In addition, we will undertake what I’ll call general foraging—“read all the poems in fascicles 1-6, e.g.”—and students will take turns sharing issues, puzzles, and poems from that foraging. In other words, I’ll make some choices, but so will you.

The critical tradition on Dickinson is completely fascinating. There is a brand-new *Oxford Handbook*, as well as to-the-minute essays in various journals, that we can sample. I will also direct us to important and challenging critical work by scholars such as Martha Nell Smith, Virginia Jackson, David Porter, Cristanne Miller, Marta Werner, and others. And yes, we can spend some time on the Apple+ TV series, *Dickinson*.

Final research projects will be developed in conversation with me—and our discussion of this will start early. Not everyone will have the same definition of deep research: Americanists might aim for a journal-length essay, poets might prefer a deep dive into issues of craft or literary influence, and textual scholars might look at issues of editing. Whatever it is, I’ll help you find a project that is both challenging and worthwhile!

I would recommend reading a biography of Dickinson over winter break. Richard Sewell’s is big and detailed, while others (by Cynthia Griffin Wolff, Alfred Habegger, Brenda Wineapple—to name three) take more pointed angles. They are all to be recommended.

Please be in touch with any questions you may have.

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## **L762 29861 SILVESTER (Post-1800)**

### **Research in Composition, Literacy, & Culture**

DEPARTMENT AUTHORIZATION REQUIRED (Non-English Department students please contact the instructor first.)

1:15p – 2:30p TR

TOPIC: DECOLONIAL RHETORICS

This graduate seminar explores the decolonial turn in composition and rhetoric studies (comp/rhet) with emphasis on new and emerging methods for identifying and assessing both longstanding and new tensions within the field, challenging hegemonic structures of knowledge production, and contributing to a more expansive vision of the disciplinary foundations of comp/rhet. Taking works by Anibal Quijano, Walter D. Mignolo, Linda Tuhiwai Smith, and Ngũgĩ wa Thiong’o as a starting point, we will begin the course by considering the historical and theoretical foundations of decolonial scholarship in comp/rhet and how these foundations are informing current stakes, terms, hopes, and methodological options for engaging in a

different kind of rhetorical work, a kind of work that is not merely inclusive of indigenous, non-Western, subaltern, and borderland rhetorics but is actively engaged in changing the terms and contents of the field in relation to such work. Building on this ground, we will pay close attention to recent comp/rhet scholarship and research that deploys decolonial frameworks and methods to investigate hierarchies of knowledge production, reclaim indigenous epistemologies, propose theories of vernacular rhetoric, and trouble the colonial hegemony of writing scholarship and pedagogy. Together, we will work to develop a familiarity with the methods and methodologies of decolonial practice that can push our own work in new directions, helping us to imagine a “future [that] does not rest with the West as the center, but lies fundamentally anchored in the principles of humanity-for-all” (García and Baca 32).

Assignments are likely to include weekly readings, Canvas discussions, and a facilitation of class. The semester will culminate in a seminar-length research or pedagogical project that is in conversation with decolonial scholarship, theory, and/or methods.

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**L764 29809 KATES (Post-1800)****Research in Literature & Critical Theory**

DEPARTMENT AUTHORIZATION REQUIRED (Non-English Department students please contact the instructor first.)

6:30p– 9:30p W

TOPIC: WHAT IS PHENOMENOLOGY?

Phenomenology, as it emerged in the first half of the twentieth-century, was and remains central across many disciplines in the humanities: not only in past and present philosophy (including aspects of Ludwig Wittgenstein’s and Roderick Chisholm’s writings), as well in literary theory and criticism (being both Michel Foucault’s and Jacques Derrida’s first philosophical languages), and in linguistics (Roman Jakobson) and cognitive science (Francisco Varela).

What phenomenology is, however, as well as how it is to be practiced, was from its inception a fierce topic of controversy and remains such. This course thus explores what phenomenology is or might be while identifying some of the specific analyses, practices, and commitments that continue to give it life, despite, and across, these controversies. We will primarily study foundational texts of this movement: by its founder, Edmund Husserl, by Martin Heidegger (Husserl’s erstwhile student and foremost critic), and by Maurice Merleau-Ponty, who came after both and in some respects synthesized the two. We may also look at the tradition Michel Foucault called “objectivist phenomenology” (Jean Cavallés, Gaston Bachelard, Georges Canguilhem) and we may close by dipping into two recent adaptations of the theory in sexuality studies and critical race theory. Grades are dependent on class participation, some sort of class presentation yet to be determined, and a final seminar-length research paper (@20 pages).

Joint-listed with CTIH-T 600 (13417).

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**L764 29859 MUYUMBA (Post-1800)**

## Research in Literature & Critical Theory

DEPARTMENT AUTHORIZATION REQUIRED (Non-English Department students please contact the instructor first.)

4:45p – 7:45p T

### TOPIC: THIS COLOSSAL TASK: BLACK CRITICISM AND PRACTICES OF FREEDOM

Michel Foucault asserted the distinction between liberation (conceived of as a momentary act) and practices of freedom (conceived of as ongoing). He argued that practices of freedom allow us to grapple with the new power relationships that emerge following acts of liberation.

How do black artists and critics contend with such claims? Foucault's assertion may be an instance of what Sylvia Wynter calls "the realization of living." For Fred Moten and Stefano Harney the "praxis of [black] human being" means embracing fugitivity as a mode of evading capture. As climate change creates more frequent and manifold crises, the essayist Emily Raboteau has argued that we might learn something from the Great Migration and those black families who retreated from racial violence as a freedom practice. When African nations were grappling for independence from Europe, Frantz Fanon argued that turning away from European political and cultural ideologies totally and completely would generate freedom. For Beyoncé, freedom is rioting through borders in formation ("I dream it, I work hard, I grind till I own it . . . I slay, okay"). But visual artists like Beauford Delaney, Wangechi Mutu, and Caroline Kent have found that black freedom may be expressed most powerfully through the techniques of abstraction.

Reading, watching, looking at and listening to some global black artists and engaging some of black critics alongside them, we will suss out and chart the practices of freedom emerging from black creation, black study, black critique, and black theorizing.

Possible artists and critics for our studies:

Stephen Best  
Terri Lyne Carrington  
Erika Edwards  
Mati Diop  
Nicole Fleetwood  
Ross Gay  
Robert Glasper  
Saidiya Hartman  
Fela Kuti  
Audre Lorde  
Makaya McCraven  
Steve McQueen  
Wangechi Mutu  
Kevin Quashie  
Namwali Serpell  
Abderrahmane Sissako  
Somi

Daphne Brooks  
Edwidge Danticat  
Alice Diop  
Frantz Fanon  
Aretha Franklin  
Édouard Glissant  
Abdulrazak Gurnah  
Caroline Kent  
Kendrick Lamar  
Achille Mbembe  
Katherine McKittrick  
Fred Moten  
Raoul Peck  
Shana Redmond  
Christina Sharpe  
Solange  
Greg Tate

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**W795 3890 GREINER**  
**Dissertation Prospectus Workshop**

11:30a – 12:45p TR

**DEPARTMENT AUTHORIZATION REQUIRED**

This class is designed to serve as a workshop for English graduate students in their exam year, to provide regular guidance on the writing and revising of the dissertation prospectus. The course aims toward the successful defense of the prospectus in late spring. We will proceed in groups to the drafting, revision, and submission of the prospectus. We will also discuss and plan for the defense itself, and for the path ahead. Class meets together as a group for the first three or so weeks, then primarily in small-group workshop assignments. (You will, that is, not be expected to attend all weekly class sessions.) You will be asked to submit a *preliminary, provisional, partial first draft* of a dissertation prospectus (min. 7-10 pp.) ready to share with the group by mid-January for workshopping (the more fleshed-out, the better, but it's expected that this is just the beginning of the process); the DGS will make available previous completed prospectuses that can serve as models. (2 credit hours).