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# Graduate Seminar Offerings

**Fall 2010-Winter 2011  
Course Descriptions**

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## Notes

1. This seminar offering is a list of proposed courses for the academic year starting September 2010 and is not a substitute for the Graduate Calendar, which should be consulted for all programmatic regulations and requirements.
2. The course descriptions are not formal syllabi, which will be posted on the website in the spring of 2010.
3. The proposed courses for 2010-2011 have not been slotted into the schedule yet, so courses may end up either in Fall 2010 or in Winter 2011. Courses are subject to revision.
4. The summer courses for 2010 are not included in this seminar offering.
5. Every course description in the seminar offering, with the exception of ENGL 6000: Doctoral Seminar, refers to a half term course. ENGL 6000 covers two terms.

**ENGL 5002: CONTEMPORARY LITERARY THEORY****INSTRUCTOR: T. DeCook****■ TOPIC: “Mimesis, Religion, and Society” ■**

Mimesis—representation, imitation—is one of the earliest and most foundational concepts in literary theory. This course examines the vital social and political functions of mimesis, and considers the persistent links between social and political forms of representation and religious modes of thought. In medieval and early-modern political theory, the monarch is a representative of the divine, but this theological grounding of social forms of mimesis does not disappear with modernity. Both liberal-democratic governments’ representation of the people, and money’s representation of value, have important theological roots. The course aims to uncover and explore the theological legacy in modern and postmodern social thought, as well as to give students a broad understanding of the concept of mimesis.

Beginning with the overviews provided by Erich Auerbach, Gunter Gebauer and Christoph Wulf, and the foundational mimetic theories of Plato and Aristotle, we will read theorists (such as Soren Kierkegaard, Karl Marx, Rene Girard, Marc Shell, and Michael Taussig) who have argued for the importance of religious notions of representation for the social, political, and economic order. We will also read pre- and early-modern writers (such as Augustine, Thomas Aquinas, Martin Luther, and Thomas Hobbes) whose theological conceptions of social and political order hinge on particular understandings of representation.

**ENGL 5005: M.A. SEMINAR****INSTRUCTOR: G. Williams****■ TOPIC: “Research, Disciplinarity, and the Profession” ■**

This course provides MA students with a general overview to English studies in order to facilitate their success at the graduate level. It is a mandatory course in the MA program. Individual classes will address current debates and practices within both the *discipline* and *profession* of English Studies. As a proseminar, the course considers the overarching boundaries of this discipline and elucidates the professional duties carried out by the academic/student. It encourages lively discussion on pragmatic issues affecting students in their studies and their teaching assistantships. It also makes available resources, strategies, and guidance necessary for helping students see their way through and beyond the MA. Three main categories organize the subject matter of weekly meetings: the discipline, the profession, and research methods. Under the first category, the proseminar examines the issues central to English studies today, traces the history and current state of the discipline, and reviews the latest methodologies and interdisciplinary approaches to literature. Under the second, it assists students in navigating professional matters, for example, grading essays, crafting proposals for grants, and understanding employment and academic opportunities available to graduates. Finally, under the third category, it points to electronic and print resources and raises strategies integral to conducting research at the graduate level.

**ENGL 4105: OLD ENGLISH LANGUAGE AND LITERATURE****INSTRUCTOR: R. Norris****■ TOPIC: “Reading Anglo-Saxon” ■**

Students’ primary goal in this course is to learn how to read the Old English language. After 1000 years of linguistic change, this may feel like a “foreign” language course, but you will be learning to read the earliest form of English, which was spoken and written in Anglo-Saxon England (597–1066). We will approach the language through literary texts in prose and verse from a variety of genres, including history, dream visions, elegies, and riddles. Moreover, because medieval studies is an inherently interdisciplinary enterprise, throughout the course, students will also be introduced to topics such as monastic culture, the making of manuscripts, and Anglo-Saxon art and archaeology. By the end of the term, students will be able to translate a passage from *Beowulf*, the most famous Old English text, and to perform a comparative analysis with other versions of the poem, including that by Seamus Heaney, whose work reminds us of the relevance of ancient literature to the twenty-first century. Please see also ENGL 5207 (Winter 2010).

**ENGL 5207: EARLY MEDIEVAL STUDIES****INSTRUCTOR: R. Norris****■ TOPIC: “Reading Beowulf” ■**

Students will have the opportunity to read *Beowulf* in the original Old English. This is a rare and golden prospect, in part a response to the medievalism that is so prominent in contemporary popular culture, and which has in turn increased student demand for classes in medieval literature and language. Reading *Beowulf* is challenging, but the poem rewards its translators with new found linguistic skills, mastery of Old English verse, and intimate familiarity with that most canonical of Anglo-Saxon poems. Reading *Beowulf* at Carleton will be doubly rewarding, as students will also be encouraged to consider the mediating functions of scribe, editor, lexicographer, and critic, through whose work we seek to access the “original” text. Medievalists will be working alongside students who are interested in language, linguistics, poetics, textual transmission and translation, manuscript culture, and medievalism. Many graduate students also find that a translation course offers a welcome change from their usual routine. We will translate from the new fourth edition of Klaeber’s *Beowulf* (Toronto 2008). Knowledge of Old English will be required of all students entering the course. After 1000 years of language change, Anglo-Saxon may at first appear foreign, but with even one term of study, its familiar English forms and structures become obvious. For those who have not studied Old English previously or recently, an introductory language course (ENGL 4105) will be offered in the fall term, and is open to graduate students in English.

**ENGL 5208: MIDDLE-ENGLISH STUDIES****INSTRUCTOR: S. Bly-Calkin****■ TOPIC: “Medieval Authority and Authorship” ■**

When Foucault and Barthes grandly declared the death of the author about forty years ago, they were striving to redefine and re-think notions of authorship and textuality. For medievalists, however, notions of authorship and textuality already had to be thought in ways very different from their conception in a print culture. This course examines the ways in which authorship and textuality were conceptualized in the manuscript culture of fourteenth- and fifteenth-century England, a culture in which many texts lacked identifiable authors, in which multiple texts of various genres and periods could be (and were) bound together as one book, and in which scribes freely added lines, sections, and whole texts to already-extant texts. Because to be an author or a text in the Middle Ages meant having or claiming authority, this course will also examine in depth the ways in which concerns about claiming literary, political, and religious authority shaped the work of writers and the circulation of texts in this period. As we reach a fuller understanding of medieval notions of authorship, authority, and textuality, we will also occasionally juxtapose these notions with more recent considerations of the same phenomena. Our focus, however, will remain the medieval texts and the concerns and challenges they manifest.

Some of the particular questions we will engage include: How do contemporary definitions of “author” and “text” relate to medieval contexts? How do texts create or claim authority for their pronouncements? More specifically medieval questions to be considered include: How do writers of English texts assert the value of their productions in a culture where French and Latin writings have dominated the scene for hundreds of years? How do we define “women’s writing” in a period when one of the foremost texts by and about a woman was not written by her but dictated by her to a male scribe? How do questions of gender play into claims of authority? We will also consider the challenges faced by writers in a period of political and religious upheaval, and explore the ways in which English texts of this period both claimed and disavowed contemporary socio-political relevance. For example, we will study the ways in which writers responded to the imposition of censorship on vernacular religious texts in 1407, and attempted both to speak with authority on religious issues and to avoid being censored for this. We will also explore the phenomenon of the so-called “Lancastrian propaganda machine,” and examine the ways in which the Lancastrian usurpation of the English throne in 1399 complicated and redefined the task of writing for English authors. In essence, this course will grapple with ideas about what constitutes an author, a text, and authority in late medieval England, and examine the ways in which writers from this period raise and engage issues that both illuminate and challenge our contemporary understandings of authorship and textuality.

**ENGL 5308: RENAISSANCE STUDIES****INSTRUCTOR: A. Wallace****■ TOPIC: “Renaissance England’s Roman Britain” ■**

The course attempts to come to terms with what it means to speak of a “Renaissance” of antiquity in England, and with the cultural stakes of Renaissance England’s affinity for a version of Rome. To see England’s material and imaginative contacts with ancient Rome reborn was to replay in an early modern key Rome’s original military and administrative conquest of Britain, which had endured from 43 C.E. to 410. Indeed, sixteenth- and seventeenth-century England’s grammar schools, universities, playhouses, print shops, bookstalls, pulpits, royal courts, brothels, and even the landscape itself, are haunted by the spectres of ancient Rome. The course studies the scenes of those hauntings.

Weekly readings will combine ancient and early modern literary texts with critical, historical, and philosophical / theoretical works. Authors studied may include Virgil, Seneca, Geoffrey of Monmouth, Edmund Spenser, Thomas Nashe, John Lyly, William Shakespeare, Thomas Nashe, Sir Thomas Browne, Sigmund Freud, and Martin Heidegger. Topics for discussion will include religious violence and martyrdom, the dissolution of the monasteries, schoolbooks, humanist pedagogy, tragedy, antiquarianism, and the fitful emergence of something like the modern science of archaeology.

**ENGL 5508: NINETEENTH-CENTURY LITERATURE****INSTRUCTOR: J. Schroeder****■ TOPIC: “Writing the Victorian Classroom” ■**

One of the hottest arguments in Victorian culture concerned questions about the moral and social implications of educating people. Would mass literacy lead to anarchy? What kinds of training could transform the “raw” boy into a hero of empire? Did strenuous mental activity weaken a woman’s reproductive capabilities? These types of questions were at the surface of a deeper set of concerns about how, or whether, the state should assume responsibility for educating and training middle- and working-class men and women.

This course examines the Victorian education debates as they were shaped in the literature of the period. Victorian writers like Charles Dickens and Matthew Arnold were influential voices in the formation of public opinion about education, and we will look at what their writing added to the conversation. But we will also examine the literary text as both a cultural form that engendered competing versions of an “educated” selfhood, and as a space for imagining new kinds of social relations embodied in emergent teacher/student models. Of particular interest will be the ways in which narratives construct the “uneducated” as needful of a particular set of skills and desires, to be administered by another source somehow already in possession of them. Following on the work of Foucault, Ian Hunter, and Lauren Goodlad, we will look at classroom narratives as fantasies of modern discipline and pastoral governance, in which desires for a particular kind of trained selfhood are invented, practiced, and contested. The course reading list will be comprised of a mix of popular fiction, memoir, popular journalism, government reports, school stories, and political treatises, so as to familiarize us with the debates about education, and the ways in which they were dramatized across a range of narrative modes.

**ENGL 5601: TWENTIETH-CENTURY POETRY****INSTRUCTOR: B. Carr-Vellino****■ TOPIC: “Hybridity, History, and Subjectivity: Long Poems of the Long Twentieth-Century” ■**

This course investigates the long poem as one of the major innovations in twentieth and twenty-first century literary forms. Celebrated for its embrace of diverse literary and non-literary genres, the long poem may interweave elements of the epic, the novel, the lyric, autobiography, biography, history, photographs, newspaper articles, court records and diverse cultural practices. The long poem is, as Virginia Woolf once said of the novel, “a capacious hold-all,” as it extends itself through juxtaposition, serializing, sequencing, and interrogative recontextualization of voices, intertexts, and discourses. I am especially interested in how the long poem’s expansive form and archeological depth may prove ideally suited to explorations of multi-layered concepts of subjectivity, history, language, memory, community, ecology, and nation. Some questions we may consider include the following: What are the temporal and spatial effects of structures of extension, expansion, accumulation, association, and juxtaposition? What are the consequences of structures of layering, palimpsest, accumulation, simultaneity, disjuncture, and rupture? How does the contemporary long poem work with or against the epic impulse to sing the “tale of the tribe,” a singular story of communal identity? How does it refashion quest narratives which dramatize longing for self-identity and self-revelation, territorial location, familial and national origins, each associated with the autobiographical, mythic, and epic narrative impulse? When is the mixing of forms, discourses, and voices related to the postcolonial mixing of languages, cultures, and ethnic/racial identities?

**ENGL 5606: TWENTIETH-CENTURY LITERATURE****INSTRUCTOR: B. Greenspan****■ TOPIC: “Narrative after Print” ■**

As the dominant mode of communication shifted from word of mouth to handwritten scrolls to the printed page, that which we call “literature” also changed. The object of literary study is still evolving, alongside digital techniques for producing, reproducing, disseminating, reading and responding to texts.

In this course, we will study the ideological and material contexts of debates over the “end of books,” and explore competing claims for the dominance of either printed books or digital texts. What strategies do contemporary fictional narratives use to make sense of the information society, and how are digital forms of dialogue changing novelistic discourse? Is it still useful to distinguish literary knowledge from other forms of data? How do interactive narratives compare with or remediate films, television shows, or video games? In the age of ebooks, chatterbots, and group blogs, who or what controls the reading experience?

Weekly seminars will cover a variety of topics, including new media theory, the poetics of interactivity, the idea of the (e)book, digital authorship and intellectual property, archive theory, and network culture. Although most of our primary texts will take the familiar form of printed novels by the likes of Thomas Pynchon, Jeanette Winterson, and Mark Danielewski, we will also explore hypertexts, interactive fictions, and new scholarly technologies hands-on.

**ENGL 5606: TWENTIETH-CENTURY LITERATURE****INSTRUCTOR: S. Casteel****■ TOPIC: "Blacks and Jews: Comparative Diasporas in Transnational Perspective" ■**

Diaspora studies is increasingly moving away from the study of isolated minority groups in favour of a "comparative diasporas" or "comparative racializations" approach. One of the richest sites for this kind of comparative analysis is the fraught history of black-Jewish relations in the United States, a history that includes both civil rights-era cooperation between blacks and Jews and more recent controversies surrounding the Crown Heights riots and Jewish participation in the slave trade. Scholarship on black-Jewish relations in the U.S. has highlighted the racial instability of Jewishness as well as the motifs of slavery, exodus, and return that the African and Jewish diasporas share.

How might this picture of black-Jewish relations be complicated, however, by a consideration of multicultural and postcolonial contexts outside of the U.S.? Black British critic Paul Gilroy, for example, takes pains to acknowledge a debt to Jewish thinkers in his conceptualization of the Black Atlantic, while Caribbean and Caribbean Canadian writers such as Derek Walcott and Austin Clarke explore resonances between the Jewish and African diasporas in their poetry and fiction. Why does Jewishness emerge as a key reference point for postcolonial writers such as Walcott in the late twentieth century? To what extent do representations of Jews, as Europe's internal Others, lay the groundwork for European attitudes towards its colonial subjects? How does the Holocaust serve as a framework for understanding and working through other historical traumas such as the Middle Passage?

This seminar will explore both the possibilities and the risks of a comparative diasporas approach with reference not only to prominent U.S. articulations of black-Jewish relations (by such authors as James Baldwin and Philip Roth) but also less familiar non-U.S. articulations (by such authors as Maryse Condé, Caryl Phillips, Zadie Smith, and Derek Walcott). Alongside the literary works, we will also discuss a number of evocative visual and musical texts, including Anna Deavere Smith's performance piece *Fires in the Mirror* (1993), Art Spiegelman's graphic art, Socalled's "hip hop klezmer," and films ranging from the 1927 classic *The Jazz Singer* to Spike Lee's *Mo' Better Blues* (1990) and Radu Mihaileanu's *Va, vie et deviens* (2005).

**ENGL 5607: TWENTIETH-CENTURY AUTHORS****INSTRUCTOR: D. Dragunoiu****■ TOPIC: “Vladimir Nabokov: Art, Ethics, Philosophy, Politics” ■**

“Mr. Nabokov,” Jean-Paul Sartre observed in 1939, writes “on subjects of no significance.” This view, shared since by many readers of Nabokov’s work, was nurtured by Nabokov himself. His fiction and discursive writings haughtily announce his total lack of interest in socio-political matters. His unapologetic disdain for writing energized by “social comment, humanistic messages, political allegories, overconcern with class or race” seem calculated to fuel the outrage of engaged writers such as Sartre. Though Nabokov scholars no longer take these pronouncements at face value (such statements, they observe, obscure his more sober accounts of the relationship between literature and the world in which it circulates), Nabokov continues to be charged with insensitivity, arrogance, and naïveté.

The seminar will seek to theorize the ways in which Nabokov’s pursuit of what he called “aesthetic bliss” can yield a poetics of political, philosophical, and ethical significance. To situate his work within the contexts that fashioned him, we will begin by reading his memoir *Speak, Memory, An Autobiography Revisited* (1967). Next, we will pit his self-styled “supreme indifference” to socio-political concerns against his two frankly political novels, *Invitation to a Beheading* (1938) and *Bend Sinister* (1947). The crowning achievements of his literary career—*Lolita* (1955), *Pale Fire* (1962), and *Ada* (1969)—will be considered in light of several key historical moments and intellectual debates that played a critical role in Nabokov’s life. These will include the Russian Silver Age (identified by Nabokov as having nurtured his artistic development); the history of pre-revolutionary Russian liberalism (a history in which Nabokov’s father played a pivotal role); the culture and politics of the Cold War; and the history of American privacy and civil rights legislation as it relates to Nabokov’s treatment of sexual crime in *Lolita*, *Pale Fire*, and *Ada*. The scholarly contributions of some of Nabokov’s most perceptive readers will also be considered, such as Robert Alter, Steven Belletto, Brian Boyd, Steven Bruhm, Dale Peterson, Ellen Pifer, David Rampton, Richard Rorty, and Michael Wood.

**ENGL 5608: TWENTIETH-CENTURY STUDIES****INSTRUCTOR: J. Medd****■ TOPIC: “Modernist Genders, Modernist Sexualities” ■**

"Modernism" is understood as a combination of innovative literary movements from the late nineteenth century to the early twentieth century, movements that were responding to the contemporary historical conditions of "modernity" while also reacting against Victorian cultural beliefs and literary forms. However, modernism also developed in relation to significant changes in the politics and understandings of gender and sexuality, including changes in marriage and the family, gender roles, sexual identities and attitudes, and psychology. Modernism addressed gender identity (masculinity, femininity, and the spaces in between), gender relations (whether 'opposite' sex relations or same-sex relations), and sexuality (hetero, homo, infantile, extra-marital, and otherwise) as subject matter, but also conceptualized its innovative avant-garde style and philosophical concerns through specifically gendered and sexualized language. This course will consider modernist texts and artistic theory in relation to the cultural context of modernity to explore how both the content and style of modernism were gendered and sexualized. The course is organized around key topics: the sexual child; homosexuality; gender, sexuality and World War One; the gendering of the avant-garde; the modernist artist; modernist gender criticism; the gendered desires of Empire. Authors include Henry James, Oscar Wilde, James Joyce, Virginia Woolf, E.M. Forster, D. H. Lawrence, and imagist and vorticist poets.

**ENGL 5807: SELECTED TOPICS IN CANADIAN LITERATURE****INSTRUCTOR: J. Mason****■ TOPIC: “Reading Unemployment and the Politics of Mobility in 20th-Century Canadian Culture” ■**

In his recent study of mobility in nineteenth-century (U.S.) America, Mark Simpson develops a useful explanation of the “politics of mobility” as “the contestatory processes that produce different forms of movement, and that invest these forms with social value, cultural purchase, and discriminatory power” (*Trafficking Subjects* xiii-xiv). Reading a variety of historical documents and cultural texts together with theorizations of mobility, we will examine the related meanings of transience and unemployment in Canada in the middle years of the twentieth century. We will consider how these meanings are embedded in broad aesthetic, historical, political transitions—from the revolutionary discourses of Third Period socialism, to the ascendance of ideas about state management in the late 1930s and in the postwar period, to the rise of the New Left in the mid-1960s. Considering how transience and unemployment are put to use in politically strategic ways—how Depression-era short stories and poems argue for the existence of a national labour force, for example, or how Carol Bolt’s documentary play *Buffalo Jump* functions within left-nationalist politics—questions such as the following ensue: What literary forms have been used to convey the practice of transience and the problem of unemployment and why? How have the meanings of transience and unemployment participated in the differential distribution of power in Canada, including the making of classed, gendered, and racialized subjectivities? How can the work of reading the politics of transient mobility inform our thinking about the metaphors of rootedness that are so ubiquitous in Canadian literatures, and how can it challenge metaphors of mobility that have been interpreted as inherently liberatory?

**ENGL 5900: SELECTED TOPIC****INSTRUCTOR: A. Barrows****■ TOPIC: “Time and Literary Modernism” ■**

This course will explore representations of time and temporality in English literature of the late-nineteenth and early-twentieth-centuries. Formally innovative and experimental, the works produced during this period are typically considered “modernist,” a category which signifies both a cultural and aesthetic break from Victorian values as well as an expression of the exhilarations and anxieties of modernity. Time had a unique significance in this period, as technological transformations in the measurement and manipulation of time accompanied a pervasive sense that the modern age was radically different than any previous stage of history. No longer a stable category of pure reason or a uniform physical constant, time in modernity becomes radically unstable and even explosive, a site of contesting regimes of power. As the British Empire, reaching its apex during this period, attempted to globally homogenize the diverse cultural and economic rhythms of its territories, modernist literary art explored the ways in which temporal rhythms remained volatile and resistant to control. Drawing on a wide range of theoretical and literary-critical secondary source material, we will explore the temporal dimensions of imperialism, nationalism, anarchy, and individualism by charting the role of clocks, memory, history, and rhythm in texts ranging from H.G. Wells’s genre-founding time travel novella *The Time Machine* to Virginia Woolf’s modernist symphony of coordinated clocks in *Mrs. Dalloway*.

**ENGL 5901: SELECTED TOPIC****INSTRUCTOR: A. Bohm****■ TOPIC: “Authenticity and Literary Forgery since 1770” ■**

Why are literary fictions welcomed but literary forgeries derided when both operate with non-true textual events? From Thomas Chatterton to James Frey, cases of literary forgery have raised complex, serious questions about the production and reception of texts. They have also been controversial when they are exposed. Many of the cases involve faking victimhood—but why? Instances such as those of Benjamin Wilkomirski, who produced fake memoirs of having been a Holocaust survivor, or Araki Yasusada, who claimed to have survived Hiroshima and whose identity still remains a puzzle, raised powerful emotional reactions. Why should false accounts turn out to be so provocative?

The seminar will examine a series of cases from the eighteenth century to the present and try to determine what makes a literary forgery, how they come to light, and why they are ruled out of bounds, unlike fiction. Particular focus will be placed on the socio-political situation of literary forgers, such as Canada’s Grey Owl and Frederick Philip Grove, two extraordinary fakers. Evidence from Australia, another country that has been affected by the phenomenon, suggests that instances of literary forgery are closely tied up with the issues of national identity and with postcolonial questions of authentic identity.

**ENGL 6000: DOCTORAL SEMINAR****INSTRUCTOR: T. DeCook and P. Keen****■ TOPIC: “The Production of Literature” ■**

As the core course of The Production of Literature PhD, ENGL 6000 orients students to the program’s key issues, surveying some of the last several decades’ most significant studies of the history of the book and cultural theory. Broadly speaking, the course addresses the material (legal, technological, economic) conditions and systems of cultural value and distinction which shape the interrelated activities of literary production, circulation, and reception. In so doing, it reflects general shifts in literary study which go beyond previous assumptions about the stability of literary meaning and the very category of “literature” itself to investigate literature’s historical embeddedness and continually contested status. We will discuss the blind spots as well as the successes of such attempts to transform the study of literature, critically engaging with our readings and the issues and questions they provoke. ENGL 6000 is organized according to several broad topics: attempts to articulate “the history of the book” as a discipline; the institutional construction of “the literary” and literary value; the concept of authorship; the relationship between material form and meaning, including the impact of new media; and theories and histories of reading and audiences. We will consider the interrelatedness of all these topics, and certain questions will inevitably recur: How do the categories of the “literary” and the “non-literary” emerge? How is the relationship between physical form and content understood, and how has this changed? How do we understand authorship, and what is the relationship between authors and their texts?

**ENGL 6001: PROSEMINAR****INSTRUCTOR: G. Williams****■ TOPIC: “Teaching and Researching” ■**

The general goal of the proseminar is to equip PhD candidates with the pragmatic skills and knowledge necessary for succeeding as a teacher and researcher at the university level. Classes will address the challenges related to university teaching in both lecture and seminar environments. The philosophy of education, teaching styles, evaluation and grading, plagiarism, and class-room technology are just some of the topics that we will examine. Attention will be devoted to the creation of a teaching dossier, an invaluable record of one’s pedagogical accomplishments, used for job applications and promotion through the ranks. On a more theoretical note, an examination of the history of the university English department will be a springboard to an investigation of current issues and trends within academia.

In the fall, the proseminar will workshop with PhD candidates their scholarly grants and fellowships. The bulk of our time will be spent attending to the scholarly practices integral to writing a doctoral research project and dissertation. We will examine different methods of conducting research from navigating the spaces of libraries, such as special collections and library services, to navigating library catalogues and online reference resources. We will brush up on our bibliographic skills, with respect to the issues of authorship, printing, publication, and edition. To this end, we will investigate the functionality of bibliographic software. In particular, we will familiarize ourselves with RefWorks, Carleton library’s web-based tool for creating, managing, and formatting bibliographies. The proseminar will conclude with a theoretical consideration of the roles of conferences and journals in disseminating research and a practical approach to submitting and presenting papers to these scholarly venues.