

# ENGLISH DEPARTMENT

## GRADUATE COURSE DESCRIPTIONS

### SUMMER 2019

**ENGL 568-61 (34146)**

**Queer Theory and Performance Studies (6 weeks)**

**June 24-August 2**

**Laura Engel**

**TR 5-8:30**

This course will examine intersections between Queer Theory and Performance studies. The first section of the class will focus on queer identities/orientations and theater history in the eighteenth and nineteenth centuries. The second part of the course will focus on late twentieth visual culture and modes of queer performance in film and theater, and the final section of the class will focus on queer theory and performance studies in relation to current ideas about celebrity, archives, and affect studies. The class will incorporate a wide variety of materials including: plays, films, television, biographies, memoirs, pamphlets, portraits, caricatures, and archival objects. We will be reading works by contemporary theorists including: David Roman, Terry Castle, Kristina Straub, Lisa Merrill, Ann Cvetkovich, Heather Love, Susan Striker, Sharon Marcus, Lauren Berlant, Michael Warner, Susan Lanser, Jill Dolan, Lee Edelman, Diana Taylor, Jack Halberstam, and Jose Munoz.

Primary texts may include:

George Etherege, *The Man of Mode: Or Sir Flopling Flutter*

Susanna Centlivre, *The Busybody*

Oscar Wilde, *Salome*

Jennie Livingston, *Paris is Burning*

David Henry Hwang, *M. Butterfly*

Tony Kushner, *Angels in America*

**ENGL 570W-91 (34150)**

**Modern Irish Literature**

**June 9-June 20**

**Barnhisel, G**

**Study abroad**

In this study-abroad class, we will read five of the major authors of twentieth-century Ireland (John Millington Synge, William Butler Yeats, James Joyce, Edna O'Brien, and Frank McCourt) and visit sites related to each of their lives and work. We will link our literary study to a study of the landscape and history of Ireland, focusing on the events of the Irish War of Independence, the early growth of the Irish state, and the relationship of the Republic to Northern Ireland and the United Kingdom. We will visit Limerick, Galway, the Aran Islands, Sligo, Dublin, and Belfast. Students will produce a research paper, reading journal, and smaller response papers. Total cost of approx. \$4600 includes tuition, airfare, lodging, transportation in country, many meals, and

admission to sites and events. Travel dates June 9-20. If you are interested, contact Dr. Barnhisel immediately.

## FALL 2019

### **ENGL 500-01 (10666)**

#### **Aims and Methods**

**St. Hilaire, D.**

**MW 4:25-5:40**

This course will introduce students to important aspects of graduate study in English. Topics to be covered will include research strategies and methodologies, current trends in literary studies, advanced writing for academic and other audiences, and an exploration of issues related to the state of the field of English studies and the value of studying the humanities to the world at large. Over the course of the semester, students will bring in materials and written work for other classes for discussion and workshopping, as we learn about research methodologies and the expectations of graduate study through the work of designing, developing, and carrying out research projects.

### **ENGL 511-61 (17183)**

#### **SPTP: Love and Death in Shakespeare**

**Kurland, S.**

**T 6:00-8:40**

Employing a thematic approach to some of Shakespeare's best-known plays, this discussion-based course will encourage students to take a fresh look at plays they may have read previously (e.g., *Romeo and Juliet*, *Hamlet*, *Othello*, *King Lear*) alongside others, in a variety of genres, that they may not have encountered before (e.g., *The Merchant of Venice*, *Measure for Measure*, *Richard III*, *Titus Andronicus*, *Antony and Cleopatra*, *Pericles*, and *The Winter's Tale*). These plays lend themselves to consideration from a variety of methodological or theoretical perspectives, including gender-oriented, historicist, political, sociological, or economic. Class discussions, and individual and group presentations, will be structured primarily around student interests. Course requirements for graduate students will include one or more presentations, two brief critical essays, an annotated bibliography, and a substantial analytical essay informed by research.

### **ENGL 533-61 (16985)**

#### **SPST: Romantic Novels**

**Howard, S.**

**R 6:00-8:40**

This course explores novels written during the Romantic period in Britain, beginning with Walpole's *Castle of Otranto*, published in 1764 and ending with Emily Bronte's *Wuthering Heights*, first published in 1847. We will also read novels by Austen, Edgeworth, Hogg, Radcliffe, Scott, Shelley, and Godwin. The level of experimentation with generic boundaries, which Amanda Gilroy and Wil Verhoeven refer to as "generic promiscuity," varies in these texts: some follow in the line of the realistic, often domestic 18 c. novel of Defoe, Richardson, or

Burney while others make what Robert Kiely calls “deeply serious efforts to stretch or break through old conventions and to probe areas of experience not approached by earlier novelists.” We will read these novels within their cultural, historical, literary, and national contexts, and we will consider them from a variety of perspectives, using any methodologies which seem appropriate and helpful. Course requirements include active class participation, an oral presentation, an analytical short paper and long paper, and a comprehensive final exam. Students wishing to use this course to meet requirements for the certificate in Women’s and Gender Studies should write their course paper(s) on issues of gender in the novel(s).

**ENGL 541-61 (16987)**

**Early American Literature**

**Kinnahan, T.**

**W 6:00-8:40**

An introduction to major genres, themes, and figures in early American literature. We will survey the era of early European exploration and colonization, the Puritan “errand into the wilderness,” the contested political and social visions at play in the Revolutionary and Early Republican eras, and the rise of literary nationalism in the 1820’s. The latter portion of the course will give special attention to aesthetic and ideological developments in American literature from the first three decades of the nineteenth century. Selections in the second half of the term are likely to include some or all of the following: sentimental fiction by Susannah Rowson and Hannah Webster, Gothic fiction by Charles Brockden Brown, the romantic poetry of Lydia Sigourney and William Cullen Bryant, and the historical fiction of James Fenimore Cooper, Catherine Maria Sedgwick, Washington Irving and others.

**ENGL 558-61 (16303)**

**SPST: Documentary Poetics**

**Kinnahan, L.**

**M 6:00-8:40**

What is a “documentary poetics?” How does poetry document the world? How does poetry make use of documents, including written documents, photographs, visual media, or other means of documenting? How does poetry offer witness, through both visual and verbal texts? Looking primarily at 20th century N. American poetry and hybrid books of poetry, prose, and/or visual material (primarily photography), this course will focus on the diverse approaches, materials, and forms through which the concepts of “documentary” and “witness” occupy poetic projects of the 20th century.

In particular, the course will explore the following:

- Relationships between photography and poetry, as well as the relationship of visual culture, visual art, and poetry
- Uses of documents, documentary material, & archives
- Relationship of documentary approaches to social ideas about gender, race, class
- Poetic documentary stances of “witness” – to poverty & economic changes, social migrations, social movements (Civil Rights, Women’s Movement, etc), and socio-historical contexts & narratives (capitalism & industry; N. American histories of marginal

groups/voices such as women, African-Americans, and working class; media and the dominance of the image; and more).

We will lay a foundation for this focus through looking at poetry and photo-documentary books from the first half of the century and then move to the contemporary period (especially the 1990s to the present). Of particular interest will be works that challenge us to think about intersectional relations between gender, race, and class. Poets we will (tentatively) read include Muriel Rukeyser, Archibald McLeish, Claudia Rankine, Natasha Trethewey, Pattie McCarthy, Rachel Blau DuPlessis, Kevin Young, Mark Nowak, and Chris Llewylan. We also will explore the genre-hybrid poetics of photo-documentary book projects (collaborative works by writers and photographers) emerging in the 1930s – often referred to as the “documentary decade” – such as those by Erskine Caldwell and Margaret Bourke-White, or Dorothea Lange and Paul Taylor, or McLeish’s combined uses of poetry and FSA photographs from the Great Depression. Throughout the course, we will engage critical and theoretical discussions of poetics and documentary practice and of visual culture.

**ENGL 561-01 (14270)**

**SPST: History & Structure of the English Language**

**Wright, S.**

**M 6:00-8:40**

How does *The horse raced past the barn fell* function as a grammatically correct sentence? Where do the nine pronunciations of the combination *ough* come from? Why do we spell the word *receipt* with a *p*? In this course, we will answer such questions through an exploration of grammar, linguistics, and the history of English. We will begin by reviewing modern English grammar, which will help us develop a shared vocabulary that we can apply to our diachronic study of the English language. We will then examine how culture, political power, and geography affected spelling, grammar, and pronunciation from the Anglo-Saxon period to today. In so doing, we will debate what constitutes “standard” English, consider the impact of language guides (such as grammars and dictionaries), discuss the influence of recent technologies on the way we communicate, and explore how language defines ourselves and our world.

**ENGL 568-01 (16993)**

**SPST: Feminist Theory**

**Barrett, F.**

**TR 4:30-5:45**

This course will introduce students to feminist methodologies, exploring how these methodologies might be useful to the analysis of literary texts and other forms of representation. We will consider developments in feminist theory from the 1960’s through the contemporary moment, beginning with foundational texts from Second Wave US feminism and French feminist theory. While mapping the relationship between different currents in feminist thought, we will also consider the ways that feminist theory has been shaped by the methods of Marxism, Freud, post-structuralism, cultural criticism, and radical feminisms. We will study the ways that feminist theory has served as a foundation for queer and trans theory, and we will also consider how feminist theory has worked to shape post-colonial theory. Readings for the class will be

drawn from the work of Simone DeBeauvoir, Luce Irigaray, Hélène Cixous, Monique Wittig, bell hooks, Adrienne Rich, Audre Lorde, Donna Haraway, Chandra Mohanty, Gloria Anzaldua, Lauren Berlant and Sara Ahmed among others. Class meetings will be spent discussing critical/theoretical essays and will require active intellectual engagement and exchange among all participants. Students will be given the opportunity to write a final paper that is informed by feminist theories within the context of their particular field of interest.

**ENGL 568-61 (17119)**

**SPST: Lang/Crit/Thry**

**Eyers, T.**

**M 5:00-7:40**

**ENGL 591-01 (15653)**

**Teaching College Writing**

**Knutson, A.**

**TBA**

This course helps graduate teaching fellows develop a basic framework for sound writing pedagogy that can be employed to design and teach current and future classes in writing (or other subjects). To that end, the course takes up concepts of rhetoric, backward design, learning transfer, and procedural learning and carefully considers their implications for actual teaching practice. The goal is not to be only to provide students with sound advice about writing assignments or implementing lesson plans, but also to give students a conceptual foundation with which to think and act like an effective teacher of writing and continue learning to do this better in successive teaching experiences through reflective practice.

**ENGL 700-01 (15632)**

**Thesis-English**

**ENGL 701-01 (15613)**

**Dissertation-FT**

**ENGL 703-01 (15633)**

**Expanded Research Paper**

**ENGL 710-01 (15631)**

**Readings**