

# **English Department**

## **Graduate Course Descriptions**

### **Fall 2016**

**ENGL 500-01 (10666)**

**Aims and Methods**

**Kurland, S.**

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

This course is designed to introduce students to important aspects of graduate study in English. Topics to be covered may include: traditional and contemporary research strategies and methodologies, including the efficient use of electronic databases, bibliographical and citation management systems, and other digital tools; current theoretical trends in literary studies; advanced writing for diverse audiences; digital humanities and visual media; the state of the field of English studies; and the value of the humanities for both the individual student and society at large. In addition to completing a variety of written assignments and projects throughout the term, students will work towards creating a final project and presentation that reflect their own individual academic interests. Students will also write and present a short conference-length paper, create a visual group project, and complete an annotated bibliography. This course is intended to be useful for entering graduate students in the literature track and the writing and digital media track.

**ENGL 502-01 (14269)**

**Medieval Drama**

**Adams, A.**

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

This cross-listed graduate and undergraduate seminar will examine one of the most popular and polysemous art forms of the Middle Ages, the dramatic play and its performance. We will consider the medieval drama from a variety of perspectives, including those of performance history, sociology, anthropology, literary history, and cultural studies, and will discuss plays in and out of their social context. We will discuss medieval drama as literary texts, performances, spectacles, and games, and our readings will take us from the earliest texts to the Renaissance.

**ENGL 539-01/639-01 (14272/14273)**

**19<sup>th</sup> Century Special Topics: The Gothic**

**Gibson, A.**

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

How do we account for the popularity and persistence of gothic tropes in the history of the novel? What exactly is the gothic, and what are its cultural and literary functions? These questions will guide our journey into gothic fiction in the late eighteenth and nineteenth centuries in Britain. We will begin with the earliest “gothic story,” Horace Walpole’s *The Mystery of Otranto*, and investigate the emergence of gothic fiction out of a medieval past and alongside the birth of the novel. Then we’ll consider how the gothic gets domesticated at the beginning of the nineteenth century by writers like Ann Radcliffe and Jane Austen. Our nineteenth-century reading will lead us to investigate the role of the gothic in an era of rationality, individualism, and realism. We’ll examine the relationship between gothic and Realism in *Wuthering Heights*, consider the psychological effects of gothic narratives in Poe and Freud, and explore how gothic tropes and narratives get transformed in sensation stories, detective tales, and medical narratives. We’ll finish off the semester with that masterpiece of late-gothic novels, *Dracula*, and with a brief foray into the future of the gothic with the 2015 movie *Crimson Peak*.

Although this course traces a specific literary genre in a specific literary period, it is designed to introduce graduate students interested in a variety of literary fields to questions about genre, the

relationship between literature and science, and the capacity of fiction to question and shape the psychological and social characteristics of modern individuals. In asking why an exaggerated version of a pre-modern past congeals as a literary style during a historical period that ostensibly favored realism, rationalism, and reform, we will be engaging in discussions about historicism, literary form, psychology, interdisciplinary, and the relationship between individuals and their complex social, evolutionary, and cultural milieus. Students will give brief presentations, develop a final paper with opportunities for feedback, and present a shortened version of their work in a mini-conference at the end of the semester.

**ENGL 554-01/654-01 (14275/14276)**

**SPST: Historical and Contemporary Literature**

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

**Michael, M.**

This course will explore the ways in which contemporary literature addresses the perplexing question of how to represent the past, with an eye both to recent reconceptualizations of the notion of "history" as a socially/culturally/textually mediated and constructed process and to the increasing awareness of the role of gender, class, and race in the construction of history. Readings will include both fiction and scholarly texts that address issues of history. Given that these scholars are writing within the framework of contemporary critical theory, some background in critical theory is recommended. While the class will read contemporary literature, the focus on ideas and theories of history will prove useful to students interested in any literary period. The class will be run seminar style and thus will consist of and demand active and engaged intellectual discussion among all participants.

Students will read articles by scholars such as Michel Foucault, Hayden White, Dominick LaCapra, Joan Scott, Gianna Pomata, Susan S. Friedman, Linda Hutcheon, Linda Orr, Lloyd Kramer, Catherine Hall, and Hortense Spillers as well as a number of novels that will include many of the following and perhaps a few others: A.S. Byatt's *Possession*, Grace Nichols' *I Is a Long Memored Woman*, Michael Ondaatje's *The English Patient*, Tracy Chevalier's *Girl with a Pearl Earring*, D.M. Thomas' *The White Hotel*, Rosario Ferre's *The House on the Lagoon*, Margaret Atwood's *Alias Grace*, and Colum McCann's *TransAtlantic* (selection has not yet been finalized).

**ENGL 557-01/657-01 (14280/14281)**

**SPST: American Modernist Poetry**

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

**Kinnahan, L.**

In America, the first half of the twentieth century was marked by rapid changes in technology, industry, economics, and communication that separated the new century in decisive ways from the past. Modernist poetry responded to the sense of a world irreparably changed, celebrating the freedom from outworn traditions to "make it new" while also expressing uncertainty about the uncharted experience of the "modern" as it is experienced in social and material ways. In form, subject matter, and theories of poetics, poetry explored new territory, employing avant-garde techniques and reinventing older forms to break with past restrictions in exciting and varied ways, while pursuing topics and themes speaking with a new urgency to changing conditions. This course will consider how poetry from 1900-1950 develops innovative ways to address American culture; of particular concern in the class, we will be looking at poetry clustered around issues of class & economics, gender & sexuality, race & ethnicity, and war & technology. Poets that we will read with particular depth include William Carlos Williams, Mina Loy, Marianne Moore, Gertrude Stein, Lola Ridge, Wallace Stevens, Langston Hughes, Gwendolyn Bennett, Genevieve Taggard, Edna St. Vincent Millay, and H.D. We will also look at work by a range of

additional poets such as T.S. Eliot, Ezra Pound, Countee Cullen, Claude McKay, Robert Frost, George Oppen, Louis Zukofsky, and Lorine Niedeker. Attention to various venues of publication will also lead us to explore the modernist “little magazine” culture, the prevalence of anthologies, and the singular volume.

**ENGL 561-01 (14270)**

**SPST: History and Structure of English Language**

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

**Wright, S.**

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. The course will begin with a three week grammar boot camp, during which students will work through a series of exercises and puzzles to build grammar proficiency, which will be applied to historical linguistics for the duration of the semester. In considering historical linguistics, we will examine how culture, political power, and geography profoundly affect spelling, grammar, and pronunciation. We will also debate what constitutes “standard” English, consider the impact of language guides (such as grammars and dictionaries), and explore the influence of recent technologies on the way we communicate.

**ENGL 567-01/667-01 (14277/14278)**

**Theories of Composition**

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

**Purdy, J.**

How can we understand and explain the processes and practices involved in writing? What ways of writing are most effective?

This course will explore theories of composition that try to answer these questions. We will discuss theories that seek to account for the complex and recursive nature of writing, new textual genres, and changing writing technologies. Together, we will consider the historical contexts in which these theories arose, how they respond to one another, and their educational and social implications. The course will be organized around roughly chronological units, from process theory to cultural-historic activity theory, that focus on particular theoretical perspectives and practical applications of them. Through discussion of course readings and writing projects, you will get a fuller picture of English studies by learning about one of its subfields, composition studies; learn—and enact—strategies for teaching yourself and others to write effectively; and become acquainted with the prevailing theoretical approaches that shape writing policies and pedagogies.

**ENGL 591-01 (10671)**

**Teaching College Writing**

**TBA**

**Stinnett, J.**

This course provides a theoretical background and a practical, collaborative structure to help students develop pedagogical strategies for teaching first-year writing at Duquesne University. Emphasis will be placed on both understanding and practicing sound pedagogical and rhetorical principles. Students will read and apply concepts of rhetorically-based writing instruction, student-centered pedagogy, and teaching writing for transfer through the creation of lesson plans, assignment sheets, syllabi, and small research projects. The course is also designed to provide opportunities for students to analyze and discuss the challenges, questions, and insights that arise during their teaching mentorship. By the end of the

course, students will have developed key curricular documents for effectively teaching the UCOR 102 writing course.

**ENGL 700-01 (11675)**

**Thesis-English**

**TBA**

**Engel, L.**

**ENGL 701-01 (10794)**

**Dissertation- FT**

**TBA**

**Engel, L.**

**ENGL 703-01 (11972)**

**Expanded Research Paper**

**TBA**

**Engel, L.**

**ENGL 710-01**

**Readings**

**TBA**

**Engel, L.**

## **English Department Graduate Course Descriptions Summer 2016**

**ENGL 511-01/611-01 (33344/33345)**

**SPST: Shakespeare's London**

**Kurland, S.**

**TR 5:00-8:30 May 9-June 17**

This course will explore the relationships between plays and places in Shakespeare, focusing in particular on the dynamic and diverse early modern city of London. For readers and theater audiences alike, the settings of Shakespeare's plays have always been part of the experience: Othello's (or Shylock's) Venice, Macbeth's castle, Rosalind's Forest of Arden. But despite London's importance for Shakespeare's England, and for Shakespeare's own life and career, the place where Shakespeare spent so much of his life and career rarely makes an explicit appearance in his plays. If it was safer and no less compelling to portray tyranny or corruption at a historical or geographical remove, in the Rome of Julius Caesar or the enchanted island of The Tempest, the themes and issues Shakespeare explored in his works were grounded in the world he experienced, and that was London.

Readings will include six to eight of Shakespeare's plays, from different genres and periods, including perennial favorites like Romeo and Juliet and Hamlet, and two plays by other dramatists satirizing contemporary London and Londoners. Background and contextual readings in geography and history will help bring early modern London to life.

**ENGL 569-01/669-01 (33342/33343)**

**SPST: New Approach to World Literature**

**Mirmotahari, Emad**

**MW 5:00-8:30 May 9-June 17**

“New Approaches to World Literature” will focus on the *idea* of world literature, starting with its supposed earliest iteration by Johann von Goethe (it was actually the philologist Christopher Martin Wieland who first used the term *weltliteratur*), to the present day. We will examine the impact of the culture wars on world literature, world-systems theory (Franco Moretti, Pascale Casanova, Emily Apter), Marxist theory (Neil Lazarus and Terry Eagleton), translation theory (Lawrence Venuti, Walter Benjamin), and we will conclude by considering various models for world literature pedagogy and course design. Literary texts will be chosen to illustrate and to challenge some of the critical/scholarly reading in the course, and we’ll begin locally, with August Wilson.

**ENGL 570-91 (33347)**

**SPST: International Study: Modern Irish Literature**

**Barnhisel, Greg**

**June 10-19**

The Irish Literary Revival (or Celtic Twilight) started in the late 1800s with William Butler Yeats (and, tangentially, with native Irishman Oscar Wilde) and then reached its apex in the modernist period with John Millington Synge, Yeats’ great late period, and the founding of the Abbey Theatre in Dublin. But these writers, who wanted to revive Irish history, were not the only great Irish writers of the twentieth century. James Joyce rejected the revivalism of Yeats and the rest and became the greatest novelist in the English language. Samuel Beckett, Joyce’s secretary for a time, rejected not only the trappings of Ireland but also the English language itself—and at times language itself.

In this course we will focus on these three great writers to trace how the Irish literary revival became the minimalist late modernism of Beckett’s plays and novels. We will read a few key texts by each, but more importantly we will see how these texts came from, and embody, Ireland and Irishness through a week spent in Dublin, Galway, and elsewhere. We will connect these texts and history with the particular event being celebrated in 2016: the centenary of the Easter Rebellion, the event that put into motion what eventually became Ireland’s independence from Great Britain in 1922.

Students will be expected to read all of the major texts in advance of the class, and we will conduct some asynchronous course discussions and activities via Blackboard. Students will then travel to Ireland to spend the week surrounding “Bloomsday” (June 16) with the class. The study abroad period will be June 10-19, 2016. On Bloomsday we will take the all-day tour of the novel’s landmarks in Dublin. With the rest of our week, we will have lectures by guest scholars, visit other sites of interest in Dublin (National Library, Abbey Theatre, etc), and travel to at least one location outside Dublin—Galway—to visit sites relevant to our three writers.

**ENGL 700-01 (31738)**

**Thesis-English**

**Engel, L.**

**TBA**

**ENGL 701-01 (31739)**

**Dissertation- FT**

**Engel, L.**

**TBA**

**ENGL 703-01 (32438)**  
**Expanded Research Paper**  
**Engel, L.**

**TBA**

**ENGL 710-01 (30593)**  
**Readings**  
**Engel, L.**

**TBA**