

# English Department

## Graduate Course Descriptions

### Fall 2017

**ENGL 500-01 (10666)**

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

**Aims and Methods**

**Engel, L.**

This course will introduce students to important aspects of graduate study in English. Topics to be covered will include: research strategies and methodologies, current theoretical trends in literary studies, advanced writing for diverse audiences, digital humanities and visual media, 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. 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 reflects their own individual academic interests. The course is designed to be useful to entering graduate students in the literature track and the writing and digital media track. This year's course will focus on the idea of "literary and textual afterlives" by exploring connections among the study of literature, culture, texts, and performances to memory, archives, adaptation, and reinvention. Each student will design a larger project/paper due at the end of the semester that focuses on the "afterlife" of a particular author, text, or an event/performance. Students will also write and present a short conference-length paper, create a visual group project, and complete an annotated bibliography.

**ENGL 511-61 (15426)**

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

**Shakespeare & Ethics**

**St. Hilaire, D.**

What do plays like *King Lear* and *Measure for Measure* have to tell us about justice? How might *Titus Andronicus* force us to rethink the value of family bonds? And what can we do with the fact that, though he announces from the beginning that he's "determined to prove a villain," Richard III is so damned likeable? This class will consider Shakespeare's plays in the context of larger ethical questions. More than one critic has noted that Shakespeare's work has tended to challenge both common and philosophical thinking about ethical categories. Over the course of the semester, we will take a closer look at some of these challenges, looking at some of the ethical debates that the plays have inspired among critics, and reading Shakespeare alongside several philosophical texts to show how the plays offer critiques of and alternatives to traditional ways of thinking about right action in the world.

**ENGL 529-61 (15094)**

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

**SPST: Performing Spaces: Self Fashioning in 18C British Lit**

**Howard, S.**

This course explores how space is understood, occupied, and used by writers of various genres in the eighteenth century in Britain to fashion a sense of self (in the case of diaries and memoirs) or depict the creation of identity by characters within fictional or poetic works in order to entertain and educate their audiences eager for vicarious immersion in such spaces. These spaces most commonly include spaces in nature, such as gardens, parks, farmland, islands; the interior and exterior of the home; the court; public places such as streets, museums, graveyards, monuments, prisons, castles, the theater and concert hall; even the heavens. Some of these spaces are traditionally gendered or classed spaces, but within the memoirs, diaries, novels, or poems we are reading in the course, the nature of these spaces is often in contention. Our discussions will be informed by readings of theoretical works on spatiality and identity by such writers as Soja, Tally, Williams, Habermas, de Certeau, Lefebvre, Miller, Said, Bakhtin, Foucault, and McDowell. Primary course texts include novels by Defoe, Richardson, Burney, and Smollet; poems by Swift, Pope, Gray, Barbauld, and Leapor; selections from the letters, journals, and memoirs of Delany, Burney, Papendiek, and from Caroline Herschel's writings on astronomy. In addition, we will read maps, guidebooks, blueprints, auction catalogues, etc. to better understand the spaces we are studying and how they are inhabited and affected by the authors and their characters, and v.v.

Course requirements include an oral presentation with visuals; a short paper that explores how space works in one course text; a long paper that captures the student's investigation into a particular space and its effect on an author/character, as informed by theoretical and critical readings; and journal entries.

**ENGL 541-61 (15091)**

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

**Early American Literature**

**Kinnahan, T.**

An introduction to major themes, genres and figures in early American literature. The course will survey the era of early European exploration and colonization, the Puritan "errand into the wilderness," the "invention" of America in the eighteenth century, and the rise of literary nationalism in the early nineteenth century. The latter portion of the course will give special attention to the development of imaginative literature, especially fiction, in the early national period, with selections likely to include some or all of the following: Susannah Rowson's *Charlotte Temple*, Charles Brockden Brown's *Wieland* or *Edgar Huntley*, Hannah Webster Foster's *The Coquette*, James Fenimore Cooper's *The Last of the Mohicans*, Catherine Maria Sedgwick's *Hope Leslie*, and short fiction by Washington Irving and others.

**ENGL 561-01 (14270)**

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

**History and Structure of the English Language**

**Cepek, R.**

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 568-01 (15092)**

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

**SPST: Feminist Theory**

**Michael, M.**

This course will introduce students to feminist methodologies and offer students an opportunity to explore how these methodologies might be useful to the reading and analysis of literary texts and other cultural products. The course will begin with a brief historical survey of primarily Anglo-American feminist thought since the Enlightenment and trace various strains or traditions such as cultural, Marxist, Existential, Freudian, and radical feminisms. The early feminist texts will establish the historical and intellectual context within which second wave and then third wave feminist theory has been produced. Although this particular course will focus on Anglo-American feminist theory, some attention will be given to French feminist theory since it has had a great impact on all feminist theory, and attention to the recent surge of Postcolonial feminist theory will emphasize the complexity and plurality of feminist theorizing when placed in a more global perspective. Essays published during the last fifty years will be organized around major issues in contemporary feminism. Class meetings will be spent discussing critical/theoretical essays, seminar style, 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 571-61 (15439)**

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

**SPST: Contemporary American & British Poetry**

**Kinnahan, L.**

This course will trace how poetry in America, Britain, Ireland, and Scotland insists upon exploring intersections of racial, gender, and class identity, especially within socio-cultural contexts of nation and concepts of national identity. How does race become formulated within post-colonial migrations that shape a Black British presence? How do poets write out and in response to the Civil Rights movement and America's history of slavery? How is "woman" rethought in the face of second-wave feminism and queer liberation? How do categories of gender undergo pressure from post-WWII social changes in Anglo-American locations? How do the dimensions of class in Britain, America, or Ireland involve ideas of masculinity, especially in the face of diminished production economies? How does poetry of the 1950s and beyond grapple with issues of sexuality and its intersections with class, race, and nation? We will read clusters of poets whose cross-Atlantic dialogues (real or imagined) insist upon these questions and the cultural work that poetry does in grappling with them. Poets under consideration include: (Americans) Natasha Trethewey, Audre Lorde, Adrienne Rich, Mark Nowak, Frank O'Hara; (British) Carol Ann

Duffy, Tony Harrison, Grace Nichols; (N. Irish) Ciarin Carson ; (Irish) Eavan Boland; (Scottish) Jackie Kay; (Welsh) Gillian Clarke.

The shaping impact of gender and ideas about gender will weave through the entire set of readings, while focusing on intersectionality of race, class, nation, and gender. Particular attention will be paid to how operations of language, structures of national authority (such as politics, history, education, and community), and intersections of the private and the political constitute sites for examining these intersectionalities. In addition to readings poetry and prose works by individual poets dealing directly with these issues, we will also draw upon a critical mass of feminist scholarship developed in the past 25 years in the field of poetry studies, including critics and poet-critics such as Rachel Blau DuPlessis, Romana Huk, Lynn Keller, Lisa Sewell, Claudia Rankine, and Evie Shockley.

This course is cross listed with Women's and Gender Studies.

**ENGL 700-01 (21758)**

**Thesis-English**

**St. Hilaire, D.**

**TBA**

**ENGL 701-01 (21385)**

**Dissertation- FT**

**St. Hilaire, D.**

**TBA**

**ENGL 703-01 (22064)**

**Expanded Research Paper**

**St. Hilaire, D.**

**TBA**

**ENGL 710-01(20643)**

**Readings**

**St. Hilaire, D.**

**TBA**

# **English Department Graduate Course Descriptions Summer 2017**

**ENGL 511-01/611-01 (33591/33592)**  
**SPST: Shakespeare and Gender**  
**Kurland, S.**

**TR 5:00-8:30pm**  
**June 26 – August 4**

This graduate course will focus on gender issues that perplexed Shakespeare's society and continue to preoccupy our own, including sex-gender systems and gender roles in society; sexuality and desire; law, economics, and the family; and procreation and education. We will read plays representing a variety of genres, and a selection of (mostly) recent critical essays representing various approaches to issues of gender. Selections from film/video versions and adaptations will be screened periodically. Class will be organized around discussion. Students will be responsible for one or more oral presentations, a brief analytical essay shared with the class, and a substantial critical essay informed by significant research.

**ENGL 568-01/668-01 (33587/33588)**  
**SPST:Lang/Crit/Theory: Celebrity Studies**  
**Engel, L.**

**TR 5:00-8:30pm**  
**May 15 – June 23**

This course explores the emerging field of celebrity studies, an interdisciplinary exploration of the mechanisms of fame, stardom, and infamy operating in particular historical contexts. Drawing from current research in media, fashion, literature, anthropology, political science, and sociology, as well as performance, gender, race, and queer theory, the class will trace the origins of modern celebrity from the eighteenth century to contemporary culture. We will focus specifically on varied technologies of image making across time periods from early modern portraits, miniatures and prints to photography, film, television, you tube, and social media. In addition to short papers and presentations, students will have the opportunity to design a final project that relates to their own field of study.

**ENGL 700-01 (31738)**  
**Thesis-English**  
**St. Hilaire, D.**

**TBA**  
**May 15 – August 4**

**ENGL 701-01 (31739)**  
**Dissertation- FT**  
**St. Hilaire, D.**

**TBA**  
**May 15 – August 4**

**ENGL 703-01 (32438)**  
**Expanded Research Paper**  
**St. Hilaire, D.**

**TBA**  
**May 15 – August 4**

**ENGL 710-01 (30593)**  
**Readings**  
**St. Hilaire, D.**

**TBA**  
**May 15 – August 4**

