

English Department

Graduate Course Descriptions

Fall 2018

ENGL 500-01 (10666)

MW4:25-5:40

Aims and Methods

St. Hilaire, D.

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 510-61 (16030)

R 6:00-8:40

Early Period Ecocriticism

Wright, S.

Stones cry, trees speak, and lamps spontaneously ignite in the medieval and early modern world. This class will consider these and other expressions of vibrant matter in literature of the Middle Ages and Renaissance. We will begin by exploring multimedia representations of the premodern world, including bestiaries, natural histories, and mappaemundi. We will then examine the effect of contact between people, animals, plants, landscapes, and climatic nonhumans in early period epic, romance, and drama. Along the way, we will encounter werewolves, green knights, and bickering birds, and supplement our reading with critical work in contemporary ecotheory, animal studies, and posthumanism.

ENGL 529-61 (16031)

M 6:00-8:40

Queer 18th Century: Sapphic Subjects

Engel, L.

In her groundbreaking study, *The Sexuality of History* (University of Chicago Press, 2014), Sue Lanser argues: “the story of female same sex affiliation that preoccupied emergent modernity can be read as a story of modernity tout court. Figuring as both agent and emblem, the Sapphic became a flash-point for epistemic upheavals that threatened to dismantle the order of things” (3). This course will explore Lanser’s provocative proposal that the “(il)logic of women+women became a testing ground for modernity’s limit points” (3), by looking at representations of female subjectivities and desires in a variety of materials across the long eighteenth century including: plays, poetry, novels, pamphlets, essays, portraits, prints, sculpture, memoirs, and letters. While Lanser’s study focuses on narrative form and fiction, we will broaden our scope to consider archival materials relating to lived lives as well as to representations of Sapphic identities in theater and the arts. Readings will include work by eighteenth-century scholars in the dynamic field of queer eighteenth-century studies including: Terry Castle, Valerie Traub, Fiona Bridoake, George Haggerty, Kristina Straub, Caroline Gonda, John Beynon, and Emma Donohue along with contemporary queer theorists such as Judith Butler, Eve Kosofsky Sedgwick, Heather Love, Sara Ahmed, Jill Dolan, and David Roman. Primary readings may include: Margaret

Cavendish, *The Convent of Pleasure* (1688), Aphra Behn, *The Feigned Courtesans* (1679), Susanna Centlivre, *The Basset Table* (1705), Eliza Haywood, *Fantomina* (1725), Charlotte Charke, *A Narrative of the Life of Mrs. Charlotte Charke* (1755), Sarah Scott, *Millenium Hall* (1762), Joanna Baillie, *Orra* (1812), Jane Austen, *Mansfield Park* (1814).

ENGL 558-61 (16303)

T 6:00-8:40

Women Writers and the Avant-Garde

Kinnahan, L.

The term “avant garde,” as it encompasses early twentieth century experimental movements, self-consciously positioned a cultural “advance guard” (drawing upon a military term), typically opposing bourgeois values and tastes while seeking to challenge and shock their audiences. Think of such movements as Futurism, Surrealism, Dada, which are often represented as predominantly white, male-dominated movements. Although women played major parts in the historical avant-garde in both Europe and America, they have often been relegated to supporting roles or made invisible in accounts and theories of this international, inter-arts, and cross-movement phenomenon. This course will join recent efforts in traditional and digital humanities scholarship to shift this ground and explore the gendered dynamics of cultural history and theory foregrounded in studies of the avant-garde, particularly as organized around geographical locales of Florence, New York, and Paris. Focusing as a case study upon the poet, designer, and artist Mina Loy, with adjacent reading by and about a range of women writers, performers, and artists (such as but not limited to Gertrude Stein, Marianne Moore, Josephine Baker, Elsa von Freytag-Loringhoven, Georgia Douglas Johnson), we will explore some of the following questions:

- How has the avant-garde been typically defined and/or theorized? How have histories and theories of historical avant-garde movements, such as Futurism, Dada, or Surrealism, been constructed in relation to gender?
- How have women artists and writers been marginalized in theories & narratives of the avant-garde?
- In what ways has women’s participation in the avant-garde (or outside it) been shaped by feminism, gender, race, and sexuality?
- How can women’s practices, communities, and processes of artistic production be brought into view when theorizing and historicizing the avant-garde? In doing so, what formulations and networks of the avant-garde emerge?
- How is literature of avant-garde women interacting with other media, such as visual art & culture, dance, music, theater/performance?

The course will also provide the opportunity for students to be involved in the digital humanities project, *Mina Loy: Navigating the Avant-Garde* (mina-loy.com) and/or the application of digital humanities scholarship methods and tools in developing their own projects. Thus, we will find ourselves investigating the interface of digital humanities and literary studies: how interactive digital methods might contribute to re-theorizing and rehistoricizing a feminist avant-garde? How do we make use of such methods to develop scholarship? What scholarly tools can be explored and deployed in re-theorizing the avant-garde via women and other marginalized groups, especially artists and writers of color?

ENGL 561-01 (14270)

M 6:00-8:40

History and Structure of the English Language

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. 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 our selves and our world.

ENGL 567-01 (16023)

TR 4:30-5:45

Theories of Composition

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 work 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 genre 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, writing 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.

This course fulfills a writing course requirement for the M.A. track in Literature and Writing (and the old M.A. track in Writing, Multimedia Arts, and Technology) but is open to students on any track.

ENGL 573-61 (16032)

W 6:00-8:40

19th-20th Century Black Literature and Music

Glass, K.

This course explores the rich intersections between 19-20th century African-American literature and music. Using frameworks of race, class, and gender to analyze slave narratives, fiction, autobiographies, and plays, we will examine the dialogue between black written and oral traditions, while considering overarching themes of national identity, gender, and social justice. As we engage musical genres like the spirituals, work songs, jazz, gospel, and hip-hop in works by W.E.B. Du Bois, James Weldon Johnson, Zora Neale Hurston, Toni Morrison, Maya

Angelou, August Wilson, and Danzy Senna, we will also analyze how literary representations of music stage an array of urgent social and political concerns.

ENGL 591-01 (15653)
Teaching College Writing
TBA

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 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 (15652)
Thesis- English
St. Hilaire, D.

TBA

ENGL 701-01 (15613)
Dissertation- English
St. Hilaire, D.

TBA

ENGL 703-01 (15633)
Expanded Research Paper
St. Hilaire, D.

TBA

ENGL 710-01 (15631)
Readings
St. Hilaire, D.

TBA

English Department

Graduate Course Descriptions

Summer 2018

ENGL 559W-61 (33879)

SPST: Postcolonial Literature

Mirmotahari, E.

Postcolonial literature is the body of literature produced around much of the globe that responds to the experience of being colonized, which means, among other things, “having your story told by someone else.” Postcolonial literatures are often written in a handful of dominant languages like English, French, Portuguese, Spanish, Arabic, and Russian. In this course we will consider the following questions and more: what does the “post” in postcolonial mean? How, if at all, do writers retrieve and re-member precolonial culture? What role has colonialism and its responses played in shaping modernity? Do “minority/minoritized” (i.e. black American) literatures count as “postcolonial”? What does the category “postcolonial” do to the way we organize literary study and literary canons? We will also examine the body of writings that have emerged in relation to (but that is autonomous from) postcolonial literature called “postcolonial theory.”

TR 5:00-8:30

May 14 – June 22

ENGL 539-01 (33935)

Nineteenth-Century British Literature in England

Study Abroad, May 21-31

Gibson, A.

Walk in the footsteps of Jane Austen and Charles Dickens as we explore nineteenth-century literature and culture in London and Hampshire with this three-credit summer study abroad program. Offered at the 200, 400, and 500 levels, this course will introduce you to British literature from Jane Austen to Charles Dickens and from William Wordsworth to Arthur Conan Doyle. Instead of just reading these texts, we will visit the places that inspired their authors, including Sherlock Holmes’s London backstreets and the homes of Charles Dickens and Jane Austen. We’ll read some Victorian poetry by Alfred Tennyson, Christina Rossetti, and Robert Browning and view the pre-Raphaelite paintings that inspired, and were inspired by, their work. We’ll visit poet’s corner in Westminster Abbey where some of the most famous figures in British literature are buried; explore a nineteenth-century operating theatre above an old church to see how the Victorians performed surgery; and read some Arthurian legends in the land of King Arthur to see how the Victorians adapted and drew inspiration from medieval literature.

Graduate students in the 500-level class will work with Dr. Gibson before departure to plan a research project and craft a reading list that includes select works read by the whole class and other relevant texts. As part of this advance preparation graduate students will also identify an archival resource in London, with a focus on a nineteenth-century collection. While we are in London you will divide your time between your archival research and our planned excursions and activities. Your archival research will lead to a seminar paper, written upon your return. The trip to England will take place from 21-31 May and will include seven nights in London and two nights in Winchester. Space is limited to 15 students. To secure a place you must complete a registration form (available from Dr. Gibson) and submit a \$500 deposit. More information is available at literatureinengland.annagibson.com.

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

TBA
May 15 – August 4

ENGL 701-01 (31739)
Dissertation- FT
ENGL 703-01 (32438)
Expanded Research Paper
St. Hilaire, D.

TBA
May 15 – August 4
TBA
May 15 – August 4

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

TBA
May 15 – August 4