

# English Department

## Graduate Course Descriptions

### Spring 2010

**ENGL 518-61**

**Dr. Stuart Kurland**

**Late Shakespeare: Romance and Power**

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

This class will examine political aspects of a diverse group of plays composed by William Shakespeare at the end of his career. We will define politics broadly, to include not just the overt exercise of power but elements of economic, cultural, and social practices, including class and gender relations, that have been addressed in important ways by recent criticism. Readings will include Shakespeare's four experiments in a genre, romance, that has generally been associated with escapism and fantasy—*Pericles*, *The Winter's Tale*, *Cymbeline*, and *The Tempest*—along with a classical tragedy, *Coriolanus*, and a late English history play, *Henry VIII*. We may also read his final, collaborative, play, *The Two Noble Kinsmen*. Course requirements will include one or more oral presentations, an annotated bibliography, and a substantial critical essay grounded in significant research.

**ENGL 529-61**

**Dr. Laura Engel**

**Staging Gender in the Eighteenth-Century Theater**

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

The moment that King Charles II proclaimed that actresses could perform on the London stages for the first time questions of gender identity-- what defined masculinity and femininity -- became central to players, playwrights, and audiences in new and transformative ways. This course will explore how gender categories were created, enacted, transgressed, and invented on and off stage from the Restoration through the late eighteenth century. Drawing from a variety of materials including plays, memoirs, diaries, letters, newspaper articles, essays, portraits, and engravings, we will explore how the staging of gender influenced the growth and development of the theater, the rise of celebrity culture, and the shifting genres of eighteenth-century drama. We will also consider contemporary readings in theater history, feminist theory, performance theory, and art history.

**ENGL 539-01**

**Dr. Laura Callanan**

**Women, Trauma & the 19<sup>th</sup> C. British Novel**

**MW 4:30-5:45**

Since the publication of Cathy Caruth's groundbreaking study, *Unclaimed Experience*, the study of trauma and its application to the study of literature has exploded. Moving beyond the study of overtly traumatic and catastrophic events such as the Holocaust and Hiroshima, trauma studies now presents a productive lens for looking at more ubiquitous structures of social normativity and daily life. In this class we will spend the first third of the semester grounding ourselves in a range of perspectives on trauma, gender, and narrative, and then use those perspectives as a view through which to read a range of nineteenth century novels. Our more specific focus will be on representations of gender identity and processes of gender socialization in these works. Novels may include the following: *Sense and Sensibility*, *Wuthering Heights*, *Villette*, *Daniel Deronda*, *Tess of the D'Urbervilles*, and *The Odd Women*.

**ENGL 546-61**  
**Dr. Frederick Newberry**

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

The course will focus on some major books, written in the latter half of the nineteenth and early twentieth century, whose outlooks and techniques more or less conform to those advocated in the literary movement known as realism, the definition(s) of which the course will seek to examine and question. The authors of these books, often reacting against Romanticism and a tradition of sentimental fiction, usually take an unflinching look at American society and the official (political and economic) ideology of the nation. In addition, they frequently reflect the growing influence of Darwinian or social Darwinian thought. Thus a concern with individuality or free will in relation to deterministic forces often becomes a principal focus of realist writers. Other issues come to the forefront during this period, especially those of gender (freedom, oppression, and self-definition), psychology (Freud and William James), regionalism, race, and new aesthetics. These and other matters will be explored.

Tentative Books (certainly fewer): William Dean Howells, The Rise of Silas Lapham (Norton); Henry James, The American (Norton); Frank Norris, McTeague (Norton); Kate Chopin, The Awakening (Norton); Theodore Dreiser, Sister Carrie (Norton); Stephen Crane, Maggie: A Girl of the Streets (Norton); Edith Wharton, The House of Mirth (Norton); Samuel Clemens, Pudd'head Wilson (Norton); Jack London, The Call of the Wild, White Fang, and Other Stories (Penguin); Selected Stories of Mary E. Wilkins Freeman (Norton); Elizabeth Stoddard, The Morgesons (Penn); Sarah Orne Jewett, The Country of the Pointed Firs (Doubleday)

**ENGL 562-61**  
**Jeannine Fontaine**

**Introduction to Linguistics**  
**M 6:00-8:40**

This course covers current approaches to the analysis of sounds, word forms, and phrasal types in language. Students will also become familiar with issues involving language use and with research on topics as diverse as gender, metaphor, language varieties, and child language. The coverage of core areas is grounded in generative linguistic theory, but ideas from fields such as cognitive linguistics and sociolinguistics will also be discussed.

**ENGL 566-01**  
**Judy Suh**

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

In this course we will explore the principle developments in literary theory, with particular emphasis on current debates and discussions in the field. This project will entail an investigation of how and why certain older forms of humanist criticism (i.e. New Criticism) have been challenged and the impact of the poststructuralist turn on questions of literary meaning, authorial intention, and referentiality. We will do this by placing current conversations within an historical context in order to understand how these controversies developed. This course will be framed around the major theoretical schools, such as Marxism, feminism, cultural studies, and multicultural interventions into these debates. We will place these schools within an historical framework that traces their development from Aristotle to the present. Class meetings will be spend discussing critical/theoretical essays, seminar style, and will require active intellectual engagement and exchange among all participants. Students will keep a reading journal, write several formal essays, and be responsible for presenting one theoretical issue to the class.

**ENGL 695-61**  
**Dr. Linda Kinnahan**

**20<sup>th</sup> Century American Literature & Economics**  
**R 6:00-8:40**

This course is a seminar that will explore interactions between American literature of the twentieth and twenty-first centuries and economic ideas, practices, and debates attending the rise of corporate capitalism and consumer culture. Drawing upon feminist economic theory and cultural/consumer studies, the course will pay particular attention to the relationships between gender and economic institutions, values, subjectivities, and theories as registered in various literary texts and the forms they employ. We will read early economic theorists, writing around the turn of the twentieth century at the time of the emergence of neoclassical economics (which continues to define western notions of capitalist market exchange), who are representative of different camps and debates that raged at the time over economic ideas and a number of whom paid close attention to economic constructions of gender (such as Thorstein Veblen and Charlotte Perkins Gilman) that are notoriously elided in neoclassical theory's universalizing concept of "economic man". From these early readings, we will proceed through literary and photographic texts to consider how the century's movement into advanced capitalism is registered in relation to a number of issues: how (gendered & racialized) subjectivity, the body, and labor are produced in relation to economic systems; how economic systems engender particular value systems and invest them with gendered meanings; how cultural forms and technologies relate to economics; how social movements & discourses activate various conceptions of justice; and how a shifting rhetoric of poverty (both visual and verbal) attends capitalism's dependence upon a systemic underclass.

Tentative readings will include:

Simon Patten's economic treatises (neoclassical theory, early century), Thorstein Veblen, *Theory of the Leisure Class* (Institutional School theory, early century), Charlotte Perkins Gilman, *Women and Economics* (feminist economic theory, early century), Jacob Riis, *How the Other Half Lives* (photography, early century), Lola Ridge, *The Ghetto* (poetry, 1918), Marianne Moore, *Observations* (poetry, 1925), Mina Loy, selected poems from 1930s & 1940s, Charles Schuyler, *Black No More* (fiction, 1930s), Clifford Odets, *Waiting for Lefty* (drama, 1930s), Selections from *The Catholic Worker*, late 1930s-1940s, Margaret Burke-White & Erskine Caldwell, *You Have Seen Their Faces* (photo documentary book, 1939), William Faulkner, *The Hamlet* (fiction, 1940s), Muriel Rukeyser, *Book of the Dead* (poetry, 1940s), Linda Hogan, *Solar Storms* (fiction, 1990s), Claudia Rankine, *Don't Let Me Be Lonely* (poetry, 2005), C. D. Wright (poet) & Deborah Luster (photographer), *One Big Self: Prisoners of Louisiana* (poetry & photography collaboration, 2003), Selected poems since 1900, Selected readings in feminist economic theory & cultural/consumer studies.