

English Department
Graduate Course Descriptions
Spring 2011

ENGL 529-61 (HC 629-61)
Dr. Laura Engel

Sensation Literature
T 6:00-8:40

Crime, secrets, hidden identities, madness, passion, suspense, these are just some of the elements that characterize the genre of sensation literature, a form of popular entertainment that can be traced back to the origins of the gothic novel in the mid eighteenth century. This course will trace the development of sensation literature from 1764 through the late nineteenth century. Using a range of materials including novels, plays, portraits, early photographs, newspapers, and medical tracts, we will explore how and why readers became obsessed with tales of mystery, the supernatural, and the irrational. Readings will include Horace Walpole's *The Castle Of Otranto*, Eliza Parson's *The Castle of Wolfenbach*, Ann Radcliffe's *The Italian*, Mary Shelley's *Frankenstein*, Joanna Baillie's *Orra*, Matthew Lewis's *The Castle Spectre*, Mary Elizabeth Braddon's *Lady Audley's Secret*, Wilkie Collins's *The Woman in White*, and critical articles by Terry Castle, Catherine Spooner, Diane Long Holever, Jeffrey Cox, Peter Brooks, and others.

ENGL 536-61 (HC 636-61)
Dr. Laura Callanan

Victorian Novel: Text and Theory
M 6:00-8:40

In this course we will read a wide range of novels from the period, paying particular attention to questions of form and genre. To that end, primary texts will include novels that present particularly intriguing examples of formal innovation. In addition, we will read a range of historical and theoretical discussion about the rise, development, and sociopolitical aims of the novel, and bring those readings to bear on our primary texts. Students will complete several short response papers, one presentation on secondary materials, and a 20-page seminar paper. Texts may include the following: *Sartor Resartus*, *Hard Times*, *The Moonstone*, *News from Nowhere*, and *She*. We will also be using an anthology of readings on the novel.

ENGL 549-61 (HC 649-61)
Dr. Frederick Newberry

Novels of Hawthorne & Melville
MW 4:30-5:45

A literary, philosophical, and cultural examination of several novels by the two premier American novelists prior to the Civil War, taking up such issues as historiography, gender markers, theological rebellion, literary professionalism, intellectual revolution, and race.

Texts:

Hawthorne's *The Scarlet Letter*, *The House of the Seven Gables*, and *The Blithedale Romance*.

Melville's *Typee*, *Redburn*, *Moby-Dick*, and *Pierre; or the Ambiguities*.

Requirements:

Students will present and write brief reports on selected, influential scholarship of the novels; write one short paper (6–8 pp.), and write one critical paper (18–22 pp.). Fifteen percent of the course grade will be based upon significant class participation.

ENGL 558-61 (HC 658-61)

Dr. Linda Kinnahan

20th Century: Modernist Poetry Art and Visual Culture

R 6:00-8:40

This course focuses upon the conceptual, sociological, and formal relationships between modernist poetry, modern art, and visual culture of the period known as “modernism” (roughly the first half of the twentieth century). We will be exploring how poets theorized relationships between art and poetry and society, how issues of language coincided with visual concepts and operations, and how such ideas came to include considerations of distinctively modern forms of broader visual culture attending socio-historical changes. We will pay attention to visual movements like Cubism, Futurism, Vorticism, Precisionism, Dada, Surrealism, documentary photography, and the Harlem Renaissance; moreover, we will consider the impact of modern developments like advertising, cinema, the department store, fashion, and housewares. Readings will include lots of poetry and essays by poets, as well as secondary readings. Likely poets will include: Wallace Stevens, Gertrude Stein, Mina Loy, William Carlos Williams, Langston Hughes, T.S. Eliot, Ezra Pound, Marianne Moore, H.D., Genevieve Taggard, and Lorine Niedecker. We will also look at the range of modernist “little magazines” that played a role in modernism’s intersections of the visual and the verbal, such as Camera Work, The Dial, and The Masses.

ENGL 559-61 (HC 659-61)

Dr. Emad Mirmotahari

Post-colonial Author as Exile

W 6:00-8:40

Edward Said famously writes that, "Exile is the saddest of fates." This class will explore this claim and its implications, especially since exile is the condition in which a large bulk of what we call "postcolonial" literature is produced. Exile mediates the way writers recuperate historical memory after coloniality, experience community, and negotiate loss and trauma, among other things. What are the characteristics of exile? How does it inhabit and shape texts? What is its relationship to diaspora? To the formation called "nation?" Is writing in exile the same as an "immigrant narrative?" In grappling with these questions, we will read some fantastic literature along the way! Writers include V. S. Naipaul, Salman Rushdie, Kushwant Singh, J. M. Coetzee, Caryl Phillips, James Baldwin, Toni Morrison, Edward Said, and others.

ENGL 562-61 (HC 662-61)

Dr. Robin Sowards

Introduction to Linguistics

M 6:00-8:40

Why can you say *I am sleepy* and *I'm sleepy* but not *Donna is sleepier than I'm*? Why is *thirteen* pronounced *thirTEEN* in *I'm thirteen* but *THIRteen* in *I have thirteen goats*? How do we know these facts without having been taught them? In this course, we will answer such questions about language through an introductory exploration of linguistics, the science of language. Our topics will include the structure of sentences and words, the sounds of language, and linguistic meaning, with an emphasis on fundamental theoretical issues. Time permitting, we may also explore the distinctive properties of literary language, the mechanisms of language learning, and the role of language in society. **This course fulfills the linguistics/grammar requirement for English Education students.**

ENGL 566-01

Dr. Greg Barnhisel

Literary Theory

TR 4:30–5:45

When we read and interpret a work of literature, we are employing literary theory, even if we are unaware that we are doing so.

“Literary theory” is the term for how we decide what is significant as we engage in the interpretation of literary works. Is it the intricate interplay of imagery and symbols? Is it the ways that this work depicts the class struggle? Is it how the work constructs gender roles in its characters and readers? Is it how this work helps us understand the human psyche? Is it the ways that contemporary audiences understood and used this work? After a very brief overview of pre-19th century theories, in ENGL 566 we will cover the main theoretical schools from Matthew Arnold to the present. Students will produce two response papers, one short midterm paper, and one final research paper. There will also be a final examination.

ENGL 690-01
Dr. Anne Brannen

Medieval Women Writers Seminar
TR 4:30-5:45

This course will cover a diverse group of writers, from across Europe, whose works span the 12th through the 16th centuries. We'll be reading religious writers and secular writers, considering them separately and in relation to each other, considering questions of genre, theology, social structure, feminism, and poetics. Writers will include such women as Heloise, Hildegard of Bingen, Marie de France, Christine de Pizan, Catherine of Siena, Julian of Norwich, Margery Kempe, Teresa of Avila. Students will present short discussions of interesting issues, be responsible for leading class discussions, and will write a critically informed seminar paper due at the end of the semester.