ENGLISH DEPARTMENT
GRADUATE COURSE DESCRIPTIONS

SUMMER 2021

ENGL 510-61 (34617) 5/10-6/18
Early Period Ecocriticism (AKA Early Modern Elements)  MW 5-8:40
Wright, S.  OL Synchronous

This course will consider expressions of vibrant matter in literature of the Middle Ages and Renaissance. Our reading will bring us into contact with werewolves, green knights, and bickering birds in worlds where stones cry, trees speak, and lamps spontaneously ignite. This summer session, we’ll be paying special attention to elements in early period texts. We will begin by reading David MaCauley’s *Elemental Philosophy* and Jeffrey Jerome Cohen’s *Stone*. Using these texts as a foundation, we will then compile and analyze instances when earth, air, water, and fire feature in narrative, dramatic, and cartographical worlds. The semester’s end will be dedicated to transforming this data into a collaborative digital humanities project that will serve as a resource for those interested in early modern elements.

Along the way we will examine the effect of contact between people, animals, plants, landscapes, and climatic nonhumans in early period multimedia. Students will also be introduced to contemporary ecotheory and posthumanism. **Fulfills pre-1700 requirement**

FALL 2021

ENGL 500-01 (10666)  MW 4:25-5:40
Aims and Methods  T. Kinnahan

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 519-61 (17955)  
SPST: Shakespeare Film Adaptations  
Kurland  
W 6:00-8:40

We tend to remember Shakespeare’s plays for their fascinating characters and intricate plots. In light of the premium our culture places on originality, we also tend to assume that Shakespeare invented the most consequential elements of his plays. While it is certainly true that Shakespeare gave life to distinctive characters like Beatrice and Benedick, Falstaff, and Hamlet, and shaped the stories they bring to life, Shakespeare’s true genius lay in the innovative and insightful ways he selected, combined, adapted, and built upon material he found in a broad range of sources.

This class will have a dual focus on Shakespeare and storytelling: the ways Shakespeare adapted his source material to create a popular drama that has endured for centuries, and the ways Shakespeare’s plays have been adapted by subsequent writers, directors, and filmmakers to speak to their own times and cultures.

Possible readings might include Shakespeare plays from a variety of genres, possibly including *The Taming of the Shrew, A Midsummer Night’s Dream, Henry IV, Part 1, Richard III, Julius Caesar, Macbeth, King Lear,* and *The Winter’s Tale.* Screenings may include filmed versions of stage plays, TV mini-series, film adaptations, and spinoffs, including influential interpretations by directors such as Laurence Olivier, Akira Kurosawa, Franco Zeffirelli, and Kenneth Branagh.

Class sessions of this writing-intensive course will be organized primarily around discussion, with ample opportunity for class members to pursue their own interests in group presentations and analytical essays informed by research. No particular prior knowledge of Shakespeare or film is assumed.

ENGL 539-61 (18768)  
SPST: The Outlander in 18th c. British and American Narratives of Travel, Exploration, and Captivity  
Howard  
R 6:00-8:40

An outlander is a foreigner or a stranger, an outsider to the culture of the place. In 18th century British and American narratives of travel, exploration, and captivity, the outlander is the traveler, the explorer, the captive, and it is through their eyes that we see the indigenous peoples and the landscapes they encounter and come to know. Their perspectives are revealing of the contemporary views of the Other, but they also reveal how they themselves are viewed by those others, and it is this ancillary, seemingly secondary perspective that the course explores. When Sir Walter Scott sent his hero, Edward Waverley, into the Highlands of Scotland during the Jacobite uprising, he was as much concerned to show his readers how the Highlanders viewed
the Sassanch, Edward, as he was to convey Edward’s view of them. When Mary Jemison told the story of her capture by the Shawnee and her life with the Seneca to James Seaver, her biographer, she did so as both Mary Jemison and as Dehgewanus, the name she was given by the Seneca, meaning “Two Falling Voices,” which allows her reader both the outlander’s and the insider’s perspective on her life among the Seneca. Additional course texts include: Jane Austen’s *Mansfield Park*, Mungo Park’s *Travels into the Interior Districts of Africa*, The Female American; or, The Adventures of Unca Eliza Winkfield by Unca Eliza Winkfield, Lady Mary Wortley Montagu’s *The Turkish Embassy Letters*, Mary Rowlandson’s captivity narrative, *The Interesting Narrative of the Life of Olaudah Equiano* by Olaudah Equiano (Gustavus Vassa), and Jonathan Swift’s *Gulliver’s Travels*.

Course requirements include active class participation, reading responses, two 5-7 page analytical and critically informed essays (Undergraduate students), or one 5-7 page analytical paper and a longer analytical, critically informed paper (Graduate students).

**ENGL 558-61 (18881)**  
**SPTP: 20th Century Poetry and Visual Culture**  
**T 6:00-8:40**  
**L. Kinnahan**

What do we mean by “visual culture” and its particular forms of emergence in the early twentieth century? In this era, new visual technologies in film, photography, advertising, and print culture accompanied revolutionary ideas about art, commerce, fashion, entertainment, and a whole range of modern activities. In a century suddenly “awash with images,” how does modern American poetry – with its insistence on the importance of the image – engage the growing dominance and range of visual cultures in the modern era? 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 visual culture attending socio-historical contexts. 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 house wares.

Throughout the course, our readings and discussions will center on how poetic forms and content appropriate visual culture to signify a new “modern” expression. Of particular focus, the course will explore poetry’s equation of the modern with changing configurations of gender and race. Modernist poetry attends a popular visual culture populated that both challenges and sustains traditional ideas of gender and race, as do a range of fine arts movements. How does a
distinctively modern assertion of visual means of expression and communication retain but also challenge traditional ideas about gender and race? How are race and gender represented through various forms of visual culture, and what concepts attending these identity categories shape a claim to “modern” ideas about art, or entertainment, or consumerism? How is the gendered and/or racialized body configured by artists to justify a “modern” territory of visual expression? How does a consumerist culture distinctive to the early twentieth century build upon gendered and racial associations through visual means of entertainment, fashion, advertising, etc? How do women and African American poets engage with visual culture to challenge or revise gendered and racialized associations and hierarchies?

Poets we will read include: William Carlos Williams, Marianne Moore, Wallace Stevens, Langston Hughes, Mina Loy, and Gertrude Stein. Additionally, we will look at “little magazines” from the time that combine visual and literary expression with cultural commentary, such as The Crisis, The Little Review, and Camera Work. The course will also include select readings in visual culture studies, gender studies, race theory, and art history. Readings focused on visual culture, poetry, and gender studies will include critics/theorists such as Elizabeth Frost (visual poetics & gender), Linda Leavell (fine art & poetry), Janet Wolf (modernism & gender), Kristina Wilson, Alex Goody (visual technologies & gender), Carrie Preston (on dance & gender), Dawn Ades (on Surrealism & gender), Jennifer Burstein (modernism, fashion, gender), Liz Conor (consumerism & female body), and others.

This course satisfies requirements for the following:
- the undergraduate major requirements for diversity and for post-1900 literature
- graduate requirement for post-1900 American literature
- undergraduate and graduate programs in Women’s and Gender Studies

ENGL 561-62 (14270)
SPST: History and Structure of the English Language M 6:00-8:40 Wright

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 568-01 (18769)
SPST: Feminist Theory
Barrett
This course will introduce students to feminist theory, exploring how this body of work has shaped both academic and activist conversations from the 1960’s through the contemporary moment. As a prologue to the course, we will begin by examining foundational texts from French feminist theory that were influential throughout the West, before turning to the context of US feminist theory from the 1980’s onwards. While mapping the relationships between and among different currents in feminist thought, we will also consider the ways that feminist theory has been shaped by the methods of Marxism, Freudian thought, post-structuralism, cultural criticism, and radical feminisms. An important focus of our conversations will be considering the ways that race and gender intersect as inseparable markers of identity; we will thus study the crucial role that writers of color have played in calling on feminist theorists to include people of color in their analyses. Turning to developments since the new millennium, in the last third of the semester, we will study the ways that feminist theory has served as a foundation for queer theory, and we will map the sometimes vexed relationship between these overlapping bodies of work.
Cross-listed with WSGS.

ENGL 572-01 (18770)
SPST: Genre and Multimodality
Knutson
When you hear the word “genre,” you might first think of aesthetic and/or entertaining works like literary genres, such as the novel or the sonnet; film genres, such as the Western or the romantic comedy; or music genres, such as hip-hop or punk rock. However, scholars from writing studies, media studies, literacy studies, and linguistics have suggested over the years that genres are all around us, even when we are not enjoying art or seeking out entertainment. For example, the text you are reading at this moment is written in the genre of “the course description.” Most course descriptions have a few things in common: they are relatively short and accessible, they are written to entice an audience of prospective students, and they (hopefully) explain the focus of a future course. However, not all genres are solely made up of words, like this one is: documentaries, for example, convey a great deal of information utilizing a combination of text, moving images, and sound. Texts like this—known commonly as “multimedia”—are often discussed through theories of “multimodality.” In this course, we will explore the scholarship from multiple academic fields in order to understand how information can be conveyed through genres that utilize an array of media or “modes.” In final projects, students may choose to analyze a specific multimodal genre, prepare curricular materials for teaching multimodal assignments in a writing course, or even create their own multimodal text within a given genre. Graduate students will be given the opportunity to start projects that they might propose to conferences such as the Conference on College Composition and
Communication or Computers and Writing. I hope to see you in the fall! **Fulfills Writing Concentration requirement.**

ENGL 700-01 (15632)
Thesis-English

ENGL 701-01 (15613)
Dissertation-FT

ENGL 703-01 (15633)
Expanded Research Paper

ENGL 710-01 (15631)
Readings

ENGL 712-01 (17310)
Internship