

Graduate Course Offerings - FALL 2019

ENGL6015 Crisis of the 19th Century (G/UG)

M 4:30-6:55

We tend to regard Britain in the nineteenth century, with its economic success and imperial expansion, as a time of stability and prosperity. But its own people regarded it quite differently: as a time of rapid and confusing change in class structure, gender roles, education, literacy, religious faith, and the fabric of the nation. Literature sought to explain and discuss these changes. The course reads a broad swath of these Victorian materials—not just poems and fictions, but letters, autobiographies, diaries, and polemic writing—to investigate this period.

James Najarian

ENGL6016 Sound Stories: A Podcasting Project (G/UG)

W 2-4:25

Novelist, newspaper columnist, playwright, and spectacular satirist, Flann O'Brien was a master literary craftsman. An Irishman, his startling humor and sonorous prose emerge from the same dark space as that of his compatriots, Joyce and Beckett. In this practical, collaborative, and project-driven course, we'll explore and exploit the Burns library holdings of this remarkable modernist/post-modernist. Imagining, scripting and recording your own podcasts, you'll help introduce O'Brien's mordant hilarity to your colleagues, the college, and the world outside.

Joe Nugent

ENGL7016 The Delinquent Minor

T 7-9 25

Fulfills the Theory requirement

Freedom Movements may be run by great men (with begrudgingly-acknowledged support from strong women), but it is the children and child-like—the small and un(der)-developed—that march. Every day children march in lines, in schools, on buses; they traverse neighborhoods, streets, forests, and more. Through the lens of physical movement, this course examines the promise and delinquency of the childish minor in America— especially its relationship to blackness, the feminine, and futurity. Readings may include literature by Nathaniel Hawthorne, Frank Webb, and Gwendolyn Brooks, as well as critical text by Robin Bernstein, Anna Mae Duane, Lee Edelman, and Nazera Wright.

Allison Curseen

ENGL7017 Atlantic Passages

W 7-9:25

In this class we will investigate how New England, Britain, West Africa, and the Caribbean spoke to each other in the seventeenth and eighteenth centuries across the ocean that connects them. How did America's national narrative grow out of the pre-USA Atlantic world? How did ideas from the colonies shape Britain's literary heritage? How did these Atlantic passages give rise to the ideas of nationalism and citizenship we value today? The reading list includes Mary Rowlandson, Samuel Richardson, Olaudah Equiano, Phillis Wheatley, Royall Tyler, Charles Brockden Brown, the Salem Witch Trial documents, and the journalism of the Boston inoculation controversy.

Rebekah Mitsein

ENGL7018 Black Nature**TH 2-4:25**

This course interrogates how the “human” has been imagined in the West as both an aspiring independence from and dominion over Nature and white. But beyond uncovering the unspoken whiteness of “the human” and its environmental harm, this course further takes up the alternative visions of human being and nature expressed within black nature writing. By undertaking a broad survey of this literary tradition, we will explore the unique environmental perspectives of those who, once considered no more than livestock, *were* the nature over which their masters ruled, and thus, could not so easily imagine their humanity apart from it.

Jonathan Howard

ENGL7019 Shakespeare as Collaborator**TH 7-9 25**

Who wrote Shakespeare’s plays? Critics have long recognized that Shakespeare worked with co-authors, whose contributions scholars have attempted to identify and evaluate. Efforts to locate the voice behind each word of the plays are being pursued with a fresh zeal today, as big data analysis offers new methods into teasing out writerly characteristics. This class asks what we can do with the hypotheses derived from these endeavors. How should it change our reading of the Henry VI plays if we take Marlowe to be Shakespeare’s co-author? What difference does it make if Middleton wrote parts of Timon of Athens? And how do recent designations of plays like Arden of Faversham as Shakespeare’s work affect our understanding of his attributed body of work as a whole? Designed to be generative for students from across specializations as well as for early modernists, we will use our readings of the plays of Shakespeare and his collaborators to engage with larger questions about the changing figure of the author in literary criticism and how models of collaborative authorship might cause us to ask different formal questions of the works we analyze.

Andrea Crow

**ENGL7700 English Language Training for Graduate Level Students: T 4-6
Focus on Speech****Department permission is required**

Designed for graduate students whose first language is not English, this course will emphasize the speech and presentation skills required for success in graduate work. Students will hone their speaking and listening skills through group discussions, presentations, and targeted practice in pronunciation, stress, and intonation through the reading of poetry, tongue twisters, and shadow talking exercises. Participants will gain practice in leading discussions and explore effective teaching practices to fulfill T.A. responsibilities. Students who enroll in the course are expected to attend all classes and complete short writing assignments weekly.

Lynne Anderson

ENGL7712 Modern, In Theory**TH 4:30-6:55****Fulfills the Theory requirement**

This course focuses on modernism’s attempts to theorize itself and its position in a wider modernity, as well as more recent attempts to characterize modernism and its afterlives. In the

first unit of the course, we will examine a handful of canonical, theoretical works that attempt to answer the question: *what is/was modernity?* Here, our aim will be to understand how modernism does or does not fit within the political, economic, philosophical, and cultural contexts in which it first appeared. In the second unit, we will turn to some literary and critical texts written during the high-modernist period, texts that attempt to shed light on—or determine the course of—the modernist project. Finally, in the last unit of the course, we will read and discuss recent works that struggle with the legacy of modernism. Texts will include works of philosophy, literature, and visual art by figures such as Baudelaire, Marx, Weber, Conrad, H.D., Eliot, Adorno, Beckett, and others. Assignments will include weekly web posts, a book review on a contemporary work of criticism, and a longer (roughly fifteen-page) paper.

Robert Lehman

ENGL7752 Contemporary Literary and Cultural Theory

T 2-4:25

Fulfills the Theory requirement

This course introduces students to the concepts and practices of contemporary cultural and literary theory. Surveying various developments of the field during the last two decades, we will study: Marxist, psychoanalytic, feminist, new historical, structuralist, poststructuralist, and postcolonial approaches to literature and culture. Though our primary focus will be theoretical essays and books, students will also have the opportunity to apply the theories to literary and cultural texts. Possible theorists include: Marx, Althusser, Freud, Lacan, Lévi-Strauss, Derrida, Foucault, Chakrabarty, and Taussig. The course requires a series of short essays.

Elizabeth Wallace

ENGL7762 Fourth Genre: Contemporary American Literary Nonfiction

T 4 30-6 55

Offered Annually

The "fourth genre" refers to works of nonfiction that contain literary features more commonly associated with fiction, poetry, and drama. We will examine a few pioneers of the form, including Woolf, Thoreau, and Freud, but our study will focus primarily on subgenres of contemporary American creative nonfiction, including immersion journalism; autobiography; graphic memoir; and literary and lyric essay. Readings will include work by creative nonfiction by writers such as Wolfe, Didion, Talese, Dillard, Kincaid, Bechdel, and Slater. Writing assignments will include both academic and creative essays.

Lad Tobin

ENGL7764 Twentieth-Century Irish Fiction

F 2-4 25

Offered Annually

In this graduate seminar, we will read a selection of Irish novels so as to identify, discuss and better understand complex cultural phenomena that become manifest in the aftermath of the colonial experience. The underlying premise suggests that Irish novelists participate in debates concerning national identity and, in the process, anticipate the evolution of a postnational society. Paying particular attention to issues of language, gender, place and literary authority, and to representations of religion, history, and identity, the seminar seeks to establish the inevitable heterogeneity related to the post-colonial condition.

James Smith

ENGL9005 PhD Seminar: Victorian Inequality

W 10-1

This course will examine writers' engagement of the turbulent experience of Victorian capitalism. With attention to multiple axes of inequality, we will consider topics such as poverty, industrialization, financialization, consumerism, and debt that are key to understanding the culture and history of the period and its connections to—and distance from—our present moment. The course will allow students to explore important recent theoretical approaches to literature and economics, as well as debates around historicist critical practice. We will focus primarily on Victorian fiction, as well as theoretical and historical readings and Victorian political and social scientific writing.

Aeron Hunt