**Graduate Literature Course Descriptions**

**Fall 2019**

**ENGL 526-001**  **Middle English**

**Roger Dahood**

MW 9:30-10:45

English 526, Middle English Literature (excluding Chaucer), includes readings from major works composed in or translated into Middle English between ca. 1200 and ca. 1500. Readings draw on dominant genres of prose and poetry—lyric and narrative poetry, allegory, Arthurian romance, and drama: the assigned readings include—among other works young faculty seeking academic employment ought to be familiar with—selections from *Ancrene Riwle* (*Ancrene Wisse*), *Sir Gawain and the Green Knight*, selections from *Piers Plowman*, selections from Malory, and plays. All readings are in the Middle English of the manuscripts on which the modern editions draw for their text.

**ENGL 544-001 Media Archaeology**

**Jennifer Jenkins**

Tuesday 3:30-6:00

This course explores the moving image as evidence across the disciplines, from Film Studies to History to Anthropology, the Social Sciences, and the Humanities. The course breaks the semester into three successive parts: 1) **Background:** a survey of historical and contemporary media theory, moving image narrative, and basic film theory; 2) **Methodologies:** methods, materials, and approaches to researching moving image documents, including identification and use of technologies, descriptive metadata, primary and archival source materials, and oral history techniques; 3) **Applied Practice:** students will identify, research, and document an assigned film or films from local archival collections that relates to their topic area, thereby building skills in and methodologies of defining and determining visual media as evidence. The semester’s work will culminate in an in-house Media Archaeology symposium.

I am expecting to co-convene with a parallel course at the Colegio de San Luis, in San Luis Potosi, Mexico. There will be opportunities for shared projects and collaborations as well as binational discussion of materials and methodologies.

**ENGL 557A-001 British Modernism and the Form of the Novel**

**Manya Lempert**

T 11:00-1:30

This seminar treats modernism in Britain from 1900-1945. We will investigate innovations in the form of the British novel, and the novel’s relation to other genres and to global modernisms. We will read philosophical and political writing from the period as well. As novelists or critics, we will likely encounter: May Sinclair, Ford Madox Ford, Virginia Woolf, and Jean Rhys, among others.

This course focuses on free indirect style and stream of consciousness techniques and their relation to empire, race, gender, and war; on the meanings of "realism" and "reality" in this period’s literature and philosophy; and on defamiliarizing portrayals of space and time. This is a discussion-based course that includes one conference-length paper (5-6 pages) and one final research paper (15 pages).

**ENGL**  **595a-001 First Year Colloquium**

**Lynda Zwinger**

*W (alternating with the Job Search Workshop) 12:00-12:50*

The colloquium provides an exchange of information about professional studies, the Graduate Literature Program, and the English Department. In a small group setting, first-year students discuss strategies for academic success, opportunities for professional development, engagement with learning communities in and beyond the university, and balancing myriad roles while earning an advanced degree in English. Attendance is required of all first-year students; other interested graduate students are welcome to join us for any of the classes. Instruction will include presentation by faculty, returning students in the Program, and other members of the university community.

**595a-003 Job Search Workshop**

**Lynda Zwinger**

*W (alternating with the First Year Colloquium) 12:00-12:50*

This workshop is open to any PhD student who has completed the comprehensive exams and is planning to enter the academic job market. Ideally, students will take the workshop one year in advance of applying for jobs so that they can prepare and revise all materials required for the search. Each class will focus on a different aspect of the application process. Students will critique drafts of C.V.s, cover letters, dissertation abstracts, and teaching philosophies. We will also discuss letters of recommendation, preparing a dossier, unpacking job ads, teaching portfolios, writing samples, MLA interviews, phone interviews, campus visits, and negotiating an offer. Students who plan to attend the MLA convention may choose to participate in a mock interview with English Department faculty at the end of the semester.

Members of the workshop and anyone who is applying for an academic position will be subscribed to the Department's placement listserv. Participants may post questions, discuss ideas, and read information pertaining to the job search.

**ENGL 596B-001   British Literature: Victorian**

**Laura Berry**

Monday 9:00-11:30

This course is an overview of Victorian literature -- the novel, of course, but also poetry and prose.  By semester's end, you'll have a solid grounding in nineteenth century British literature and culture, as well as a strong sense of the historical context.  And if the Victorians are your thing, there will be room to dig deeper into the field.  Along the way we will visit some important theoretical sites, with longer stays among contemporary literary critics.

**ENGL 596F-001 Travel Narratives, Travel Fictions**

**Daniel Cooper Alarcon**

W 1:00-3:30

This seminar will provide an opportunity to read, consider, and discuss a diverse array of texts we might broadly categorize as travel literature. I’m particularly interested in the relationship between travel narratives and fictional accounts of travel, and the ways in which these travel fictions have often anticipated ideas central to critical studies of travel, tourism, and migration. I also use the term travel fictions to indicate the ways in which so-called factual accounts of travel often fabricate useful mythologies of people and places. Thus, another focal point of the course will be the different kinds of cultural work that travel literature performs at different historical moments. For example, travel narratives often played a key role in sustaining and promoting colonial and imperial enterprises. More recently, travel narratives and travel fictions have played an important role in creating both an itinerary for travel to particular destinations and a set of criteria by which to evaluate a site’s authenticity. Simply put, travel literature helps to shape the ways in which travelers perceive and respond to the places they visit, and the people and cultures with whom they interact. As we take up travel literature since World War II, we will consider tourism as a discourse deeply implicated in the formation of cultural identities and vital to the economies of many developing nations, as well as tourism’s mirror image: the migration from Third World to First, driven usually by economic necessity.

The reading list for the course is still taking shape, but will probably include travel narratives written by Cabeza de Vaca, John L. Stephens, Jack London, and Jamaica Kincaid, as well as the novels *The Sheltering Sky* (Paul Bowles), *Jasmine* (Bharati Mukherjee), *Volkswagen Blues* (Jacques Poulin), and *Motion Sickness* (Lynne Tillman). Theoretical works will include Pratt’s *Imperial Eyes*, MacCannell’s *The Tourist*, and Kaplan’s *Questions of Travel*, as well as shorter works by Paul Fussell, R. Tripp Evans, Heidi MacPherson and Jonathan Culler.

To sum up, this course will be helpful to anyone with interests in post-colonial studies, the long relationship of travel writing and empire, attempts at cross-cultural representation, issues of diaspora and migration, and the impact of migration and travel upon cultural identities.

**ENGL 596G-001 Comparative Literature: Mass Media and Visual Narrative**

**Lauren Mason**

M 1:00-3:30

See instructor for course description.

**ENGL 596G-002 Alfred Hitchcock**

**Susan White**

W 4:00-6:30

This is a course on the films of Alfred Hitchcock. Films studied will span Hitchcock’s seven-decade career, from his silent and early sound films to the better-known films of the 1950s-1970s. The films will be approached from both formal and critical/theoretical perspectives, drawing on Bordwell and Thompson’s *Film Art* for aesthetic guidance, and covering a wide spectrum of scholarly writings on the films, including works by Robin Wood, Tania Modleski, Slavoj Žižek, Patricia White, Virginia Wright Wexman, Laura Mulvey, and Robert Kolker. Students will write midterm and final essays and give in-class presentations based on course readings and their own work.

**ENGL 596G-003 18th-19th Century Gothic Novel: Time, Affect, Form**

**Lynda Zwinger**

Thursday 3:30-6:00

Peter Brooks, in *Reading for the Plot*, suggests that the master-trope of narrative might well be "the anticipation of retrospection." It is possible that no sub-genre of the novel fits this formulation better than the Gothic. It is also possible that it also bears an uncanny resemblance to what we think of as our consciousness or subjectivity. We will read Gothic (or near-Gothic) novels together with some theories of and about time, form, and affect. Authors could include M. G. Lewis, Richardson, Radcliffe, Burney, Austen, Dickens, Brontë(s), Eliot, Hawthorne, Eliot, H James, Faulkner. Theorists could include Freud, W. James, Kristeva, (Carol) Rovelli, Eihei Dogen. Student work will probably be a presentation and a long paper. It will in part depend on numbers and people's interests.