

Fall 2018 Graduate Course Offerings

ENGL 602: First Year Seminar

F 12:40pm-3:40pm with Dr. S. Robinson

Required for PhD Students

Comprehensive introduction to theory, method, and practice of graduate scholarship in English; develops familiarity with goals and practices of English studies, enhance research skills, formulate and articulate scholarship goals and projects, and practice writing genres within the field.

ENGL/LING 610: Topics in the History of the English Language (Old English)

TR 3:55pm-5:10pm with Dr. Mize

Literature pre-1800; or, Language Requirement

This is an introductory course primarily in the Old English language and secondarily in its literature. Anglo-Saxon England—a term that refers to the English-speaking parts of Britain before the Norman Conquest of 1066—had a rich and sophisticated vernacular literary culture whose surviving records span a period of about five centuries. Even though the history of English has been continuous through the intervening millennium, the written and spoken language has changed so much in that time that Modern English speakers must learn to read Old English almost as if it were not English at all.

My goals are for students to develop (1) intermediate-level reading ability in Old English, defined as competence to translate texts of modest difficulty with the use of a glossary; (2) general linguistic knowledge of Old English, including pronunciation; and (3) some acquaintance with the varieties, aesthetics, cultural contexts, and intellectual orientations of Old English literature. A typical class period will be organized mainly as a reading and translation workshop, with ongoing linguistic instruction and running discussion of literary and cultural topics winsomely commingled.

ENGL 613: Readings in Early Modern Literature ("Bodies, Inc.": Books and Bodies in Early Modern England)

W 6:00pm-9:00pm with Dr. Perry

This course is a graduate level introduction to the literature and culture of early modern England. A roughly 200-year span (c.1500-c.1700 for the purposes of this class) of sweeping social, political and religious change, the early modern period was also a period of incredible literary productivity and innovation. Over the course of the semester, we will be exploring the sometimes complicated, always fascinating relationship of early modern England's literary artifacts to the social contexts that produced them. How did the English Reformation and the rise of the printing trade shape readers' and writers' appreciation for the power (and dangers) of the written word? What do 16th-century love lyrics tell us about gender relations in the period? What is the modern legacy of early modern European discourses of colonial exploration and

exploitation? These are just a few of the questions we'll be addressing over the course of the semester.

Although our readings will range widely, the subtitle of this course—borrowed from the title of a 2012 Texas A&M symposium—reflects its organizing theme. There are of course many of ways of making sense of the diverse body of texts we'll be studying this semester, but one thing they all have in common is bodies. To be more specific, they are all engaged in one way or another with the pleasures, problems, and possibilities of embodiment: literal and metaphorical, individual and corporate. How reliably do bodies function as instruments of knowledge? As instantiations of political and religious authority? Are they a necessary (if imperfect) point of contact with the transcendent or a sinful, “fleshly” enticement to error? If bodies do matter ethically and epistemologically, how and how much? Perhaps most poignantly of all, whose? Do some bodies matter more than others, and if so, how and why?

In this course, we will use all of these questions as a window onto early modern hopes and fears about the powers of language as newly incarnate in the emergent medium of print. What are the unique pleasures and dangers associated with a reading public? What possibilities does the printed word have as a medium of moral instruction? As a means of self-definition for women and other new groups of readers and writers? These more specific questions will focus our reading.

My goals are for you to (1) survey a representative sample of early modern English literature (2) develop familiarity with some landmark long-form works (Sidney's *Arcadia*, Spenser's *Faerie Queene*, Mary Wroth's *Urania*); (3) sharpen your skills as readers and potential teachers of early modern poetry (4) gain a fuller understanding of the socio-political, economic, and religious contexts within which early modern literatures emerged and circulated; (4) practice the basic skills of our profession (research, analysis, oral and written argumentation).

ENGL 640: Topics in Children's Literature and Culture
R 6:00pm-9:00pm with Dr. Nelson

In recent years, there has been increasing interest in applying cognitive approaches to children's and adolescent literature. This course draws upon different cognitive theories to examine texts from a variety of genres, including historical novels, school stories, domestic fiction, fantasies, verse novels, poetry, and picture books, with an eye to comparing/contrasting approaches and determining their effectiveness for analyzing different kinds of works.

ENGL 645: Topics in Gender, Literature, and Culture (The Political Woman Writer, 1740-1840)

R 12:45pm-3:45pm with Dr. Egenolf
Literature, pre-1800; Literature, post-1800

This course will examine works written by English, Scottish, and Irish women writers in the late eighteenth century and the first half of the nineteenth century. The central topic of this course is the political engagement demonstrated by these women across a range of subjects and genres. These authors address such issues as slavery and abolition, education, poverty, the French Revolution, labor laws, Anglo-Irish relations, and the expansion of the British Empire. While some authors, such as Mary Wollstonecraft, employed the form of the political treatise to voice their opinions, most chose more subtle forms, from fictional letters to the novel to poetry, as conduits for their political messages. Our objective is to understand the historical, cultural and literary contexts in which these authors produced their works and the multiple ways in which women situated themselves as political activists. The authors we will read represent both radical and conservative ideologies. These writings by women will challenge our notions of the relationship between gender, society, and power

ENGL/FILM 658: Topics in Film History (Alfred Hitchcock)

T 12:45pm-3:45pm with Dr. Morey
Concepts, themes

More than thirty-five years after his death in 1980, Alfred Hitchcock remains one of the most important figures in the history of cinema, leaving behind a body of work that continues to influence filmmakers and fascinate film scholars. He was one of the first directors whose work was deemed worthy of serious study in the academy, in part because he engaged in one of the earliest, and certainly one of the most successful, efforts at turning his directorial persona into a brand. He worked in three film industries (those of Britain, Germany, and the United States), producing important works from the silent period well into the post-studio era. In addition, he mastered the new medium of television in the mid-1950s, and used its radically different aesthetics to reinvent himself as a filmmaker at the age of 61, originating the slasher film with *Psycho*. Organized as a more or less chronological survey of Alfred Hitchcock's output, this course will explore the following issues in Hitchcock's career: his working methods; his collaborative relations with figures such as Alma Reville, David Selznick, Saul Bass, and Bernard Herrmann, as well as his partnerships with stars such as James Stewart, Cary Grant, Ingrid Bergman, Grace Kelly, Kim Novak, and Tippi Hedren; his transitions among production environments, national cinemas, and media; his roles as television impresario, interview subject, and popular icon. This course will use Hitchcock as a lens through which we will construct a film history that explores questions of canon, reputation, influence, the director's relations to his critics and imitators, and the changing status of film within the academy.

ENGL 669: Topics in African American and Africana Literature and Culture
M 12:40pm-3:40pm with Dr. Jackson

Topics in the history, theory, interpretation of African American and African literature and culture; may focus on authors, groups of authors, themes, movements, genres, cultural contexts and/or theoretical framing. May be taken three times for credit as content varies.

ENGL 671: Readings in American Literature to 1900
T 6:00pm-9:00pm with Dr. Reynolds

This course provides an opportunity to read widely in American literature from the colonial beginnings to the end of the nineteenth century. The texts have been selected for their literary merit, but they will also be treated as historical documents, and the course will explore the texts' relation to major contemporary issues surrounding them, such as women's rights, religious conflict, nation building, manifest destiny, slavery, the development of the publishing industry, warfare, industrialization, labor unrest, and the conflict between religion and science. Our class discussions will focus on aesthetic issues and the historicity of the texts under examination.

ENGL/WGST 680: Theories of Gender (Theories of Gender in the Age of AI)
M 6:00pm-9:00pm with Dr. Bhattacharya

Theories of gender, sexualities, feminism, embodiment, and difference with particular focus on their relationship to literary and cultural studies; emphasis on contemporary theoretical positions, discourses, and debates.

ENGL 697: Pedagogy**W 12:40pm-3:40pm with Dr. S. DiCaglio****Required for new GATs**

English 697 provides an introduction to the practical and theoretical aspects that surround teaching at the college level, particularly within the writing classroom. The course has three major goals:

- To provide a practical support mechanism for new or future instructors of composition and writing. A portion of each class will be spent directly reflecting on students' ongoing teaching experience by sharing lesson plans and discussing questions that arise from within classrooms.
- To develop an understanding of the theoretical background that surrounds the teaching of writing by examining important historical and contemporary work in composition studies and related pedagogical fields.
- To work to put these two sometimes disparate elements together. How can pedagogical theory help inform your teaching on the ground? How can your teaching on the ground help inform your interactions with pedagogical theory? How can this study remain ongoing even as you move on to teaching different courses and sub-disciplines? And how does any of this relate to your role as a graduate student?

By the end of this course, students will have developed confidence as instructors, an understanding of how to build pedagogical communities, a working knowledge of the field of composition studies, and a toolkit to help develop their future pedagogy. And hopefully we'll have had some fun along the way.