ENGL 518-61  Late Shakespeare: Romance and Power
Dr. Stuart Kurland  T 6:00-8:40

This class will examine political aspects of a diverse group of plays composed by William Shakespeare at the end of his career. We will define politics broadly, to include not just the overt exercise of power but elements of economic, cultural, and social practices, including class and gender relations, that have been addressed in important ways by recent criticism. Readings will include Shakespeare’s four experiments in a genre, romance, that has generally been associated with escapism and fantasy—Pericles, The Winter’s Tale, Cymbeline, and The Tempest—along with a classical tragedy, Coriolanus, and a late English history play, Henry VIII. We may also read his final, collaborative, play, The Two Noble Kinsmen. Course requirements will include one or more oral presentations, an annotated bibliography, and a substantial critical essay grounded in significant research.

ENGL 529-61  Staging Gender in the Eighteenth-Century Theater
Dr. Laura Engel  W 6:00-8:40

The moment that King Charles II proclaimed that actresses could perform on the London stages for the first time questions of gender identity—what defined masculinity and femininity—became central to players, playwrights, and audiences in new and transformative ways. This course will explore how gender categories were created, enacted, transgressed, and invented on and off stage from the Restoration through the late eighteenth century. Drawing from a variety of materials including plays, memoirs, diaries, letters, newspaper articles, essays, portraits, and engravings, we will explore how the staging of gender influenced the growth and development of the theater, the rise of celebrity culture, and the shifting genres of eighteenth-century drama. We will also consider contemporary readings in theater history, feminist theory, performance theory, and art history.

ENGL 539-01  Women, Trauma & the 19th C. British Novel
Dr. Laura Callanan  MW 4:30-5:45

Since the publication of Cathy Caruth’s groundbreaking study, Unclaimed Experience, the study of trauma and its application to the study of literature has exploded. Moving beyond the study of overtly traumatic and catastrophic events such as the Holocaust and Hiroshima, trauma studies now presents a productive lens for looking at more ubiquitous structures of social normativity and daily life. In this class we will spend the first third of the semester grounding ourselves in a range of perspectives on trauma, gender, and narrative, and then use those perspectives as a view through which to read a range of nineteenth century novels. Our more specific focus will be on representations of gender identity and processes of gender socialization in these works. Novels may include the following: Sense and Sensibility, Wuthering Heights, Villette, Daniel Deronda, Tess of the D’Urbervilles, and The Odd Women.
The course will focus on some major books, written in the latter half of the nineteenth and early twentieth
century, whose outlooks and techniques more or less conform to those advocated in the literary movement
known as realism, the definition(s) of which the course will seek to examine and question. The authors of these
books, often reacting against Romanticism and a tradition of sentimental fiction, usually take an unflinching look
at American society and the official (political and economic) ideology of the nation. In addition, they frequently
reflect the growing influence of Darwinian or social Darwinian thought. Thus a concern with individuality or free
will in relation to determinist forces often becomes a principal focus of realist writers. Other issues come to
the forefront during this period, especially those of gender (freedom, oppression, and self-definition),
psychology (Freud and William James), regionalism, race, and new aesthetics. These and other matters will be
explored.

American* (Norton); Frank Norris, *McTeague* (Norton); Kate Chopin, *The Awakening* (Norton); Theodore Dreiser,
*Sister Carrie* (Norton); Stephen Crane, *Maggie: A Girl of the Streets* (Norton); Edith Wharton, *The House of Mirth*
(Norton); Samuel Clemens, *Pudd’head Wilson* (Norton); Jack London, *The Call of the Wild, White Fang, and
Other Stories* (Penguin); *Selected Stories of Mary E. Wilkins Freeman* (Norton); Elizabeth Stoddard, *The
Morgesons* (Penn); Sarah Orne Jewett, *The Country of the Pointed Firs* (Doubleday)

This course covers current approaches to the analysis of sounds, word forms, and phrasal types in language.
Students will also become familiar with issues involving language use and with research on topics as diverse as
gender, metaphor, language varieties, and child language. The coverage of core areas is grounded in generative
linguistic theory, but ideas from fields such as cognitive linguistics and sociolinguistics will also be discussed.
In this course we will explore the principle developments in literary theory, with particular emphasis on current debates and discussions in the field. This project will entail an investigation of how and why certain older forms of humanist criticism (i.e. New Criticism) have been challenged and the impact of the poststructuralist turn on questions of literary meaning, authorial intention, and referentiality. We will do this by placing current conversations within an historical context in order to understand how these controversies developed. This course will be framed around the major theoretical schools, such Marxism, feminism, cultural studies, and multicultural interventions into these debates. We will place these schools within an historical framework that traces their development from Aristotle to the present. Class meetings will be spend discussing critical/theoretical essays, seminar style, and will require active intellectual engagement and exchange among all participants. Students will keep a reading journal, write several formal essays, and be responsible for presenting one theoretical issue to the class.

Tentative readings will include: