ENGL 508-61 (28651)
SPST: Medieval Romance
Wright, S.
R 6:00-8:40

Who was King Arthur? Did Robin Hood really steal from the rich to give to the poor? This class will read the texts that made the Round Table and the Merry Men who they are today. We will start by examining the origins of medieval romance as a genre meant to satisfy the desire for a readable national past, an authorizing foundation myth, and a fantasy of gender relations. We will then explore how, by the 15th century, romance came to challenge traditional theological, social, and political structures. As we explore this shift, we will consider critical issues including class irritation, gender and sexuality, and the more-than-human world. We will watch as loathly ladies complicate male-dominated foundation myths; monks and noblemen fall victim to woodland games; and cross-dressing confuses established courtly love traditions. As if this wasn’t enough, these literary worlds are also rife with magic, inexplicable gigantism, and a surprising number of lions.

This course fulfills the pre-1800 period area requirement and is cross-listed with Women’s and Gender Studies.

ENGL 549-61 (28649)
SPST: Slave Narratives
Glass, K.
W 6:00-8:40

Navigating sentimental, antislavery, and abolitionist discourses, slave narratives highlight the dignity and humanity of the slave. Calling for abolition in these narratives, black narrators also mobilized this form to document extreme hardships and craft triumphant tales of freedom.

Using frameworks of race, class, and gender, students in this course will examine iterations of the slave narrative from 1845-1868. In particular, we will historicize these early black autobiographies and examine their formal and sociopolitical concerns. Readings will include critical essays and primary texts by Frederick Douglass, Ellen and William Craft, Harriet Jacobs, Solomon Northup, Elizabeth Keckley, and many others. In this course, students will acquire a nuanced understanding of African-American slave narratives and relevant black critical/theoretical traditions.

This course fulfills the pre-1900 area requirement and is cross-listed with Women’s and Gender Studies.
ENGL 558-61 (28652)
20th Century SPST: African American Poetry: Politics of Form
Kinnahan, L. M 6:00-8:40

Over the past century or more, African American poets have bodied forth a poetic diversity that richly attends to words and the shaping power of poetic form. In our readings of African American poetry, we will explore diverse aesthetics, forms, and genres in relationship to intersectional politics of race, gender, class, and sexual orientation. Our readings of 20th and 21st-century poetry, preaced by a selective look at late 19th-century poets, will be organized around specific forms, genres, and conventions, contextualized within socio-historical and political conditions. Although our readings will span from the late-19th century through the 20th and 21st centuries, rather than following a linear chronology, we will cluster our readings around several formal distinctions in poetry, including the following: the sonnet & metrical forms; the lyric; dialect & vernacular; voice; serial or long poem forms; experimental and/or hybrid forms; prose-lyric hybrids; intercultural and inter-arts exchanges. We will ask: How does poetry do work in the world? What is the labor of poetic language and form? How does form speak? How can form be political?

Tentative poets include: Frances Ellen Watkins Harper, Paul Laurence Dunbar, Georgia Douglas Johnson, Langston Hughes, Claude McKay, Gwendolyn Brooks, Audre Lorde, Rita Dove, Amari Baraka, Nikki Giovanni, Terrance Hayes, Robin Coste Lewis, Harryette Mullen, Kevin Young, Cameron Barnette, Jeffrey Bolden, Erica Hunt, and Tyehimba Jess. (Some poets will be studied more in depth, with book collections, while others will be read in selected clusters of poems). The course will also include critical readings in race and gender studies and in poetics.

This course satisfies the post-1900 and Diversity requirements for English majors, and the post-1900 requirement for graduate students, and is cross-listed with Women’s and Gender Students.

ENGL 559-61 (28650)
SPST: Coming of Age Novel
Mirmotahari, E. T 6:00-8:40

Since Karl Morgenstern coined the term coming-of-age (bildungsroman) in 1819, the genre (if it is one) has enjoyed traction in academic and non-academic readerships. It appeals to many age groups, often defies the “popular”/“literary” distinction, and lends itself well to the literary marketplace. In this class we will explore coming-of-age narratives for the purpose of engaging the following questions: what is the relationship between coming-of-age narratives and other forms of self-writing like memoir, autobiography, etc.? Why fiction? Are childhood and coming-of-age “universal” experiences? How are "loss" and "innocence"---so commonly ascribed to coming-of-age narratives, loaded with historically and socially mediated factors? What is the relationship between coming-of-age narratives and national(ist) narratives and "origin"
narratives? How do coming-of-age narratives make and re-make allegory? How do they capture social conformity and transgression? To what degree does sexuality underpin them? In navigating these questions, we will explore American coming-of-age narratives as well as those written elsewhere. Texts include John Fried's *Martin Chronicles*, Sherman Alexie's *The Absolutely True Diary of a Part-Time Indian*, Jeanette Winterson's *Oranges Are Not the Only Fruit*, Ahmadou Kourouma's *Allah Is Not Obliged*, Jaquira Díaz's *Ordinary Girls*, and Mira Jacob's *Good Talk*.

This course fulfills the late-period area requirement and covers multiple nationalities for purposes of other area fulfillment. Consult with the professor and director of graduate studies for further information.

**ENGL 566-01 (20642)**
**Literary Theory**
**Suh, J.**

TR 4:30-5:45
This course will enable you to become familiar with key terms and works of theory relevant to literary studies. We will also actively engage debates concerning the role of the intellectual, the place of literary studies in contemporary U.S. culture, and the boundaries between literary studies and other disciplines. To these ends, questions for the course include the following: What does cultural production do? What should it do? How has the relationship between literature and society been conceived? How have dialogues in other disciplines contributed to the modern study of cultural production? Practical goals include increased facility with advanced theoretical analysis, mastery of selected critical theoretical terms in literary criticism, and the mastery of argumentative summaries in writing.

**ENGL 568-01 (26863)**
**SPST: Writing, Teaching, and Transfer**
**Knutson, A.**

MW 4:30-5:45
Questions regarding the phenomenon known as “learning transfer” have long vexed educational researchers. How do people take learning they have acquired in one context and adapt it to another? Does learning specific skills (e.g., Latin, computer programming) increase one’s general intelligence? What prevents people from seeing potential connections between learning environments, and what can teachers do to support learners in locating and acting on similarities across contexts?

Required First-Year Writing (FYW) courses at U.S. universities assume a degree of learning transfer: required college writing courses (e.g., UCOR 101/102) are intended to prepare students to write for a wide range of majors. However, because specific academic disciplines (and even individual instructors) call for diverse (and at times idiosyncratic) types of writing knowledge, FYW instructors often feel obligated to prepare students for any and all possible writing scenarios. This challenge is exacerbated when students struggle to see the value of general
education or the relevance of what they perceive as humanities or liberal arts instruction to their respective majors and/or career goals.

As a result, over the past fifteen years there has been a sharp uptick in Writing Studies research on the transfer of writing knowledge. This research has been conducted in a range of learning environments, including high school, FYW, disciplinary writing, professional writing, extracurricular writing, civic/activist writing. Generally, the goal of this research is to understand barriers to transfer and to propose and/or test pedagogical strategies for increasing the likelihood that learners will transfer writing knowledge across contexts.

In this course, we will examine the Writing Studies literature on learning transfer with the goal of developing independent research projects and/or pedagogical approaches and materials. Students will be coached in formulating specific questions about writing, learning, and transfer that may be addressed through research and/or pedagogical design. This course will be most relevant for individuals who teach or plan to teach writing at the high school or college levels, but it is also of interest to those who are passionate about learning and writing.

This course is open to all students, and it satisfies an English writing course requirement for graduate students earning the concentration in Writing and Literature.

ENGL 700-01 (21758)
Thesis-English

ENGL 701-01 (21385)
Dissertation-FT

ENGL 703-01 (22064)
Expanded Research Paper

ENGL 710-01 (20643)
Readings

ENGL 712-01 (27584)
Internship

SUMMER 2021

Note that SU21 registration won’t occur until SP21. This information is meant to help you plan ahead for the coming year.

ENGL 510-61
Early Period Ecocriticism (AKA Early Modern Elements)             May 10 - June 18
MW 5-8:40
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.

This course fulfills the pre-1800 area requirement.