ENGLISH DEPARTMENT
GRADUATE COURSE DESCRIPTIONS

SUMMER 2020

ENGL 568-61 (34146)
Celebrity Studies (6 weeks)                                    June 19 - July 31
Laura Engel
TR 5:00 - 8:30
This course explores the emerging field of celebrity studies, an interdisciplinary exploration of the mechanisms of fame, stardom, and infamy operating in particular historical contexts. Drawing from current research in media, fashion, literature, anthropology, political science, and sociology, as well as performance, gender, race, and queer theory, the class will trace the origins of modern celebrity from the eighteenth-century to contemporary culture. We will focus specifically on varied technologies of image making across time periods from early modern portraits, miniatures and prints to photography, film, television, you tube, and social media. In addition to short papers and presentations, students will have the opportunity to design a final project that relates to their own field of study.

FALL 2020

ENGL 500-01 (10666)
Aims and Methods                                                MW 4:25-5:40
T. Kinnahan
This course will introduce students to important aspects of graduate study in English. Topics to be covered will include research strategies and methodologies, current trends in literary studies, advanced writing for academic and other audiences, and an exploration of issues related to the state of the field of English studies and the value of studying the humanities to the world at large. Over the course of the semester, students will bring in materials and written work for other classes for discussion and workshopping, as we learn about research methodologies and the expectations of graduate study through the work of designing, developing, and carrying out research projects.
In a survey of American professors of English literature, participants were asked what work of literature they were most ashamed of never having read. The work that won this ignominious distinction was Edmund Spenser’s *The Faerie Queene*. To be sure, it is a daunting work: six books of densely-packed allegory written in a pseudo-archaic idiom. But it is also one of the strangest, wildest pieces of poetry the English tradition has to offer. One part religious allegory, one part national epic, and three parts fantasy, *The Faerie Queene* is a thought experiment gone mad, joining a tale of knights and (sometimes cross-dressing) damsels with a world full of monsters, group sex, and one man made of iron wielding a giant flail. In this course, we’ll be doing our part to move Spenser’s epic—along with some of his shorter work—out of the “to read” pile and into a living discourse about nationhood, religion, gender, justice, and literary form.

**Fulfills pre-1800 distribution requirement**

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This course will consider three powerful technologies that transformed US culture in the nineteenth century: 1) the railroad, 2) photography, and 3) automated manufacturing (i.e., steel, textile, and paper mills). Our readings will focus on writers’ responses to these technologies and their representation of the ways they radically altered daily life. Primary texts will include Hawthorne’s “Celestial Railroad,” Melville’s “The Paradise of Bachelors” and “The Tartarus of Maids,” selections from Thoreau’s *Walden*, Rebecca Harding Davis’ *Life in the Iron Mills*, as well as selected poems by Dickinson, Whitman, Frances Harper and Joshua McCarter Simpson, among others. In addition to studying Alexander Gardner’s *Photographic Sketchbook of the Civil War*, we will also consider photographs representing the labor of African American men for the US Army Corps of Engineers and photographic representations of the institution of slavery. In a New Orleans focused section of the course, we will read about the community of free people of color in that city, and we will also read about Norbert Rillieux, a mixed race man who in 1846 patented a new and more efficient process for refining sugar from cane. Two classic scholarly studies, Leo Marx’s *The Machine in the Garden* (1964) and Alan Trachtenberg’s *Reading American Photographs* (1990), will serve as central secondary texts for the course. I also hope to arrange for a guided tour of the Carrier Still Mills site in conjunction with the class.

**Fulfills pre-1900 distribution requirement**
ENGL 558-61 (16303)
SPTP: Modernism and Feminist the Context
L. Kinnahan
In both Britain and America, the early decades of the twentieth century were marked by a
vigorous and often radical movement to advance women's equality in political rights, educational
opportunities, labor practices, sexual expression, and medical/reproductive choice and treatment,
along with concurrent movements sexology, eugenics, and even occultism. Gaining a degree of
economic and social independence in the late nineteenth century, the "New Woman" was a
matter of public attention and debate at the turn of the century, transfiguring into the image of the
"feministe" by 1910. How did First Wave Feminism both shape and draw upon ideas of the
"modern" that involved writers and artists of the period? How does the literature register the
challenges to gender structures wrought by this multi-faceted and often conflicted movement,
and how might these very challenges be said to contribute to the experiments in form and subject
matter characterizing Anglo-American "modernisms"? Addressing these questions, we will look
at works of fiction, poetry, and non-fiction prose written by American and British writers during
the years of 1900-1945 (tentatively including May Sinclair, Gertrude Stein, Sylvia Townsend
Warner, Nella Larsen, Mina Loy, Lola Ridge, Charlotte Perkins Gilman, Marianne Moore,
Virginia Woolf, Georgia Douglas Johnson). We will also explore little magazines of the
Modernist era, such as The Freewoman & The New Freewoman, The Woman Rebel, The Egoist,
sites for intersections of feminist and modernist thought, debate, and activity.
Fulfills post-1900 distribution requirement

ENGL 561-01 (14270)
SPST: History and Structure of the English Language
Wright
How does The horse raced past the barn fell function as a grammatically correct sentence?
Where do the nine pronunciations of the combination ough come from? Why do we spell the
word receipt with a p? In this course, we will answer such questions through an exploration of
grammar, linguistics, and the history of English. We will begin by reviewing modern English
grammar, which will help us develop a shared vocabulary that we can apply to our diachronic
study of the English language. We will then examine how culture, political power, and
geography affected spelling, grammar, and pronunciation from the Anglo-Saxon period to today.
In so doing, we will debate what constitutes “standard” English, consider the impact of language
guides (such as grammars and dictionaries), discuss the influence of recent technologies on the
way we communicate, and explore how language defines our selves and our world.
ENGL-ED requirement
ENGL 567-01 (17914)
Theories of Composition
Purdy
TR 4:30-5:45
How can we understand and explain the practices involved in writing? What ways of writing are most effective?

This course will explore theories of composition that work to answer these questions. We will discuss theories that seek to account for the complex and recursive nature of writing, new textual genres, and changing writing technologies. Together, we will consider the historical contexts in which these theories arose, how they respond to one another, and their educational and social implications. The course will be organized around roughly chronological units, from process theory to genre theory, that focus on particular theoretical perspectives and practical applications of them. Through discussion of course readings and writing projects, you will get a fuller picture of English studies by learning about one of its subfields, writing studies; learn—and enact—strategies for teaching yourself and others to write effectively; and become acquainted with the prevailing theoretical approaches that shape writing policies and pedagogies.

This course fulfills a writing course requirement for the M.A. track in Literature and Writing but is open to students on any track.

ENGL 569-61 (17915)
Spectacle in Theater and Novel 1780-1800
Engel
W 6:00-8:40
This course will trace the dynamic relationship between the theater and the novel from late eighteenth-century masquerade and gothic drama to Victorian sensation fiction and its melodramatic stage adaptations, to the subversive invocation of the new woman in turn of the century novels and plays. Focusing primarily on lesser-known works, we will pay particular attention to the complexities of female characters in these texts alongside theatrical history of actresses, celebrity, and material culture. We will think about how the dynamics of spectacle and sensation worked to construct ideas about gender, sexuality, class, race, and embodiment across genres and materials. Primary texts may include: Hannah Cowley’s The Belle Stratagem, Jane Austen’s Lady Susan, Matthew Lewis’s The Castle Spectre, Mary Wollstonecraft’s Maria: Or the Wrongs of Women, Mary Elizabeth Braddon’s Lady Audley’s Secret, Ellen Wood’s East Lynne, Ouida’s Moths, George Bernard Shaw’s Mrs. Warren’s Profession. We will read selections from leading theorists of the theater and the novel during this period including: Emily Allen, Matthew Buckley, Sharon Marcus, Joseph Roach, Nancy Armstrong, Gail Marshall, Joseph Litvak, Tracy Davis, Nina Auerbach, and Martin Meisel.
Fulfills the pre-1800 course requirement
This course is designed for graduate students who are preparing to teach college writing for the first time as well as graduate students who are interested in composition pedagogy or writing studies/composition and rhetoric as a discipline. Drawing on recent empirical research in writing studies, we will explore the following questions:

- Why do we teach introductory writing in English departments?
- How did writing studies come to be a discipline?
- What does writing studies stand for and do in this contemporary moment?
- What kinds of research methods are utilized by writing studies scholars, and how have the discipline’s research methods changed over time?
- Which pedagogical practices are promoted by writing studies scholars, and how are these practices supported by empirical research?
- And perhaps most importantly, how will a thorough understanding of writing studies research and best practices support your teaching, at Duquesne and beyond?

While exploring these questions, enrolled students will compose and refine a syllabus for their own UCOR 102 courses as well as a teaching portfolio.

Required texts:

- Linda Adler-Kassner and Elizabeth Wardle, *Naming What We Know: Threshold Concepts of Writing Studies*
- John C. Bean, *Engaging Ideas: The Professor’s Guide to Integrating Writing, Critical Thinking, and Active Learning in the Classroom*