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Abbreviations:
MAC = MA core course
PLC = Program in Literature core course
PRC = Program in Rhetoric and Composition core course
WS = Graduate Certificate in Women's Studies course
CS = Graduate Certificate

ENGG 101: Critical Issues
Professor Laura Green
CRN: 84549
Fulfills: MAC

This course provides an introduction to the range of critical approaches that currently shape the study of English and American literature. After completing an historical review and overview, ranging from Greek aesthetics to mid-twentieth-century formalisms, we will survey Anglo-American criticism and theory as practiced during the second half of the twentieth and beginning of the twenty-first centuries. The approaches surveyed will include New Historicism and materialism, psychoanalytic criticism, feminist and queer theory, ethnic studies and post-colonial studies. We will look not only for the grand intellectual genealogy of present-day literary theory but also at the structure and style of significant essays, asking how different theoretical approaches influence the framing and focus of critical writing. Students will write three short essays in which they apply specific critical methods to literary texts (or in some cases other kinds of texts) and write a take-home essay examination at the end of the semester.

ENGG 102: Key Concepts in Rhetoric and Composition

Professor David Kellogg
CRN: 90330
Fulfills: MAC

This course has two aims: one, to provide an introduction to the fields of rhetoric and composition for all MA students; and two, to help students in the Program in Rhetoric and Composition develop the vocabulary and frameworks needed for subsequent inquiry in these fields. We’ll begin by considering the notion of the keyword as an organizing principle and their use in the standard taxonomies of both rhetoric and composition. We will then spend two weeks looking at each of five concepts central to both fields. Because they are commonplace, these topics may seem simple, but they grow more complex and contested the more they are examined. Our readings on these concepts — argument, audience, invention, style, and topic — will serve as an overview of important issues and theories in rhetoric and composition. Assignments include short response papers, a presentation, a review of a recent book in composition and/or rhetoric, and a substantial inquiry-based literature review. The class may collectively decide to address additional concepts and/or develop different assignments or projects during the course of the semester as they suit our needs or interests.
ENGG 262: Renaissance Literature

Professor Marina Leslie
CRN: 78191
Fulfills: MAC, PLC

This course will provide a survey of English Renaissance literature and the critical debates surrounding its interpretation. We will explore the work of representative figures in poetry, prose, and drama, organized around a set of focused topics. In the lyric segment we’ll read the sonnet sequences of Sidney, Spenser, and Shakespeare as well as individual sonnets by Mary Wroth and others to consider the representations of gender, social station, and subjectivity within the social and political contexts that led to the development and transformations of the convention. In the prose segment, we’ll focus on travel literature and its relationship to the formation of English national identity, paying particular attention to the peculiar mix of political, commercial, and utopian aspirations expressed in and by these texts. Finally, we’ll explore the different dramatic forms of masque, public theater, and closet drama to consider the conditions of theatrical production and performance in the period and the impact these might have on the construction of gender, race, and national identity in works by Jonson, Middleton, Brome, and Elizabeth Carey. Requirements will include an archival project and a final seminar paper. The archival project offers an opportunity to expand our exposure to Renaissance culture beyond the canonical texts by drawing from the wealth of early modern documents available through EEBO (Early English Books Online). Students will be asked to select and introduce an obscure or forgotten Renaissance document to the class by providing it with a critical context and a close reading.

ENGG 284: Topics in 18th Century Literature, The Woman of Letters in the Long Eighteenth Century

Professor Kathy Howlett
CRN: 74689
Fulfills: MAC, PLC

In this course we will read some of the diverse and frequently unexplored writings of late seventeenth-century and eighteenth-century British women authors. Until the latter part of the twentieth century literary, scholars had tended to concentrate on the works of male authors of this period — Congreve, Dryden, Defoe, Swift, Pope, Fielding, Richardson, Sheridan, Johnson, and Sterne — with the appearance of Jane Austen as a sort of anomaly at the end of the century. And although women had written nearly two-thirds of the fiction during the eighteenth century, “the refined eyes of scholarship, as Joanna Russ observes, condemned — one-half to two-thirds of the fiction printed in the eighteenth century as minor, mediocre, or salacious — that is, the fiction written by women” (How to Suppress Women’s Writing, 84). Recent scholarship now recognizes the richness and variety of the writing produced by women during this period, including the drama of Aphra Behn and Mrs. Centlivre, the seductive fictions of Eliza Haywood, the sentimental novels of Sarah Fielding (Henry’s sister), the novels of manners written by Francis Burney and Elizabeth Inchbald, and the gothic tales of Charlotte Smith and Ann Radcliffe. Fortunately, critical editions are now beginning to appear of some of these forgotten works. It will be our task in this class to become acquainted with these women writers and their experiments in form, to consider the ways in which women writers shaped the new genre of the English novel, in particular, and to weigh the critical assessments that have rescued these writers from obscurity.
ENGG 292: Romantic Poetry

Professor Stuart Peterfreund
CRN: 74577
Fulfills: MAC, PLC

We will read the usual canonical six poets (Blake, Byron, Coleridge, Keats, Shelley, and Wordsworth) in printed texts, and we will survey some of the work by women poets such as Aikin, Barbauld, Hemans, and Robinson at one of several fine, downloadable web sites. The approach to the texts will be to engage in close reading supported by critical eclecticism as appropriate, that is, to use criticism and theory within their limits rather than as totalizing or reductive discourses. Course requirements will include leading a class discussion, presenting a research report, and completing a fifteen-page research paper.

ENGG 311: Introduction to Linguistics

Professor Janet Randall
CRN: 84554
Fulfills: MAC, PRC, PLC

This course introduces students to a new way of thinking about language. Normally, we use language unconsciously: when we speak and understand sentences, we are unaware of the complex mental activities going on at each moment. This course provides an opportunity to look carefully at our unconscious knowledge of sentence structure (syntax), meaning (semantics), word forms (morphology), and sound patterns (phonology). These lead to related issues: "talking" computers, the nature/nurture controversy, and sociolinguistic debates about standard and non-standard English, sexism in language, and language change. A weekly problem set or essay plus a take-home final exam will be required.

ENGG 361: Modern Poetry

Professor Guy Rotella
CRN: 74081
Fulfills: MAC, PLC

Modern poets responded variously to what many considered an era defined, for good or ill, by repeated instances of radical discontinuity and disruption. Their poems often seemed obscure or difficult. The New Critics developed powerful strategies for reading those poems. But in the sort of anomaly literary scholarship excels at, their strategies often treated poems as self-referential artifacts impervious to external conditions. In recent decades, scholars have corrected that inaccuracy, brilliantly restoring modern poems to their social, political, and other contexts. They’ve sometimes done so at the cost of ignoring the poems as poems. We’ll study representative modern poets and poems from both textual and contextual perspectives. Writers to be considered include Yeats, Frost, Eliot, Stevens, Moore, H.D., and Williams.
ENGG 405: Independent Study - Representing Gender: Global Perspectives on Art, Media and Popular Culture

GCWS course, for NEU credit - LIMITED ENROLLMENT. Please apply first, through GCWS. If accepted, contact the Graduate Office for the appropriate paperwork.