### SPRING GRADUATE CURRICULUM 2008

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<th>Monday</th>
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| **3:30-5:45**| ENGG396 **Composition Pedagogy**  
*CANCELLED*  | ENGG251 Contemporary American Fiction  
TuSmith       | ENGG351 Irish Film & Literature  
Mullen        | ENGG112 Rhetorical Criticism  
*CANCELLED*   | Britt                     |
| **6:15-8:30**| ENGG213 Topics in Early American Lit  
Dillon        | ENGG286 Sexual, Social, & Economic Bodies in Victorian Literature  
Green         | ENGG332 Topics in Film: Surrealism  
Hedges        |                          |
**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 in Cinema Studies course

**ENGG 213: Topics in Early American Literature: Transatlantic Print Culture and Early American Literature**

Professor Elizabeth Maddock Dillon  
CRN: 27648  
Fulfills: MAC, PLC

This course will explore the development of print culture in relation to Atlantic colonialism in the seventeenth and eighteenth centuries. We will read a variety of genres: exploration narratives, captivity narratives, novels, poetry, and drama from British, Caribbean, and U.S. traditions with an eye toward understanding the relation between Atlantic colonialism and the circulation of printed texts. In addition to reading primary texts, we will work our way through a number of theoretical fields: theories of the transatlantic, accounts of colonialism and diasporic culture, and theories of the print public sphere.

**ENGG 251: Contemporary American Fiction**

Professor Bonnie TuSmith  
CRN: 23446  
Fulfills: MAC, PLC

This course examines selective works of American fiction from 1965 to the present. Topics include literature and postmodern culture, how art is influenced by social and historical conditions, experimental narrative strategies (e.g., tricksterism, blurring of fiction and nonfiction, multiple points of view), and how American literature is affected by issues of race, class, and gender. We will study full-length works by Alexie, Brooks (Geraldine), Castillo (Ana), Doctorow, Jen, Morrison, Ozeki, Vonnegut, and Wideman, as well as short works by writers such as Diaz, Erdrich, Gaines, Lahiri, Mukherjee, Oates, Updike, and Walker.

**ENGG 286: Topics in Victorian Literature: Sexual, Social, and Economic Bodies in Victorian Literature**

Professor Laura Green  
CRN: 23410  
Fulfills: MAC, PLC

Although we still tend to think of the body as a tabooed topic in Victorian culture, bodies were central subjects of representation for a variety of vocabularies: visual, literary, scientific, legal. Claims about group and individual identities and social roles (gender, class, nationality) were often made and debated in terms of bodily capacities and limitations. In this class, we will explore the significance of bodily representations across a variety of literary (and some visual) forms--primarily novels but also some poetry and nonfiction prose as well as pre-Raphaelite painting.
Authors read will include some combination of the following: Emily Brontë, Elizabeth Barrett Browning, Robert Browning, Wilkie Collins, Charles Darwin, Charles Dickens, Elizabeth Gaskell, George Eliot, Edmund Gosse, Thomas Hardy, Harriet Martineau, William Morris, Christina Rossetti, Dante Gabriel Rossetti, Tennyson, Bram Stoker, Oscar Wilde. We will also read some relevant current criticism and theory.

Students in the seminar will write one term paper of 20-25 pages, the writing of which will have some intermediate stages, including one oral presentation.

**ENGG 332: Topics in Film: Surrealism**

Inez Hedges, Professor of French, German, and Cinema Studies Stotsky Professor of Jewish Historical and Cultural Studies  
CRN: 24860  
Fulfills: MAC, PLC

The historical part of the course will consider the origins of surrealism in the modernist avant-garde of the 1920s as a response to the emergence of new social configurations in the post-WWI period. We will look at the way surrealism attempts to redefine the role of the artist and of artistic production—whether in painting, film or literature—as oppositional and subversive. We will study major figures from this period (André Breton, Luis Buñuel, Jean Cocteau, René Magritte, Max Ernst, Dorothea Tanning, Leonora Carrington and Gisèle Prassinos), developing a gendered perspective on such concepts as l’amour fou, black humor, dream logic, objective chance, and the surrealist image.

The second half of the course will deal with the legacy of surrealism in narrative film of the last three decades (1970-present).

Theoretical readings will include diverse approaches, including psychoanalysis, cognitivism, and Marxist aesthetics.

**ENGG 351: Topics in Literary Study: Irish Film and Literature**

Professor Patrick Mullen  
CRN: 26058  
Fulfills: MAC, PLC

This course will introduce students to the field of Irish studies. We will consider a range of texts, genres, and media and will examine both Irish cultural production specifically and problems of national cultural more generally. In order to manage this broad topic, we will focus on two moments of intense literary and cultural production and examine how this production relates to, in the first instance, nationalist anti-imperial struggle (the Irish Renaissance), and in the second instance, the dynamics of globalization and the contemporary surge in Irish cultural expression. We will also explore a line of critical inquiry that addresses the nature and function of the nation and the state, questions of post-colonialism, the contemporary dynamics of globalization, problems of memory and translation, questions of gender and sexuality, and problems race and ethnicity. Potential authors and filmmakers include: Joyce, Keating, Moore, Wilde, Hyde, Edgeworth, Synge, Yeats, O’Neill, Jordan, Ford, Sheridan, and Quinn. Students will write a series of short essays and be responsible for short in-class presentations.