## SPRING GRADUATE CURRICULUM 2009

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<td>3:30-5:45 p.m.</td>
<td><strong>ENGG266:</strong> Victorian Literature</td>
<td><strong>ENGG213:</strong> Topics in Early American Literature: Three Revolutions in the Atlantic World</td>
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<td><strong>ENGG102:</strong> Key Concepts in Rhet/Comp</td>
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<td>Green Barrs Room</td>
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<td>6:15-8:30 p.m.</td>
<td><strong>ENGG351:</strong> Topics in Literary Study: Archival Research and Theory</td>
<td><strong>ENGG215:</strong> Topics in 20th Century American Literature: Identity, Theory, and the Harlem Renaissance</td>
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ENGG 102: Key Concepts in Rhetoric and Composition

Professor Patricia Sullivan
CRN: 81178
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 coursework in these fields. We’ll begin by considering narratives that scholars from the fields of communication and English studies (including composition, literary, and cultural studies) tell about the formation and development of the field of rhetoric and composition. We will then look at each of five concepts central to both fields. Our readings on these concepts — knowledge, context, discourse, authority, and genre — will serve as an overview of important issues and theories in rhetoric and composition. Assignments include short weekly response papers, presentations, a review of a recent book or journal in composition and/or rhetoric, and a substantial inquiry-based literature review (annotated bibliography and final paper). The class may collectively decide to address additional concepts (e.g., technology or media) and/or develop different assignments or projects during the course of the semester as they suit our needs or interests.

ENGG 213: Topics in Early American Literature: Three Revolutions in the Atlantic World

Professor Elizabeth Maddock Dillon
CRN: 77243
Fulfills: MAC, PLC

This course will consider the literature, culture, and politics of three major revolutions in the Atlantic world at the close of the eighteenth century: the American revolution, the French revolution, and the Haitian revolution. The so-called “Age of Revolutions” has long been described as the era in which the American and French revolutions took center stage as major historical events in world history, enacting the premises of Enlightenment thought in profound political upheaval and change; more recently, critics have argued for the importance of viewing the first successful revolt against race slavery—the Haitian Revolution—as a similarly world-changing event. The class will consider both the three specific revolutions and key political and literary texts that emerge from them, as well as the broader concept of the Atlantic world and the notions of freedom, liberalism, capitalism, and racialization that were important components of this world. In particular, we will consider the way in which each revolution had reverberations across the Atlantic as citizens and would-be citizens of other countries attended to the scene of revolution elsewhere and considered its implications at home. Texts will include works by authors such as Thomas Paine, Charles Brockden Brown, Hannah Webster Foster, James Fenimore Cooper, Leonora Sansay, C.L.R. James, Olympe de Gouges, Jean Jacques Rousseau, Pierre Beaumarchais,
Edmund Burke, William Godwin, and Mary Wollstonecraft. Assignments will include one class presentation, one short paper on an archival source, one book review, and a final research paper.

**ENGG 215: Topics in 20th Century American Literature: Identity, Theory, and the Harlem Renaissance**

Professor Carla Kaplan  
CRN: 90831  
Fulfills: MAC, PLC

The Harlem Renaissance is generally described as the cultural expression of a new racial identity, specifically the emergent formation known as “The New Negro.” But searching the movement’s literature for its expression of this specific self-understanding limited seeing how this literature also built from and contributed to the creation of other identities as well (queer, feminist, multiracial, nonracial, and so on). Focusing on this literature as the manifestation of “New Negro” identity also obscured the movement’s own developing arguments against all identity categories and against seeing literature as their manifestation. To reconstruct the identity politics of the Harlem Renaissance, rethink the relation between cultural production and political debate, unpack the striking resonance (and relevance) of Harlem’s art-and-identity debates to our own debates over identity politics, and remap a literary chain of debates over identity, we will read a range of Harlem Renaissance writers – Nella Larsen, Langston Hughes, Wallace Thurman, Carl Van Vechten, Annie Nathan Meyer, Bruce Nugent, Claude McKay, George and Josephine Schuyler, Alain Locke, Jean Toomer, Zora Neale Hurston, and others – alongside such contemporary theorists of identity as Judith Butler, Toni Morrison, Anthony Appiah, Kara Keeling, Paul Gilroy, Shu-Mei Shih, Charles Taylor, Shane Phelan, Henry Louis Gates, Jr., Paula Moya, Eric Lott, Amy Gutman, Haryette Mullen, Linda Alcoff, Ernesto Laclau, Patricia Williams, Carole Pateman, David Eng, Anna Deveare Smith, and others. Assignments will include one collaborative keyword presentation, one short keyword paper, and a seminar paper due at the end of the term.

**ENGG 266: Victorian Literature**

Professor Laura Green  
CRN: 89914  
Fulfills: MAC, PLC

“Victorian Literature” will be the object of study in this class in two ways. We will read influential works of fiction, poetry, and nonfiction prose written in the period 1832-1901; at the same time we will, drawing on secondary readings in the —history of the book, attempt to develop a picture of how a robust and varied Victorian literary culture itself functioned—what kinds of debates it sponsored, opportunities it created, aesthetics it foregrounded. Authors will include some of the following: Arnold, Braddon, C. Brontë, E. B. Browning, R. Browning, Carlyle, Dickens, Eliot, Hardy, Mill, Morris, Oliphant, Pater, Stevenson, Tennyson, Wilde. Secondary sources will includes essays on topics such as copyright, publication technologies, varieties of readership, women in the literary marketplace, the role of the circulating library, and serial publication. Assignments will include one presentation (working with a partner), on one of these or a similar topic, and one formal research paper due at the end of the term.  
*Note: Readings in this class will not duplicate readings from ENGG 286.*
ENGG 351: Topics in Literary Study: Opening the Archive

Professor Marina Leslie
CRN: 77217
Fulfills: MAC, PLC

This course showcases the rich archival holdings of print materials in the greater Boston area to offer training in the theories, materials, and methods of primary source research. We will visit some of the remarkable research institutions we have here in the Boston area, including the Boston Public Library, the Massachusetts Historical Society, Harvard’s Houghton library, Peabody Essex’s Philips, Library, etc., to become more familiar with their unique collections of primary documents. In class we will examine the complex traffic between literary texts and source materials along multiple trajectories. One will follow the transformations of Shakespeare’s Tempest in adaptations by William Davenant and John Dryden, Aimé Césaire, Peter Professor Laura Greenaway, and others. At the same time we will be reading these literary texts backward and forward against contemporary documents to consider how each text/performance script/film is formed by and informs its historical situation. Secondary readings from Derrida, Natalie Zemon Davis, Diana Taylor, Carol Steedman, et al. Grade will be based on a series of short research-based exercises that we will workshop in class and a final research grant proposal (5-10 pages) on a topic of your choice.