**English 525T: “Victorian Literature: Victorian Transgressions”**

Dr. Lana Dalley

Victorians have a formidable reputation; they were stodgy, formal, sexually repressed, orderly, and rule-bound. The men wore top hats to breakfast and the women were careful to never show their ankles. The literature was polite, and so were the people . . . or so the story goes. In this graduate seminar, we’ll explore Victorians who transgressed established boundaries, as well as behaviors and attitudes that were considered “transgressive” at the time. We’ll read texts that embrace Victorian transgressions and texts that warn about the dire dangers of transgressing social norms. By the end of the course, students will have a better understanding of how Victorians thought about and represented transgressions. Course texts will include novels, poetry, non-fiction essays and journalism, pornography, photography, paintings and, of course, literary criticism.

**English 571T: Shakespeare’s Comedies and Romances**

Dr. Kay Stanton

Incorporating a variety of contemporary critical approaches, this seminar will analyze Shakespeare’s achievements in those of his plays classified as comedies and romances, with focus on their development of and experimentation within these dramatic genres. Each student will submit one written report, two to four pages long, on a published critical article or book on a comedy or romance play and will also present an oral version of the report, five to eight minutes long, to the class. Every student will also submit two short papers, each four to six pages long, on a play or plays studied by the respective due dates. Each short paper must include citations from at least three critical sources. In addition, each student will submit a fifteen-page research paper on one or more of the plays studied; the research paper must cite a minimum of fifteen critical sources. Students will also do a twenty-minute oral presentation of the research paper to the class; an additional ten minutes will be allotted for class questions and discussion of each paper.

**English 573T: Postmodern Culture: David Foster Wallace and His Generation**

Dr. Cornel Bonca

After his suicide in 2008, David Foster Wallace quickly came to be regarded as the leading writer of his generation, not only for his maximalist doorstop of a novel, *Infinite Jest*, but for his innovative journalism as well. He and his cohorts—usually umbrella’d as Generation X—brought forward, starting in the mid-1980s, a second generation of postmodern writers, and substantially altered the course of late 20th and early 21st America literature. In this seminar, we will begin by reading two of DFW’s precursor texts, DeLillo’s *White Noise* and Pynchon’s *The Crying of Lot 49*, which will give us a grounding in postmodernism.  Then we will go on to the 1079-page *Infinite Jest* (in consumable weekly installments), along with a spattering of the rest of his fiction and journalism. Side by side with Wallace’s work, we will consider a number of other Gen X novels, including Zadie Smith’s *On Beauty*, George Saunders’ *Pastoralia*, Jonathan Franzen’s *Freedom*, Colson Whitehead’s *The Underground Railroad*, and Nicole Krauss’s *The History of Love*. In addition, the class will have the option to consider Gen X works in music and film, including the alt-rock and grunge rock scene of the 1980s through the mid-1990s (early REM through Nirvana) and films from the “indie” movement in the ‘80s and ‘90s, including the work of Soderbergh, Tarentino, Paul Thomas Anderson, and possibly others. Students will be required to present two or three oral reports with 5-page follow-up papers, and a term paper of 10-12 pages.

**English/Comparative Literature 579T: Postcolonial Theory**

Dr. Edward Piñuelas

One of Postcolonial Studies’ most profound interventions over the past half-century has been the way the field has forced us to account for relationships of power and dominance in things often taken as given. Regarding literature, for example, many postcolonial thinkers and authors have unearthed the role of labor relations (particularly those related to slavery and indentured servitude) in the very material with which we make sense of, relate, and take pleasure in narrative and even poetics. Similar work has been done in the fields of history, philosophy, linguistics, political theory, and even geography and architecture, as postcolonial scholars continue unraveling how the relationships, spaces, and events that shape the world as we know it have themselves been shaped by colonial and neo-colonial agendas.

In this class, we will read both foundational and contemporary scholars in postcolonial theory. We will also examine literary and cinematic work from throughout the postcolonial world, placing this work in conversation with our theoretical texts in order to better understand colonialism’s aesthetic and epistemological legacies. Projects include forum responses, group discussion leads, and a research project that includes a proposal, an annotated bibliography, and a 10-12 page conference paper.