

**ENGLISH DEPARTMENT GRADUATE COURSES****Spring 2010****Fall 2010**

|  | <b>Spring 2010</b> | <b>Fall 2010</b> |
|--|--------------------|------------------|
| 5100-01 Theory and Teaching of Writing   |                    | Recchio          |
| 5150-01 Research Methods (1 credit course)   |                    | Hasenfratz       |
| 5240-01 Bible as Literature  |                    | Kingoo           |
| 5318-01 Chaucer  |                    | Hasenfratz       |
| 5330-01 Restoration and Early 18th Century Lit.  | Marsden            |                  |
| 5440-01 American Lit. IV - 1914 to present   |                    | Murphy           |
| 5360-01 Irish Literature   |                    | Shea             |
| 5500-01 Critical Theory  |                    | Hogan            |
| 5340-01 Romantic Literature  | Mahoney            |                  |
| 6200-01 Sem. In Children's Lit.: African-American Lit. & Childhood   | Smith              |                  |
| 6315-01 Sem. Medieval Lit.: Late Medieval Lit. & the New Formalism   | Benson             |                  |
| 6315-02 Sem. in Medieval Lit.: The Exeter Book   | Biggs              |                  |
| 6315-01 Sem. in Medieval Lit. : Visiting Professor   |                    | Visit. Prof.     |
| 6320-01 Seminar in Shakespeare: Shakespeare and Film   |                    | Semenza          |
| 6330-01 Seminar in Eighteenth Century: Eighteenth Century Popular Literature                                       |                    | Marsden          |
| 6345-01 Seminar in Victorian Lit.: England on the Road   |                    | Higonnet         |
| 6360-01 Sem. in Irish Lit.: The Dialogue of British and Irish Drama from Shaw to McDonagh                          | Burke              |                  |
| 6400-01 American Ethnic Lit.: Antislavery, Colonization and Double Consciousness                                   |                    | Duane            |
| 6450-01 Special Topics in American Lit.: The Marriage in Progressive Era America                                   | Eby                |                  |
| 6450-01 Special Topics in American Lit.: U.S. Women Writers; Transnational Visions                                 |                    | Harris           |
| 6450-02 Special Topics in American Lit.: Imagining the American Revolution: Literary and Cultural Texts, 1776-1876 | Franklin           |                  |
| 6450-02 Special Topics in American Lit.: American Writers on the Holocaust   |                    | Hollenberg       |
| 6550-01 Seminar in Rhetoric & Composition: Rhetorics & Poetics, Composition and Literature                         | Deans              |                  |
| 6600-01 Seminar in Creative Writing: Non-Fiction: Familiar Essay   | Pickering          |                  |
| 6600-01 Seminar in Creative Writing: Poetry, Visiting Professor  |                    | Visit. Prof.     |

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| 6600-02 Seminar in Creative Writing Fiction, UCHI Visiting Prof.                                      | Murr     |         |
| 6700-01 Seminar in Major Authors: Spenser   | Peterson |         |
| 6700-02 Seminar in Major Authors: Darwin, Hardy, Woolf  | Winter   |         |
| 6750-01 Special Topics in Language and Lit.: Topics in Literature and Human Rights: Stolen Childhoods | Bystrom  |         |
| 6750-01 Special Topics in Language and Lit.: Romantic Reprobates                                      |          | Mahoney |
| 6750-02 Special Topics in Language & Lit.: Adventure, Empire, Escape                                  | Phillips |         |

## Spring 2010

| TIME          | MON                          | TUES   | WED  | THURS                           | FRI |
|---------------|------------------------------|--|--|---------------------------------|-----|
| 9:30 to 12:00 |                              | 6700-01<br>Peterson<br>CLAS 216<br><br>6360-01<br>Burke<br>CLAS 237  | 6200-01<br>Smith<br>CLAS 237<br><br>5330-01<br>Marsden<br>CLAS 216 | 6750-01<br>Bystrom<br>CLAS 237  |     |
| 1:00 - 3:30   | 6450-01<br>Eby<br>CLAS 237   | 6700-02<br>Winter<br>CLAS 237  | KEEP OPEN<br>FOR   | 6750-02<br>Phillips<br>CLAS 237 |     |
| 3:30 - 6:00   | 6315-01<br>Biggs<br>CLAS 237 | 6315-01<br>Benson<br>CLAS 216<br><br>6450-02<br>Franklin<br>CLAS 237 | DEPT.<br>MEETINGS<br><br>6600-02<br>Murr<br>CLAS 216               | 5340-01<br>Mahoney<br>CLAS 216  |     |
| 7:00 - 9:30   |                              | 6550-01<br>Deans<br>CLAS 216   | 6600-01<br>Pickering<br>CLAS 237                                   |                                 |     |

**5330-01(#17242) RESTORATION AND EARLY 18<sup>TH</sup> CENTURY LITERATURE: (Marsden):** The course will provide an introduction to the often unknown world of Restoration and early eighteenth-century literature, a period which saw the “other” great age of English drama, the beginning of the rise of the novel, and the finest satires in the English language. It was an age of intellectual rigor, in which writers assumed that their readers were both sophisticated and intelligent, and when a sense of humor (bawdy or otherwise) and a sharp wit were a necessity. In addition to the works of Dryden, Behn, Swift, Pope and Defoe, we will read works by less canonical writers such as Lady Mary Wortley Montagu, Anne Finch, and John Wilmot, Earl of Rochester. Requirements: numerous short (1-2 page) papers, two oral representations, term paper, and final examination.

**5340-01 (#17297) ROMANTIC LITERATURE: (Mahoney):** Writing in 1821, P.B. Shelley announced in *A Defence of Poetry* that ‘the literature of England, an energetic development of which has ever preceded or accompanied a great and free development of the national will, has arisen as it were from a new birth.’ And he was right. In the period we now denominate ‘Romanticism’ - corresponding with the early years of the French Revolution, the Napoleonic Wars, and the aftermath of Waterloo - the relations between the political ‘will’ and the literature of England are particularly fraught with complexity and consequence for our understanding of British literature. Taking the revolutionary nature of Romantic writing as one of our premises, we will organize our investigation of the years 1798-1825 according to various ‘hot chronologies,’ dates of particular volatility for Romantic writing and politics. Seventeen-eighty nine to ninety (1789-90); the debate over the French Revolution (Price, Burke, Wollstonecraft). Seventeen ninety-three to ninety four (1793-94): the treason trials and the ascendancy of William Godwin. Seventeen ninety-seven to ninety-eight (1797-98): the *annus mirabilis* for Coleridge and Wordsworth (and Thelwall and Hazlitt). Eighteen-hundred (1800): Preface to *Lyrical Ballads*. Eighteen-hundred fifteen (1815): Waterloo, as well as Wordsworth’s *Collected Poems* and *Thanksgiving Ode*. Eighteen hundred sixteen (1816): the ‘*Frankenstein* summer,’ with Byron and the Shelleys in Geneva. Eighteen hundred seventeen (1817): Coleridge’s *Biographia Literaria* and Keats’s *Poems*. Eighteen-hundred nineteen (1819): the Peterloo Massacre, Keats’s odes. Eighteen hundred twenty-one to twenty-two (1821-22): deaths of Keats and Shelley. Eighteen-hundred twenty five: Hazlitt, *The Spirit of the Age*. Expectations: seminar presentations; two essays (10pp and 20pp); final exam. No previous exposure to Romantic literature necessary - Jacobins and anti-Jacobins most welcome.

**6200-01 (#17243) SEMINAR IN CHILDREN’S LITERATURE: AFRICAN-AMERICAN LIT. & CHILDHOOD: (Smith):** This class will explore representations of black childhood within particular historical moments, including Reconstruction, the Harlem Renaissance, the Civil Rights and Black Arts Movements, the hip hop era, and the contemporary period. Our texts will be various: popular culture materials (drawn from nineteenth-century minstrelsy and advertisements), Sunday School literature, etiquette books, magazines, photographs, poetry, political writing, spoken word, and novels. Reading “children’s” texts alongside “adult” texts will offer us a sense of their common narratives and goals, as well as of the specific demands that black children’s literature places on its readers.

**6315-01 (#15261 ) SEMINAR IN MEDIEVAL LITERATURE: LATE MEDIEVAL LITERATURE AND THE NEW FORMALISM: (Benson):** There has been a renewed interest in literary style, sometimes called the “New Formalism,” in all periods of English studies. This course will concentrate on late medieval literature and explore how close attention to the literary qualities of texts is valuable itself and can contribute to other theoretical approaches. We shall begin by looking critically at the assumptions of the “Old Formalism,” including some of its most distinguished medieval practitioners, such as Auerbach, Muscatine, and Mann. We shall then look at more recent formalistic approaches, structuralist and post-structuralist, especially the study of narratology by such as Chatman, Genette, and others, and the practice of recent medieval formalists, such as Maura Nolan. The primary work of the seminar will be careful reading of specific medieval texts (or selections from them), both major poem, by such as Chaucer and Langland, as well as prose texts, including those generally considered “non-literary.” Participants in the seminar will have the opportunity to suggest the texts to be read.

**6315-02 (#21242) SEMINAR IN MEDIEVAL LITERATURE: THE EXETER BOOK: (Biggs):** In this course we will read in its entirety the Exeter Book (Exeter, Cathedral Library, MS 3501), one of the five great codices of Old English poetry. Attention will be given to the manuscript, particularly Pat Conner's theory that it is composed of three booklets written before, during, and after the Benedictine Reform. The individual poems, which include well-known works such as the *Wanderer* and the *Seafarer* as well as more obscure ones such as *Resignation* and the *Descent into Hell*, will also provide opportunities for the students to develop their own research projects.

**6360-01 (#17245) SEMINAR IN IRISH LITERATURE: THE DIALOGUE OF BRITISH AND IRISH DRAMA FROM SHAW TO McDONAGH: (Burke):** This seminar will examine Modern Irish and British Drama from the immediate pre-Revival period to the close of the twentieth century. Plays by, among others, Shaw, Wilde, Arden, Parker, Murphy, Brenton, Friel, McGuinness, McDonagh and McPherson will be considered. The course will emphasize the historical, political and cultural contexts of the relationship between the two traditions, both before and after 1922, when the island of Ireland was partitioned into an independent Republic of Ireland and the UK constituent Northern Ireland. Our starting point will be an examination of the reasons why playwrights of Irish origin such as Shaw and Wilde were long categorized as British but have been relatively recently "repatriated" by critics. Conversely, in the contemporary globalized theatre scene, certain Irish-born playwrights are constituted as successful "Irish" dramatists on the London stage. We will also consider the complexities inherent in certain contemporary British-born playwrights' claiming of Irish identity (e.g. Martin McDonagh and John Arden) and the debates generated in Ireland and Britain by the perceived political allegiances of contemporary Northern Irish and British playwrights who depict the Northern Irish Troubles (e.g. McGuinness, Parker and Brenton).

**6450-01 (#15325) SPECIAL TOPICS IN AMERICAN LITERATURE: THE MARRIAGE PROBLEM IN PROGRESSIVE ERA AMERICA: (Eby):** This course examines the Progressive era's concern with "the marriage problem" as seen through three lenses. First, there is the marriage problem as subject, captured in novels about unhappy couples (such as Theodore Dreiser's \**The "Genius"* and Upton Sinclair's \**Love's Pilgrimage*) and in novels which contest the near compulsory status of marriage for the white middle and upper classes (such as Edith Wharton's *The House of Mirth* and a novel Wharton much admired, David Graham Phillips's *Susan Lenox*). The second lens focuses on narrative: given the Anglo-American novel's long history of culminating in a marriage, what happens when one seeks to write beyond marriage? The third and perhaps most important lens is cultural: novelists participated in a turn-of-the-century debate about reforming marriage that exploded in every conceivable genre (including personal letters, roman à clef, government report, academic study, salacious newspaper story, journalistic screed, manifesto, sociological tract, and legal decision). This course thus seeks to establish a rich context for examining the marriage problem, including selections from influential nonfiction from both sides of the Atlantic representing the liberal-progressive wing of the debate: Havelock Ellis's *Sex in Relation to Society*, an essay or two by Havelock's wife Edith Ellis, Edward Carpenter's *Love's Coming-of-Age*, Ellen Key's *Love and Marriage*, Charlotte Perkins Gilman's *Women in Economics*, Thorstein Veblen's *The Theory of the Leisure Class*, and probably George Elliot Howard's *A History of Matrimonial Institutions*. In addition to the novels mentioned above, we will also read husband-and-wife team Neith Boyce and Hutchins Hapgood, both of whom used their marriage as literary fodder: her novel \**The Bond*, his memoir \**The Story of a Lover*, and their co-written one-act play, \**Enemies*. The course will be grounded by a few doses of current historical scholarship on marriage, including Stephanie Coontz's *Marriage, A History* and Nancy Cott's *Public Vows*, and spiced by the occasional courtship letter and gossipy newspaper account.

Please note: primary texts preceded by an asterisk are out of print or too expensive to ask you to purchase, but available free online through google books or other sources. If you would prefer hard copies, you might want to start looking for used copies. (There are two versions of *The "Genius"*, one with and one without quotation marks. You will be able to read either version for this class.) Online reserves will be available for the assigned portions of secondary sources (many of them also available through google books), but if any of the material sounds of particular interest, you might want to keep on the lookout for inexpensive copies.

Also, if you sign up for the class, I seek your input. Time should permit inclusion of at least one of the following:

William Dean Howells's *A Modern Instance*, Henry James's *The Golden Bowl*, or Sinclair Lewis's *Main Street*. If you have a preference, please email me as soon as you can, so I can add the appropriate book(s) to our order. Also feel free to email me with any questions: [clareeby@earthlink.net](mailto:clareeby@earthlink.net). To sign up for the class, please contact [mary.udal@uconn.edu](mailto:mary.udal@uconn.edu).

**6450-02 (#15327) SPECIAL TOPICS IN AMERICAN LITERATURE: IMAGINING THE AMERICAN REVOLUTION: LITERARY AND CULTURAL TEXTS, 1776-1876: (Franklin)**

This seminar will explore the ways in which the American Revolution figured in a variety of literary, intellectual, and cultural contexts in the century following the war. In particular, we will investigate how public and private memory interacted on the topic. Our readings will include some material from the Revolutionary era, but will mostly be comprised of personal documents, images, and literary works generated in the period from 1815 to 1876. We will pay particular attention to how the ordinary veterans of the war (and their spouses) became figures of increasing prominence in this period, partly due to the enactment of the first general pension law in 1818 and partly due to an increasing emphasis on the role of such ordinary men and women in the life of the nation. Drawing on the archive of some 80,000 pension files, available on line, we will explore how survivors from the Revolutionary era came to articulate their experience for the rising generations that, post-1820, had little personal memory of the war. Research projects for the course may be based on that archive, on the legacy of the war in American painting and sculpture, and/or on our primary literary readings for the course, which will include works by James Fenimore Cooper, Catharine Maria Sedgwick, Lydia Maria Child, Nathaniel Hawthorne, and Herman Melville.

**6550-01 (#17246) SEMINAR IN RHETORIC AND COMPOSITION: RHETORICS & POETRICS,**

**COMPOSITION AND LITERATURE: (Deans):** This seminar will focus on how rhetoric and poetics have been defined in relation to one another historically, theoretically, and especially in the institutional practices of English Studies. Where and how do rhetorical theory and literary theory intersect? How have the various strands of English studies—literary studies, rhetoric/composition, and creative writing—come to be and how do they—and should they—relate to one another? What are the arguments for and against the integration of literature and composition in English Departments? (And where does creative writing fit it?) What are the consequences of coupling or uncoupling the teaching of writing and the teaching of literature?

**6600-01 (#13523) SEMINAR IN CREATIVE WRITING: NONFICTION: FAMILIAR ESSAY: (Pickering):** This will be a course in both reading and writing the familiar essay. Students will be expected to read a great many essayists such as Hazlitt, Lamb, Stevenson, E.B. White, Liebling, McPhee, M.F.K. Fisher, et al. I will expect students to make polished class reports, write an academic paper, and write at least one lengthy familiar essay. The course will be rigorous and is not for the student who fancies a semester of pleasant afternoons strolling among essayists and sniffing flowers on the breeze.

**6600-02 (#21225) SEMINAR IN CREATIVE WRITING: FICTION: (N.Murr, UCHI Visiting Professor):** In this advanced fiction workshop you will present your own fiction for workshop and constructively criticize the fiction of your peers. We will also be explicating published short stories. Some of these published stories have been chosen because they clearly illustrate a particular aspect of the craft of fiction. Most, however, have been selected specifically because they work on three levels—myth, dream, and reality. What is meant by this will become clearer as the class progresses. By developing our intuition for these levels, and beginning to understand how they work together to create the gestalt that is a story, we can start to formulate an argument about what any particular work of fiction means, and focus then on how it has been made to mean in this way. Students will submit three or four short stories/works of fiction. Naeem Murr's e-mail is as follows: [naeem.murr@uconn.edu](mailto:naeem.murr@uconn.edu)

**6700-01 (#12153) SEMINAR IN MAJOR AUTHORS: SPENSER: (Peterson):** In this seminar we will have a chance to experience a majority of the poetical works of a great poet, seen in the context of his life and times and refracted in a number of perceptive modern critics and theorists. Readings will include, during the first four weeks, most of Spenser's shorter poems about his ambition at court and about other fictive persons who experience various trials to heroism. During the next seven weeks, we will read the entire of the splendor of the *Faerie Queene*, book by book and modern critic by critic. One short paper based on an oral seminar report, and one longer research paper that handles some important topic in interesting and, ideally, new way. As a living and breathing Spenserian, the instructor will try to show the way through these challenging and rewarding works of fine poetry.

**6700-02 (#17247) SEMINAR IN MAJOR AUTHORS: DARWIN, HARDY, WOOLF: (Winter):** This course will focus on three major writers whose work will help us to chart a trajectory from late-Victorian to modernist developments in literature, science, and the disciplines. We will be particularly interested in representations of human psychology, biology, sexuality, language, art, and embodiment. Texts will include: Charles Darwin: travel writings; excerpts from *The Origin of Species* and *The Descent of Man, The Expression of the Emotions in Man and Animals* (entire); Thomas Hardy: *Far From the Madding Crowd*, *The Mayor of Casterbridge*, *Tess of the D'Urbervilles*, and *The Woodlanders*; Virginia Woolf: *Jacob's Room*, *To the Lighthouse*, *Three Guineas*, and *Between the Acts*; selections from Freud, Bertrand Russell, and Henri Bergson; selected criticism.

**6750-01 (#11827) SPECIAL TOPICS IN LANGUAGE & LITERATURE: TOPICS IN LITERATURE AND HUMAN RIGHTS: STOLEN CHILDHOODS: (Bystrom):** This course explores the connections between life writing, fiction, and human rights by tracing the representation of child figures in campaigns for human rights and the development of international law. We will survey different contemporary uses of the figure of the child to promote human rights, including that in Len Morris and Robin Romano's documentary on child labor from which this course takes its name, child soldier narratives, depictions of international adoption, and representations of groups of children who have served as catalysts for historical apologies such as Argentina's "disappeared children" and Australia's "Stolen Generations." We will read and watch texts by and about child victims, such as Ishmael Beah's *A Long Way Gone*, Dave Egger's *What is the What*, Sally Morgan's *My Place*, Phillip Noyce's *Rabbit-proof Fence* and Albertina Carri's *The Blondes*. We will also consider theoretical work on the relation between media, human rights, and humanitarianism; literature and law; and the links between testimony, memory, trauma and social repair. Central course questions will include: why is the child such an important symbol in contemporary human rights campaigns? What are the ethics of using the figure of the child or actual children as symbols for larger political projects? How do fictional narratives about victimized children compare with autobiographical narratives by people who were child victims?

**6750-002 (#11829) SPECIAL TOPICS IN LANGUAGE & LITERATURE: ADVENTURE, EMPIRE, ESCAPE: (Phillips):** According to Charles Taylor in "Sources of the Self," the modern notion of selfhood is related to, or even constituted by, "a certain sense of inwardness." The inwardness of the self stands against the outwardness of the world. In brief the subject confronts an estranged object. From Romanticism to psychoanalysis, the concern with inwardness has been crucial to modern culture. It is particularly resonant in the mythology and ideology of adventure. As a paradigm of extreme experience, adventure has been vital to the cultivation of inwardness, particularly in colonial and imperial contexts where the sense of estrangement from the world is at its greatest. In this course, we will read a series of adventure texts, from Daniel Defoe to Peter Matthiessen, in order to track the career of modern selfhood. We will also attend to the ways in which the pursuit of inwardness led to significant developments in the aesthetics of narrative.

## TENTATIVE COURSES FOR SPRING 2011

- 5160-01 Professional Development - C. Schlund-Vials
- 5200-01 Children's Literature - K. Smith
- 5220-01 History of the Language - T. Jambeck
- 5240-01 Bible as Literature - C. Kingoo
- 5335-01 Lather Eighteenth-Century Literature - J. Marsden
- 5550-01 Rhetoric and Composition - S. Winter
- 6315-01 Seminar in Medieval Literature - F. Biggs
- 6325-01 Seminar in Renaissance Literature: Seventeenth-Century Prose/Fiction - L. Hart
- 6360-01 Seminar in Irish Lit.: Representations of the "Troubles" - R. Lynch
- 6450-01 Special Topics in American Lit.: American Autobiography - L. Bloom
- 6450-01 Special Topics in Amer. Lit.: The American Suburban Literary Tradition: 1945-Present -K. Knapp
- 6600-01 Creative Writing Workshop: Fiction - E. Litman
- 6750-01 Seminar in Special Topics in Language and Lit.: The Wake of Romanticism - C. Mahoney
- 6750-02 Seminar in Special Topics: Paradise Lost - G. Semenza