

**ENGLISH DEPARTMENT GRADUATE COURSES****SPRING 2012****FALL 2012**

| 5100-01/02 Theory and Teaching of Writing   |               | Blansett/Campbell |
|---|---------------|-------------------|
| 5150-01 Research Methods (1 credit course)  |               | King'oo           |
| 5160-01 Professional Development  | King'oo       |                   |
| 5200-01 Children's Literature   |               | Smith             |
| 5315-01 Medieval Literature   |               | Biggs             |
| 5323-01 Renaissance Drama   |               | Bailey            |
| 5330-01 Restoration & Eighteenth-Century Lit.   | Codr          |                   |
| 5345-01 Studies in Victorian Literature   |               | Higonnet          |
| 5350-01 Modern British Literature   |               | Burke             |
| 5430-01 American Literature III (1865-1914)   |               | Eby               |
| 5530-01 World Literature (Neag Professor)   | Schoene       |                   |
| 5420-01 American Lit. II: 1776-1865   | Phillips      |                   |
| 6200-01 Seminar in Children's Lit.: Graphic Novels  | Capshaw-Smith |                   |
| 6270-01 Modern Poetry   |               | MacLeod           |
| 6310-01 Seminar in Beowulf  | Biggs         |                   |
| 6315-01 Seminar in Medieval Lit. : Medieval Drama   | Jambeck       |                   |
| 6315-01 Seminar in Medieval Lit.: Visiting Professor  |               | TBA               |
| 6400-01 American Ethnic Lit.: Literary Legacies of the Civil Rights Movement  | Schlund-Vials |                   |
| 6410-01 American Lit. & Culture: 19 <sup>th</sup> -Cent. US Literature and Medicine   |               | Harris            |
| 6450-01 Special Topics in American Lit.: A Nation Divided: The Civil War and Its Implications for 19 <sup>th</sup> Century Lit. & Culture | Harris        |                   |
| 6540-01 Sem. In Lit. & Human Rights: Lit., Culture, and Humanitarianism   |               | Bystrom           |
| 6500-01 Seminar in Literary Theory: The Theory and Teaching of Critical Reading in English Studies  |               | Carillo           |
| 6550-01 Seminar in Rhetoric & Comp. Theory: Literacy and Sexuality  | Gorkemli      |                   |

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|---|-----------|--------|
| 6575-01 Seminar in Women & Lit.: Gaskell/Burnett<br>Transatlantic Construction of Anglo-American Female<br>Authorship | Recchio   |        |
| 6575-02 Seminar in Women & Lit.: Willa Cather and<br>Sexuality (Visiting Professor from Univ of NE)                   | Homestead |        |
| 6600-01 Creative Writing Workshop: Fiction  |           | Litman |
| 6700-01 Seminar in Major Authors: Joyce   | Hogan     |        |
| 6750-03 Sem. in Special Topics: Coleridge on<br>Shakespeare   | Mahoney   |        |

**SPRING 2012**

| <b>TIME</b>  | <b>MON</b>                               | <b>TUES</b>                    | <b>WED</b>  | <b>THURS</b>                    | <b>FRIDAY</b> |
|--------------|--|--------------------------------|---|---------------------------------|---------------|
| 9:30 - 12:00 | 5160-01<br>King'oo<br>CLAS 237           | 6450-01<br>Harris<br>CLAS 216  | 5330-01<br>Codr<br>CLAS 216<br><br>6310-01<br>Biggs<br>CLAS 237 | 6750-03<br>Mahoney<br>CLAS 237  |               |
| 1:00 - 3:30  | 6575-01<br>Recchio<br>CLAS 216           | 6315-01<br>Jambeck<br>CLAS 237 | KEEP TIME<br><br>OPEN   | 6550-01<br>Gorkemli<br>CLAS 237 |               |
| 3:30 - 6:00  | 6400-01<br>Schlund-<br>Vials<br>CLAS 216 | 6700-01<br>Hogan<br>CLAS 216   | FOR DEPT.<br>MEETINGS<br><br>6575-02<br>Homestead<br>CLAS 237   | 5420-01<br>Phillips<br>CLAS 216 |               |
| 7:00 - 9:30  | 6200-01<br>Smith<br>CLAS 216             |                                | 5530-01<br>Schoene<br>CLAS 216                                  |                                 |               |

**5160-01 (class# 18681) PROFESSIONAL DEVELOPMENT: ( C. King'00):** This course will take a largely pragmatic approach towards professionalism. We will consider the relationship between scholarship and pedagogy, the development of a seminar paper into a conference paper, expectations for academic publishing (journal articles and book reviews), shaping a PhD dissertation, and preparing materials for the job market (both inside and outside the professoriate). We will spend a lot of time revising and editing students' work and refining oral presentation skills. Readings will be theoretical and practical, scholarly and journalistic. We will read about the long history of the profession (e.g., Graff's *Professing Literature* and Scholes' *The Rise and Fall of English*), as well as about the current state of affairs (with readings from *Profession, Academe, The Chronicle, InsideHighed*, etc.). Semenza's *Graduate Study for the Twenty-First Century* will form a backdrop to the course, and Hume's *Surviving Your Academic Job Hunt* will help students look towards their future careers.

**5330-01 (P.S.#44788 ) RESTORATION AND EIGHTEENTH-CENTURY LITERATURE:**

**(Codr):** In this course we will explore Restoration and eighteenth-century British literature and culture by looking at texts that worked explicitly with or against other major texts of the period to discover and analyze issues that mattered most to the periods' writers and readers. Such pairings may include Robert Filmer's *Patriarcha* and John Locke's *Two Treatises of Government*, Jeremy Collier's attacks on the stage and John Dennis' defense of the usefulness of the stage, Alexander Pope's *Essay on Criticism* and Dennis' attack on it, Daniel Defoe's *Robinson Crusoe* and Jonathan Swift's *Gulliver's Travels*, Samuel Richardson's *Pamela* and Henry Fielding's *Joseph Andrews* and Eliza Haywood's *Anti-Pamela*, Jonathan Swift's "The Ladies Dressing Room" and Lady Mary Wortley Montagu's "The Reasons that Induced Dr. Swift to Write a Poem Called 'The Ladies Dressing Room,'" as well as plays leading up to the enactment of the Licensing Act of 1737, the Licensing Act itself, and Samuel Johnson's parodic vindication of the licensers. Requirements for the course include an oral presentation and two short papers that ask you to dive more deeply into one or more of these controversies.

**5420-01 (P.S.#44789) AMERICAN LITERATURE II: 1776-1865: (Phillips):** The *idea of America* will form the thematic that links our readings. From John Locke's observation that "in the beginning all the world was America," to Abraham's claim that the United States was "the last, best hope for the world," American realities have been generally viewed in a mythic light, as touchstones of Universal History. The historical development of the myth of America--as the exemplary, exceptional place--can be seen in the evolution of an American literary tradition. The cultural work of the literary text has been to explore the conceptual idea of "America" through dramatic treatments of the real American scene. Sometimes the individual work is withering critique; sometimes it is passionate affirmation; most often it is a combination of both standpoints. Of course, every literary work has its own peculiar identity, and even as we see the general cultural patterns in which the work participates, we will want to attend to its unique particulars. The following topics will be viewed as keys to the American idea: the Frontier and the Indian; the Chosen Nation and the Sinful Populace; Black Slavery and White Republicanism; the Romantic Genius and the Promethean Machine; and the American Woman's Home and the American man's Marketplace.

**5530-01 (P.S.#44885) WORLD LIT.: CONTEMPORARY COSMOPOLITAN FICTION AND**

**FILM: (B.Schoene, Neag Professor):** This class explores cosmopolitanism as a critical and creative practice by looking at representative examples of contemporary fiction and film that aim at imagining global community. The class will identify key concepts and debates in the newly emergent fields of globalization studies and cosmopolitan theory, and problematise the relationship between cosmopolitanism and globalization, how this relationship has been constructed in the past and how it might – possibly more fruitfully – be construed in the future. Students will be introduced to a range of relevant literary, cinematic and critical texts, and the class will discuss the contribution that is made by ‘world fictions’ to the contemporary geopolitical challenge of imagining global community. The class will also explore in what ways creativity, vision and imagination as they express themselves in contemporary literature, art and theory can be identified as practices that not only promote the development of a cosmopolitan consciousness but also quite possibly initiate new forms of transnational agency. Alongside generic and aesthetic concerns, special attention will be given to Ulrich Beck’s ‘cosmopolitan outlook,’ Judith Butler’s ‘grievability’ as well as Jean-Luc Nancy’s paradigm-shifting theorising of community, identity and belonging.

Fiction and films discussed in class will include: Aravind Adiga, *The White Tiger* (2008); Chris Cleave, *The Other Hand* (2008) [published in the U.S. as *Little Bee*]; Mohsin Hamid, *The Reluctant Fundamentalist* (2007); Hari Kunzru, *Gods Without Men* (2011); David Mitchell, *Ghostwritten* (1999) and *Cloud Atlas* (2004); Geoff Ryman, *253* (1998); Kamila Shamsie, *Burnt Shadows* (2009); Gary Shteyngart, *Super Sad True Love Story* (2010); Chimamanda Adichie, *The Thing Around Your Neck* (2009); Danny Boyle, *Slumdog Millionaire* (2008); Terry George, *Hotel Rwanda* (2004); Alexandro Iñárritu, *Babel* (2006); Michael Haneke, *Code Unknown* (2000).

Useful contextual/critical references are: Ulrich Beck, *The Cosmopolitan Vision* (2004); Carol Breckenridge et al, *Cosmopolitanism* (2002); Timothy Brennan, *Wars of Position: The Cultural Politics of Left and Right* (2006); Garrett Brown and David Held, *The Cosmopolitanism Reader* (2010); Judith Butler, *Frames of War – When Is Life Grievable?* (2009); Pheng Cheah and Bruce Robbins, *Cosmopolitics: Thinking and Feeling beyond the Nation* (1998).; Liam Connell and Nicky Marsh (eds), *Literature and Globalization: A Reader* (2010); Paul Jay, *Global Matters: The Transnational Turn in Literary Studies* (2010); Jean-Luc Nancy, *The Inoperative Community* (1986) and *The Creation of the World or Globalization* (2002); Berthold Schoene. *The Cosmopolitan Novel* (2009); John Tomlinson, *Globalization and Culture* (1999); Steven Vertovec and Robin Cohen, *Conceiving Cosmopolitanism: Theory, Context, and Practice* (2002).

**6200-01 (P.S.#43818) SEMINAR IN CHILDREN’S LITERATURE: GRAPHIC NOVELS:**

**(Smith):** This course will focus on the history and theory of sequential art. Landmark texts including Spiegelman’s *Maus* and Satrapi’s, *Persepolis*. Tentative list, Jessica Abel, *LaPerdida*; Alison Bechdel, *Fun Home*; Daniel Clowes, *Ghost World*; Howard Cruse, *Struck Rubber Baby*; Neil Gaiman, *The Sandman Vol. 1: Preludes and Nocturnes*; Derek Kirk Kim, *Same Difference*; Alan Moore and Dave Gibbons, *Watchmen*; Bryan Lee O’Malley, *Scott Pilgrim vs. the World*, Brian Selznick, *The Invention of Hugo Cabret*; Art Spiegelman, *Maus I: My Father Bleeds History* and *Maus II: And Here My Troubles Began*; Gene Luen Yang, *American Born Chinese*. Coursepack of secondary

readings/theory, including texts by Scott McCloud, Will Eisner, Bradford Wright, David Carrier, Charles Hatfield, and others.

**6310-01 (# 44790) SEMINAR IN BEOWULF: (Biggs):** The main focus of this course will be a close reading of the epic in the original. We will also consider the literary and historical context of *Beowulf* by discussing other works such as the *Tain*, Bede's *Ecclesiastical History*, and *Njal's Saga*. Final paper, presentation of a research project, and a final exam.

**6315-01(#13403) SEMINAR IN MEDIEVAL LIT.: MEDIEVAL DRAMA: (Jambeck):** This course introduces the student to the drama of medieval England. We begin with the rediscovery of the dramatic instinct in Western Europe (astonishingly, the very notion of drama was lost to the medieval world, but like the Greeks before them, the medievals discovered the dramatic impulse in religious ritual and reinvented drama anew); we trace the development of the drama from its Latin liturgical beginnings (in translation) through its twelfth century Norman versions (in translation) to its English Flowering in the fourteenth and fifteenth centuries. Along the way we concentrate on the two major genres (the civic cycles and the morality plays) and on the literary, religious, and social contexts that shaped the drama of late medieval England.

**6400-01 (P.S.#18716) AMERICAN ETHNIC LIT.: LITERARY LEGACIES OF THE CIVIL RIGHTS MOVEMENT: (Schlund-Vials):** Contrary to dominant readings of the Civil Rights Movement that privilege black/white identity politics, this course examines the ways in which mid-twentieth century calls for social justice gave rise to a multiracial body of literature. Therefore, we will examine the impact of not one but multiple civil rights movements. Mindful of anti-imperial, anti-racist movements across the globe, we will also investigate the ways in which calls for justice in formerly colonized nation-states influenced, shaped, and impacted articulations of "civil rights" in the United States. Rooted in local, national, and global promises of equality that became the staple of civil rights activism, the writers included in the course necessarily embody the tenets of race-based, class-based, and gender-based political movements. Nonetheless, such writers also make visible the larger movement's political limitations, destabilizing contemporary teleologies of progress and claims of post-racial colorblindness. To further contextualize our reading, we will simultaneously analyze the history, manifestos, and debates apparent during and after the movement.

**Texts:** Anne Moody, *Coming of Age in Mississippi*

Alice Walker, *Meridian*

Toni Morrison, *Song of Solomon*

James Baldwin, *The Fire Next Time*

Maxine Hong Kingston, *China Men*

Susan Choi, *American Woman*

Sandra Cisneros, *The House on Mango Street*

Sherman Alexie, *The Lone Ranger and Tonto Fist Fight in Heaven*

Leslie Marmon Silko, *Ceremony*

*This Bridge Called My Back* (Cherrie Moraga and Gloria Anzuldúa, eds.)

“*Takin’ It to the Streets*”: *A Sixties Reader* (Alexander Bloom, ed.)

Leslie Bow, *Partly Colored*

**Assignments:**

Response Papers (total of 5): 2-4 pages each

Review Essay: 3000 words

Seminar Paper: 15-20 pages

**6450-01 (P.S.#13459) SPECIAL TOPICS IN AMERICAN LIT.: A NATION DIVIDED: THE CIVIL WAR AND ITS IMPLICATIONS FOR 19<sup>TH</sup> CENTURY LIT. & CULTURE: (Harris):**

In spite a booming scholarly focus on the Civil War era, many studies of 19<sup>th</sup>-century US literature continue to assess the discipline from a variety of perspectives but only up to and then after the Civil War. In reality, it was a period of extraordinary literary production, contentious debates about citizenship, human rights, nationalism, imperialism, and international relations with a diverse range of nations including Haiti, England, France, Spain, and Russia. “A house divide,” “the Good Death,” “God is on our side,” “liberty and equality,” “Reconstruction,” Examining a broad array of literary texts—novels, poetry, essays, and autobiographies—this course explores cultural narratives that were employed during the social and political upheaval of the Civil War and Reconstruction eras (1850s-1870s) and its literary ‘reconstruction’ in late nineteenth-century US society. Print narratives are conjoined with the visual arts (especially photography and illustrations) to explore the ways in which the United States confronted the necessity of redefining itself as a nation at the same time that “nation-states” and new ideologies of “nationalism” and “transnationalism” were developing in the Western Hemisphere. Some readings include; Faith Barrett, ed. “*Words for the Hour*” (poetry 1859-65); Stowe, *Uncle Tom’s Cabin* (1852); Martin Delany, *Blake* (159-62); Elizabeth Keckley, *Behind the Scenes, or, Thirty Years a Slave, and Four Years in the White House* (1869); Albion Tourgée, *A Fool’s Errand: A Novel of the South during Reconstruction* (1879); Stephen Crane, *Red Badge of Courage* (1895); Pauline Hopkins, *Contending Forces: A Romance Illustrative of Negro Life North and South* (1900); J. McHenry Jones, *Hearts of Gold* (1896) and Drew Gilpin Faust, *This Republic of Suffering* (2008); *Visual Studies Reader* (selections); Alice Fahs, *The Imagined Civil War* (2001).

**6550-01 (P.S.#) SEMINAR IN RHETORIC & COMPOSITION THEORY: LITERACY AND SEXUALITY: (Gorkemli):**

Literacy is traditionally defined as the ability to read and write. In this course, we will first broaden and complicate this definition by focusing on multiple forms of literacy (e.g., print, digital, and visual), ever-increasing expectations regarding literacy, and its ideological and post-structural definitions in relation to different discourses and communities. Following this overview, we will focus on the intersections between the study of literacy and the study of sexuality.

List of readings: articles and excerpts by queer theorists, such as Foucault, Sedgwick, Butler, and Rich; "Literacy: A Critical Sourcebook" (an edited collection); "Textual Orientations: Lesbian and Gay Students and the Making of Discourse Communities" (monograph); "Sexuality and the Politics of Ethos in the Writing Classroom" (monograph); "Literacy, Sexuality, Pedagogy: Theory and Practice for Composition Studies" (monograph); and "Girls, Feminism, and Grassroots

Literacies: Activism in the Girlzone" (monograph).

Assignments: a personal literacy narrative (ongoing); reading responses (3-4 pages), a pedagogy project (5-6 pages), an annotated bibliography (10 pages), a seminar paper (proposal for a research project focusing on literacy; 15-20 pages), and presentations on the monographs assigned, the pedagogy project, and the seminar paper.

**6575-01 (P.S.#55308) SEMINAR IN WOMEN & LIT.: GASKELL/BURNETT**

**TRANSATLANTIC CONSTRUCTION OF ANGLO-AMERICAN FEMALE AUTHORSHIP:**

**(Recchio):** The course will focus on the construction of an ideal of Anglo-American authorship in the years from 1870 (the year of Dickens's death) to 1920 (after the Great War). Those years also span Francis Hodgson Burnett's career as a novelist, short story writer, and playwright. We will begin by exploring the ways in which Burnett fashioned her early career on the model of Elizabeth Gaskell. (Burnett was born in Manchester, England in 1849, the year after the publication of Gaskell's first novel *Mary Barton*.) We will begin with the following pairs of novels: *Mary Barton* and *That Loss'O Lowries*; *North and South* and *Haworth*; *Cranford* and *A Fair Barbarian*. We will also consider the generic diversity of Burnett's novels, stories, and adaptations, including her historical romances, her stories of the supernatural, her transatlantic novels (such as *The Shuttle* and *Little Lord Fauntleroy*), and her adaptations and original plays. We will also address issues related to novel serialization and her relationship with editors such as Richard Watson Gilder of *Scribner's* and later *The Century*. To put her critical standing during her time (and in ours) into perspective, we will consider her critical reception in relation to her contemporary (and sometime friend) Henry James. Toward that end, we may fold in *Daisy Miller* with *Cranford* and *A Fair Barbarian*. One question at play throughout our reading will concern the role of gender in Burnett's reception and subsequent critical diminishment. Was she, in the end, simply a canny popular writer who knew what her readers wanted or was she the first of what we would recognize today as a neo-Victorian novelist? What was at stake in her ambiguous status as both an English and an American writer? (James, who was born in the US became an English citizen late in life; Burnett, who was born in England, became an American citizen also late in life). Each student will work on one focused research project throughout the term. Topics for those projects might be drawn from the following list or proposed by each student: Burnett's uses of the work of a predecessor (Gaskell, Thackeray, Dickens, the Brontes); Burnett and the literary marketplace (serialization, publishers' contracts, copyright); Burnett's novels and their dramatic adaptations; Burnett and early film; the Fauntleroy curse; Burnett and theories of the supernatural; Burnett and the new woman. The assignments are designed to foster each student's project: 1<sup>st</sup> a research proposal that offers a question and rationale for inquiry and a working bibliography done within the first four weeks; 2<sup>nd</sup> an oral report that serves as an abstract for the research paper and the focus for class discussion; 3<sup>rd</sup> the final seminar paper. Since all of Burnett's adult novels are out of print, students will need to find copies through the library, googlebooks, or the second-hand book market.



**6575-02 (P.S.#55295) SEMINAR IN WOMEN & LIT.: WILLA CATHER AND SEXUALITY:**

**(Homestead):** Since the publication of Sharon O'Brien's *Willa Cather: The Emerging Voice* (1987), the first scholarly biography to identify Cather as a lesbian, her fiction has become central to an emerging early 20<sup>th</sup> century American queer canon, with her works featured in influential analyses by central figures in queer theory such as Eve Kosofsky Sedgwick and Judith Butler. She occupies an odd position in this canon, however, as a writer who never made romantic attachments between women the subject of her fiction and who was, in her adult life, highly conventional and socially conservative. In this seminar, we will juxtapose Cather's fiction with works of other gay and lesbian writers who influenced her or were her contemporaries, with a particular focus on the relationship between biography and literary representation. What constitutes evidence in identifying an author as queer, and what are the consequences of such an identification for literary interpretation?

Tentative reading list: Works by Cather: *The Troll Garden*, *O, Pioneers!*, *The Song of the Lark*, *My Ántonia*, *The Professor's House*, *Death Comes for the Archbishop*, *Obscure Destinies*, *Sapphira and the Slave Girl*. Works by other authors: Henry James, selected short stories; Sarah Orne Jewett, *Country of the Pointed Firs*; Henry Blake Fuller, *Bertram Cope's Year*; Gertrude Stein, *The Autobiography of Alice B. Toklas*; Edith Lewis (Cather's partner of four decades), *Willa Cather Living*

**(P.S.#44793) SEMINAR IN MAJOR AUTHORS: JOYCE: (Hogan):** Ulysses 's one of the most important novels of world literature. In this course, we will carefully read through the novel, seeking to gain a solid understanding of this complex work. We will concentrate particularly on the psychology of the work (its integration of perception, memory, emotion, and so forth, into nuanced representations of the inner life of the characters), its narrative and stylistic techniques, and a few prominent themes (largely related to colonialism). Two class presentations involving scholarly research (the interior monologue technique makes the book highly allusive), final research paper, and final exam.

**6750-03 (P.S.#19452) SEMINAR IN SPECIAL TOPICS: COLERIDGE ON SHAKESPEARE:**

**(Mahoney):** Samuel Taylor Coleridge is arguably the most indispensable of the great Shakespearean critics. More so even than Samuel Johnson, A. C. Bradley, W. H. Auden, or Frank Kermode, Coleridge continues to clarify our understanding of Shakespeare's significance as a dramatic poet. Furthermore, it is in writing and lecturing about Shakespeare that Coleridge formulates the influential opinions on poetry for which he is most widely remembered (e.g., the "willing suspension of disbelief" into which we enter when reading poetry; the principles of "practical or particular criticism"). What Coleridge has to say is thus relevant for our understanding not only of Shakespeare but also of Coleridge's literary criticism, Romantic literature, and English poetic theory. The format as well as the principal goal of this seminar will be to bring into sustained conversation the greatest critic and the greatest poet in the English literary tradition, in order thereby to argue that in redefining Shakespeare for all readers coming after him, Coleridge simultaneously reshapes the history of English literary criticism. We will read those poems and plays most important to Coleridge's thinking about Shakespeare in the context of Coleridge's criticisms of them, principally in his notebooks, marginalia, and transcripts

of his lectures.

Works of Shakespeare likely to be considered: *Venus and Adonis*, *Romeo and Juliet*, *The Tempest*, *Richard II*, *Hamlet*, *Macbeth*, *Othello*, *King Lear*. Writings of Coleridge likely to be considered: selections from *Marginalia*, *Lectures 1808-1819 on Literature*, *Biographia Literaria*, *Table Talk*; “Essay on the Principles of Method”; selections from his notebooks and letters. Possible additional writings: selections from August Wilhelm von Schlegel, *Course of Lectures on Dramatic Art and Literature* (1809-11; trans 1815); William Hazlitt *The Characters of Shakespeare’s Plays* (1817); John Philip Kemble; Charles Lamb; Thomas de Quincey; and Sarah Siddons. Likely requirements: attendance and active participation; short weekly writing assignments; mid-term essay (10pp); final seminar paper (20-25pp).