

ENGLISH DEPARTMENT GRADUATE COURSES**SPRING 2015 FALL 2015**

5100-01/02 Theory and Teaching of Writing		Blansett/ Campbell
5150-01 Research Methods (1 credit course)		Mahoney
5160-01 Professional Development	King'oo	
5318-01 Chaucer		Biggs
5325-01 Renaissance I: 1485-1603		King'oo
5430-01 American Literature II (1865-1914)	Eby	
5550-01 Rhetoric & Composition	Deans	
6200-01 Seminar in Children's Lit.: Black Innocence: Childhood, Representation, and Agency		Capshaw
6315-01 Seminar in Medieval Lit.: Visiting Professor		V.P.
6315-01 Seminar in Medieval Lit. A Comparative Literary History of Anglo-Saxon England	Biggs	
6340-01 Seminar in Romantic Lit.: Poetry	Mahoney	
6400-01 American Ethnic Lit.: Multi-Ethnic: Collecting the American War in Viet Nam		Schlund-Vials
6450-01 Special Topics in Amer. Lit.: Income Inequality and Corporate Personhood in the two Progressive Eras		Eby
6450-01 Special Topics in Amer. Lit.: American Historical Romance		Tilton
6500-01 Seminar in Literary Theory: Narratology and Stylistics in Literature		Hogan
6500-01 Seminar in Literary Theory: Liberalism and Neoliberalism	Vials	
6540-01 Seminar in Lit. And Human Rights: Testimony	Coundouriotis	
6550-01 Seminar in Rhetoric & Composition: Literacy and Sexuality		Gorkemli
6600-01 Creative Writing Workshop: Non- Fiction	Barreca	
6600-01 Creative Writing Workshop: Fiction		Litman

6750-01 Special Topics in Language & Lit.: Paradise Lost and its Afterlives	Semenza	
6750-01 Special Topics in Language & Lit.: British and Irish Drama		Burke
6750-02 Special Topics in Language & Lit.: Feminism and its Discontents	Shringarpure	
6750-02 Special Topics in Lang. & Lit.: The Dream of Communication from Romanticism to Digitality		Igarashi
6750-03 Special Topics in Language & Lit.: Contemporary Scottish Women's Fiction and Cosmopolitanism: Neag V.P.	McCulloch	
6750-03 Special Topics in Lang. & Lit.: Piers Plowman Tradition		Somerset

SPRING 2015

TIME	MON	TUES	WED	THURS	FRIDAY
9:30 - 12:00		6540-01 Coundouriotis AUST 216	5160-01 King'oo AUST 237 Grad Exec Mahoney AUST 216	5430-01 Eby AUST 237	
1:00 - 3:30	5160-01 King'oo AUST 237	6340-01 Mahoney AUST 216	KEEP OPEN 6750-03 Neag V.P., McCulloch AUST 216	6500-01 Vials AUST 237 6315-01 Biggs AUST 216	
3:30 - 6:00	6750-02 Shringarpure AUST 237	6750-01 Semenza AUST 237	FOR DEPT. MEETINGS		
7:00 - 9:30	6600-01 Barreca 6:00-8:30 pm AUST 216	5550-01 Deans AUST 237			

5160-01 (class#7425 M -1-3:30 and 11345 W 9:30-noon) PROFESSIONAL DEVELOPMENT:

(King'oo): This practicum will give you the opportunity to begin shaping your career (and thus preparing for the job market and beyond) in literary studies. Our primary objective over the semester will be to assist you in developing your publishing skills. To that end, each participant will transform a seminar paper or conference presentation into an article-length submission to a top-quality journal. But we will also read about and discuss the most important aspects of the theory and practice of professing literature today (from negotiating the demands of the corporate university to attending conferences and networking, securing grants, writing dissertations and books, making your teaching matter, and justifying the value of the humanities to the public at large). Participants will be expected to join in writing workshops, complete several written assignments on the way to producing a publishable article, and engage energetically in class discussion.

5430-01 (class # 11347) AMERICAN LITERATURE III (1865-1914): (Eby): Historians and literary scholars have long said this era marks the beginning of modern America. That idea is increasingly prevalent as commentators of all stripes talk about the present moment as a “New Gilded Age” or a “New Progressive Era.” Consider the cut-off dates traditionally assigned to this period of literary history: 1865 (Civil War ends) and 1914 (WWI begins). While our syllabus does not focus on military conflicts, it does highlight major battles that continue to define the U.S.-- particularly involving economic upheaval, changing gender roles, and what W. E. B. Du Bois famously called “the problem of the color line.” Many of our texts frame one or more of those struggles as central to national identity.

We will probably begin with an all-too-brief glance at Whitman and Dickinson before taking up two very different portraits of “ladies”: Henry James’s *Portrait of a Lady* (while you can read either version, I will order the 1881 edition rather than the longer New York Edition of 1908) and Frances E. W. Harper’s *Iola Leroy*. We will also read indispensable nonfictional texts that provide, among many other things, radically different visions of the twentieth century and of how inclusive the U.S. is for its citizens: Du Bois’s *The Souls of Black Folk* (along with snippets of Booker T. Washington) and about two-thirds of *The Education of Henry Adams*. William Dean Howells’s *A Hazard of New Fortunes*, Frank Norris’s *McTeague*, and Edith Wharton’s *The House of Mirth* provide a crash course on the era’s economic dislocations and the importance of class stratification in a nation officially dedicated to social mobility (while also affording us opportunities to discuss, if we wish, whether it makes more sense to consider “realism” and “naturalism” as distinct or continuous literary modes). Mark Twain’s *Pudd’nhead Wilson* and Charles W. Chesnutt’s *The House Behind the Cedars* present markedly different views and outcomes of racial passing, and we will also look beyond the black-white binary that has structured so much U.S. racial discourse to consider other racial formations in Sui Sin Far’s *Mrs. Spring Fragrance* and (probably) [Maria Amparo Ruiz de Burton](#)’s *Who Would Have Thought It?*

Discussion is essential in this course; in fact, each student shall help lead the discussion for two books. A short midterm paper (8-10 pages) may be expanded and revised for the seminar paper (18-20), or the papers may pursue different topics. The final week of class will be devoted to sharing of annotated bibliographies and informal discussion of writing-in-progress.

Because I will be on leave in the fall, please see Mary Udal to sign up for the class.

5550-01 (class #11346) RHETORIC AND COMPOSITION: THE STATE OF THE ART IN COMPOSITION STUDIES: (Deans): This seminar will approach composition studies from four complementary directions. We will use a 2012 study of the most frequently cited scholars in *CCC*, the field's flagship journal, to get familiar with the most influential figures and theories; survey (albeit quickly) the major subfields (first-year writing, basic writing, writing across the curriculum, theory, writing assessment, second language writing, writing program administration, writing centers); invite three or four UConn rhetoric/composition faculty—and a few scholars from outside UConn—to share their current projects; and take stock of the various humanistic and empirical research methods used in the field. The seminar should be of interest not just to those planning to specialize in rhetoric and composition but also to anyone with a keen interest in writing pedagogy or university writing programs.

6315-01 (class #11348) SEMINAR IN MEDIEVAL LITERATURE: A COMPARATIVE LITERARY HISTORY OF ANGLO-SAXON ENGLAND: (Biggs): From Indo-European poems of praise and blame to late, historical reflections on contemporary events, the literary landscape of Anglo-Saxon England is covered with the barrows and cairns of its inhabitants, speakers of Latin as well as the various branches of the Celtic and Germanic languages. Forget the monsters at the center lurking in their mere. We will survey all the rest. Seminar report, research paper, and final exam.

6340-01 (class #11350) SEMINAR IN ROMANTIC LITERATURE: POETRY: (Mahoney): A survey of Romantic-era poetry that is *not* confined to the 'Big Six' (Blake, Wordsworth, Coleridge, Byron, Shelley, Keats) and is *not* bound by the seeming hegemony of the Romantic lyric. Rather, this course proposes a chronological consideration of the multifarious forms, genres, and modes of British poetry from the 1770s (Cowper, Barbauld, Smith) through the 1830s (Clare, Hemans, Tennyson). (Full list of likely poets below.) Although the course will be organized largely by poet, the common denominators of our consideration will be poetic form and meter, literary history and periodization, gender and genre, and the 'revolutionary' nature of the poetry of this period (the implications of Shelley's remark 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'). The seminar will attend throughout to the telling ways in which Romantic poetry has served as a testing-ground if not a battleground for so many -isms and iterations of literary theory since the 1930s.
Poetry of Joanna Baillie, Anna Barbauld, William Blake, William Bowles, Robert Burns, Byron, John Clare, Samuel Taylor Coleridge, William Cowper, Felicia Hemans, Leigh Hunt, John Keats, Charles Lamb, Letitia Elizabeth Landon, Mary Robinson, Walter Scott, Anna Seward, Percy Shelley, Charlotte Smith, Robert Southey, Tennyson, John Thelwall, William Wordsworth.
Likely requirements: weekly writing (500 words), seminar presentation, conference paper (10pp), and seminar paper (8000 words).

6500-01 (class#11351) SEMINAR IN LITERARY THEORY: LIBERALISM AND NEOLIBERALISM: (Vials): Originating in early modern Europe, the Enlightenment discourse of liberalism has long ceased to be one political theory among others. In the United States, it has become a description of reality, defining the terms of citizenship, the boundaries of the national

polity, and the country's perennial rationale for expansion. Despite its insistence on the natural freedom of all human beings, liberalism has persistently created spaces of abjection for people who it excludes as political subjects but includes as objects of political power and sources of exploited labor. We will discuss how a range of thinkers have tried to make sense of this constitutive aspect of its historical praxis.

The first part of this course will survey some of the major philosophers of English and American liberal thought, including John Locke, John Stuart Mill and Thomas Jefferson, in order to flesh out the contours of the liberal subject. We will also read Carl Schmidt, Karl Marx, Nikhil Singh, W.E.B. DuBois, V.I. Lenin and Giorgio Agamben to help theorize the limits of its universality, identify alternative political modes, and recall movements for democratic leveling which use a language of liberal rights.

For the second part of this course, we will explore neoliberalism. Institutionalized in Britain and the U.S. since the 1980s, neoliberalism is a political and economic philosophy which posits the free market as the index and guarantor of all liberal freedoms. In this section, we will begin by reading secondary works on neoliberalism (David Harvey, Grace Kyungwon Hong, Jodi Melamed, Michel Foucault) in order to discuss it as an economic mode and as a set of racial and "biopolitical" projects. We will likely conclude with Margaret Atwood, Dave Eggers, and Arundhati Roy to examine how contemporary literature has confronted (or reproduced) its central contradictions.

6540-01 (class # 11352) SEMINAR IN LITERATURE AND HUMAN RIGHTS:

TESTIMONY: (Coundouriotis): Testimony and witnessing are central to human rights discourse. Whether we consider the work of uncovering and reporting abuse (by international organizations, NGOs, journalists, etc), the legal prosecution of abuses, or the individual and communal processes of recovery from trauma, human rights practice is centered on the activities of testimony and witnessing. It is no surprise that much of what has been labeled "human rights literature" draws from testimony for its rhetorical power. In this course we will examine a range of testimonial practices, textual (literary and not), oral, and visual. We will contrast testimony to witnessing and read the theoretical literature that examines this difference. Our primary material will be clustered around three types of events and their paradigms of testimony and witness: genocide, sexual violence, and humanitarian emergencies. Students will be expected to make one class presentation as a theoretical reflection and write an article length term-paper.

6600-01 (class #8829) CREATIVE WRITING WORKSHOP: NON-FICTION: (Barreca):

"Success means *being heard* and don't stand there and tell me you are indifferent to being heard. Everything about you screams to be heard. You may write for the joy of it, but the act of writing is not complete in itself. It has its end in its audience." Flannery O'Connor, *Habits of Being*. Designed for graduate students with an interest in writing non-fiction with any eye towards publication, this seminar assumes a serious commitment both to reading and writing throughout the semester. You'll produce seven pieces of writing (between 750-1500+ words each; topics are assigned) and email these to all the other members of the seminar at least three days before the class meets. As a final project, you'll submit to me a portfolio of four revised, carefully edited essays, out of which two will be submitted for publication. (We've had excellent results in terms of students seeing their work published both online and in print.) In addition, you will be responsible, each week, for reading and commenting in detail your colleague's essays; I'll provide a list of questions. Students will email

their comments on one another's essays by 5 p.m. the day before the class meets. Deadlines are absolutely non-negotiable: submission of the essays and submission of the comments must be completed by the deadlines every week without exception. No excuses, no apologies. Reading includes Atwood's *Negotiating With the Dead*, King's *On Writing* and Lerner's *The Forest For The Trees*.

6750-02 (class #11354) SPECIAL TOPICS IN LANGUAGE AND LITERATURE: PARADISE LOST AND ITS AFTERLIVES: (Semenza): An entire semester focused on the poem you feel guilty not knowing better.

We will study John Milton's *Paradise Lost* and its 350-year-old reception history with two goals in mind: first, to demonstrate the rewards of systematic close-reading; second, to analyze the complex ways in which canonical works and authors are historically constructed. Over the course of the semester, you'll become familiar with the major British and American phases of Milton criticism and adaptation. To better contextualize the poem, we will read several of Milton's works, including *A Masque at Ludlow*; *Areopagitica*, *Paradise Regained*, and *Samson Agonistes*. The course will conclude by considering *Paradise Lost*'s influence on modern literature and popular culture.

Perhaps no sub-field better demonstrates the importance and impact of reception theory than Milton studies. To demonstrate this fact, and to provide you with analytical and philosophical tools you will find useful in your own scholarship, I've organized readings in the following way: each week, our close-reading of one to two books of the poem (or another Milton work) will be supplemented by additional readings in both criticism (which I'm defining as either explication or commentary) and reception (which obviously overlaps with criticism quite a bit). Whereas the critical readings have been chosen to teach you about several of the larger debates in Milton studies—about God, about Satan, and about Eve and women more generally—the reception readings should offer you a sense of the ways *Paradise Lost* has been read, theorized, and used since the seventeenth century.

6750-03 (class #11355) SPECIAL TOPICS IN LANGUAGE AND LITERATURE: FEMINISM AND ITS DISCONTENTS: (Shringarpure):

While feminists across the world may seem united by similar agendas, Third World women and/or racialized women claim that there, in fact, exists a gap between Western feminism and themselves. Third World feminists have sought to dismantle the uniform understanding of "woman" upon which feminist ideals of the 1960s and 1970s were based. Gayatri Spivak observes that "First World women" and "Western-trained women" are often complicit in their degradation of Third World women and that they are often represented as the victimized "other." Marnia Lazreg claims that the problem for Third World women is that their writing is constrained by the existence of a monolithic feminist script. Novelists, activists and intellectuals from a marginalized, postcolonial world attempt a paradigmatic shift through their nuanced treatment of certain subjects much misunderstood by Western feminists such as the role of religion, race, globalization, the topic of the 'veil' and FGM, cultural identities, alternating between colonial and indigenous linguistic identities, the complexity of the matrilineal relationships and the nuances of women's engagement with social and political institutions. The course will first attempt to articulate the difference between Third World feminism and postcolonial feminism. Readings will include theory, films and novels which will explore questions and paradigms of nationalism, war,

ecofeminism, colonialism, religion, patriarchy, the body, digital feminism, postcolonial queer studies, black studies, transgender studies and indigenous feminism among others.

**6750-04 (class #10525) SPECIAL TOPICS IN LANGUAGE AND LITERATURE:
CONTEMPORARY SCOTTISH WOMEN'S FICTION AND COSMOPOLITANISM: (F.**

McCulloch): This class will examine contemporary Scottish women's fiction since Devolution's establishment of a Scottish Parliament in 1999 and consider the impact of globalization and cosmopolitanism upon these post-devolution texts. Women writers in Scotland have benefitted from a reconfiguration of nationhood that has seen a shift away from more traditional masculinist notions of Caledonia to a plurality of Scotlands. Aileen Christianson and Alison Lumsden point out that: 'The breadth of work of contemporary Scottish women writers now ensures the redrawing of the literary map of Scotland', pluralising national identity 'in a culture previously more accessible to male Scottish writers'. Devolution has been regarded as a journey, a *bildung* development considered more a mobile process than a fixed event that is indicative, according to Michael O'Neill (2004), of 'a more cosmopolitan or prismatic concept of citizenship'. Such a hybrid evolution has generated more dynamic spaces where those hitherto marginalised voices can dialogically intervene in shaping alternative visions of Scottishness within a global environment that is considered critically to be more cosmopolitan and diverse. As well as discussing generally to what extent contemporary Scottish women's fiction engages with cosmopolitanism, Rosi Braidotti's work on nomadic theory will specifically be considered as a feminist cosmopolitical outlook of deterritorialised community.

We will read a selection of adult and children's (or Young Adult) texts, such as Julie Bertagna, *Exodus Trilogy* (2002-2011); Theresa Breslin, *Remembrance* (2002), *Saskia's Journey* (2004), *Divided City* (2005); Anne Donovan, *Being Emily* (2008); Jenni Fagan, *The Panopticon* (2012); Catherine Forde, *Think Me Back* (2001); Jackie Kay, *Strawgirl* (2002); Kerry Hudson, *Thirst* (2014); Claire McFall, *Bombmaker* (2014); J.K. Rowling, *Harry Potter* series (1997-2007); Ali Smith, *Hotel World* (2001), *There but for the* (2011); Zoe Strachan, *Negative Space* (2002), *Ever Fallen in Love* (2011); Alice Thompson, *Burnt Island* (2013); and Louise Welsh, *The Girl on the Stairs* (2012). Final list TBC.

Some helpful critical and theoretical background reading includes: Zygmunt Bauman, *Globalization: The Human Consequences* (1998); Ulrich Beck, *The Cosmopolitan Vision* (2004); Eleanor Bell, *Questioning Scotland* (2004); Rosi Braidotti, *Nomadic Subjects* (1994), *Transpositions* (2006); *Nomadic Theory: The Portable Rosi Braidotti* (2011), *After Cosmopolitanism* (2013); Carol Breckenridge et al, *Cosmopolitanism* (2002); Gerard Carruthers, *Scottish Literature* (2009); Gerard Carruthers, David Goldie and Alastair Renfrew (eds) *Beyond Scotland: New Contexts for Twentieth Century Scottish Literature* (2004); Aileen Christianson and Alison Lumsden (eds), *Contemporary Scottish Women Writers* (2000); Liam Connell and Nicky Marsh (eds), *Literature and Globalization: A Reader* (2010); Gerard Delanty, *Community* (2003); Heather Eaton and Lois Ann Lorentzen, *Ecofeminism and Globalization* (2003); Paul Gilroy, *After Empire: Melancholia or Convivial Culture?* (2004); Fiona McCulloch, *Cosmopolitanism in Contemporary British Fiction: Imagined Identities* (2012); John Tomlinson, *Globalization and Culture* (1999); Nira Yuval-Davis and Pnina Werbner (eds), *Women, Citizenship and Difference* (2005).