

**ENGLISH DEPARTMENT GRADUATE COURSES****FALL 2017****SPRING 2018**

5100-01 Theory and Teaching of Writing	Brueggemann	
5150-01 Research Methods (1 credit course)	Mahoney	
5160-01 Professional Development		Ford Smith
5200-01 Children's Literature	Capshaw	
5318-01 Chaucer	Somerset	
5329-01 Milton	Semenza	
5410-01 American Literature I (Origins to 1776)		Franklin
5440-01 American Literature IV (1914-Present)	Makowsky	
5530-01 World Literature		Coundourioits
5550-01 Rhetoric and Composition		Deans
6315-01 Seminar in Medieval Literature	V.P., McGuire	
6315-01 Seminar in Medieval Literature: Old English		Hasenfratz
6315-02 Seminar in Medieval Literature: The City and the Country at the End of the Middle Ages		Tonry
6330-01 Seminar in Eighteenth-Century: Literature and Sexuality in the Eighteenth-Century	Marsden	
6420-01 American Literary Movements: The Contemporary American Novel		Knapp
6450-01 Special Topics in American Literature: Slavery, Abolition, and Freedom in US Literature & Visual Culture	Cutter	
6500-01 Seminar in Literary Theory: The Wake of Romanticism		Mahoney
6500-02 Seminar in Literary Theory: African American Literary Criticism and Theory		Salvant
6600-01 Creative Writing Workshop: Non-Fiction	Barreca	
6600-02 Creative Writing Workshop: Poetry		Dennigan
6700-01 Seminar in Major Authors: Darwin, Hardy, Woolf		Winter
6750-01 Special Topics in Language and Literature: Entrapment and Escape in recent British and Irish Women's Fiction	Lynch	

6750-01 Special Topics in Language and Literature: The Medieval and Early Modern English Bible		Shoulson
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## FALL 2017

TIME	MON	TUES	WED	THURS	FRIDAY
9:30 - 12:00	5150-01 Mahoney 10:30 - 12		5440-01 Makowsky AUST 237  Grad Exec. Meet. AUST 216	5329-01 Semenza AUST 237	
1:00 - 3:30	6330-01 Marsden AUST 216  6315-01 McGuire, V.P. Medieval AUST 129	6450-01 Cutter AUST 216  5318-01 Somerset AUST 237	<b>KEEP</b>  <b>OPEN</b>  6315-01 McGuire, V.P., Medieval AUST 129	Capshaw 5200-01 AUST 237	
3:30 - 6	5100-01 Brueggeman AUST 237		<b>FOR</b>  <b>DEPARTMENT</b>  <b>MEETINGS</b>	6750-01 Lynch AUST 216	
7-9:30	6600-01 Barreca AUST 216				

**5100-01 (class# 10307) THEORY AND TEACHING OF WRITING: (Brueggemann):**

This course brings together theory and practice in the college-level writing classroom. We will contextualize the histories, theories, and principles of teaching writing in a post secondary context. The course and its corequisite practicum (5189) offer a space to support new instructors as they develop their theories of teaching and writing while collaboratively composing a repertoire of effective course materials.

**5189 (class# TBA) TEACHING COLLEGE COMPOSITION: PRACTICUM: (Blansett):** One credit course. Required of all incoming graduate-student FYW instructors. Practicum in the Teaching of Writing: Guided development of teaching in the University of Connecticut First-Year Writing Program. We will be implementing theories of teaching and writing; meeting program goals and objectives; selecting texts; drafting writing assignment prompts; developing classroom work; guiding peer feedback; reading, responding to and evaluating student work. Supervision includes one-on-one, group, and peer.

**5150-01 (class# 9353) ADVANCED RESEARCH METHODS: (Mahoney):** Monday, 10:30 to 12, AUST 216: This course introduces students to the rudiments of literary critical practice by exploring current research methodologies in English studies. To that end, a broad sampling of the English graduate faculty will come to our class and introduce students to the ways they approach literary and cultural criticism. We will discuss the ever-shifting terrain of graduate study, examining how our research methods persistently re-define what constitutes the objects of literary-critical analysis.

**5200-01 (class# 11998) CHILDREN'S LITERATURE: (Capshaw):** This survey of Children's Literature focuses on field formation and introduces students to its major critical methodologies. In terms of field formation, we consider the following questions: What makes a children's book? Is children's literature different thematically or stylistically from "adult" literature? How does children's literature cross boundaries of audience and genre? Do canonical children's texts share certain qualities? How are children's texts historically and contextually situated? What is the role of didacticism to children's literature? What is the role of the adult mediator to the endurance of children's texts? How do children's texts construct the child reader?

In order to address these key questions, we examine the formal qualities, reception history, and critical lineage of canonical children's texts, starting with fairy tales, moving through the "golden age" of children's literature, and into the mid-twentieth century. In the last third of the course, we examine questions of field formation by considering texts that break boundaries formally and that include representations of various iterations of childhood, including texts from particular ethnic communities and those engaging the impossibility of insular childhood for characters in poverty.

The course invests deeply in three major critical sites for the study of children's literature: archival work, debates around child agency, and word/image study. We read critics on each of those subjects; in the past I've included readings by Karen Sanchez-Eppler, Kenneth Kidd, Maria Tatar, Beverly Lyon Clark, Roderick McGillis, Jacqueline Rose, David Rudd, Kimberly Reynolds, Claudia Nelson, Marah Gubar, Robin Bernstein, Perry Nodelman, Philip Nel, and others. I have also included an archival project; students have the option to visit collections at the American Antiquarian Society, the Beinecke at Yale, the Houghton Library at Harvard, the Northeast Children's Literature Collection at UConn, and the John Hay Library at Brown. Please email me at [capshaw@uconn.edu](mailto:capshaw@uconn.edu) or stop by Austin 136 with any questions. Students from all fields are welcome to join the course.

**5318-01 (class# 11999) CHAUCER: (Somerset):** Chaucer's works were widely read and highly influential in their own time. They bulk even larger when we consider their subsequent influence on both high-literary and vernacular poetry in the anglophone tradition, up to the present day. In this course we'll read Chaucer's major works (the dream visions, *Troilus and Criseyde*, the *Canterbury Tales*) alongside a sampling of contemporary writings that cast light on Chaucer's cultural context and the sociopolitical issues that concerned him most (e.g. chronicles, legal records); the classical and continental sources that Chaucer and many subsequent English writers engaged with (e.g. Ovid, the Romance of the Rose); and recent or influential critical writings on Chaucer (e.g. Patterson, Wallace, Cooper, Mann). This is an important foundational course for graduate students planning to specialize in the medieval period, but useful also for other students with interests in poetry, cultural studies, vernacularity, historicism, legal studies, or literary tradition.

**5329-01 (class# 12000) MILTON: (Semenza):** This introductory course—designed for specialists and non-specialists in early modern literature alike—will examine Milton's major poetry and many of his prose works within their specific historical contexts. The difficulty of reading Milton is exacerbated by the political, religious, and economic upheavals of the mid-seventeenth century. International exploration, a rapidly expanding economy, increasing religious sectarianism, and the earth-shattering execution of Charles I, among other phenomena, all contributed to the breakdown and redefinition of an older Renaissance order. Milton was, in fact, one of the most radical proponents of change in this period, and he gave expression to his ideas through his poetry as well as his polemical writings. In this class, then, we will attempt to reconstruct these larger contexts within which Milton was writing and consider his work in light of them. The final weeks of the semester will be dedicated to exploring the continuing relevance of Milton in the twenty-first century, especially in relation to such issues as the forms of modern republicanism, terrorism, environmental crisis, and gender struggle.

Primary readings will include a selection of the early poetry, *Comus*, *Areopagitica*, *Eikonoklastes*, *Paradise Lost*, *Paradise Regained*, and *Samson Agonistes*, among others. Assignments will include a bibliographic presentation on a specific major work, abstracts, a proposal, and a final research paper of 20+ pages.

**5440-01 (class# 12001) AMERICAN LITERATURE IV (1914-Present): EMPHASIS ON MODERNISM AND ETHNIC LITERATURE: (Makowsky):** Since one cannot teach everything within the twentieth century, I emphasize modernism and ethnic literature for two reasons: 1) they both challenge the status quo yet often paradoxically mourn what may have been lost, as reflected in a spectrum of attitudes toward the past in the works that I have selected. 2) These two movements provide graduate students with some possible means of organizing the survey (and other) courses that they will teach in the future.

My critical approach to the material emphasizes historical and cultural context with some emphasis on literary techniques and close reading. For example, to begin the course with its first five works, we will consider the ways the Progressive Era and World War I and its aftermath led to the questioning of war, marriage, the role of women, immigration, labor, etc. We will next study four works of southern modernism and so will look at ways the history and culture of the South are distinctive and thus affect southern versions of modernism, such as religion; economic structures like the plantation, class systems, race; and the relative lack of urban centers. When we address ethnic literature, we begin by stressing the importance of mid to late twentieth century movements such as those for civil

rights, women's rights, and ethnic pride. I want students to recognize the unique subject position of each author and the inherent fluidity or instability of such positions as well as the varying lenses with which we view such positions as readers. I emphasize literary techniques because recognition of such techniques is crucial to the consideration of meanings and graduate students will be expected to teach their students about literary techniques. For each week's reading, I will assign a scholarly article that illustrates a particular approach to the material, so that students will see a range of critical methods applied to these texts. In addition, I challenge students in class discussion to think about how they would construct their own survey courses and how they would present texts to undergraduates. In short, especially since this is a survey course, I emphasize that the graduate students are both scholars and teachers.

The required texts are: Ernest Hemingway's *In Our Time*; T.S. Eliot's *The Waste Land*; Wallace Stevens' "Sunday Morning," "Anecdote of the Jar," "Thirteen Ways of Looking at a Blackbird," and "Not Ideas About the Thing But the Thing Itself"; Anzia Yezierska's *Bread Givers*; F. Scott Fitzgerald's *The Great Gatsby*; William Faulkner's *The Sound and the Fury*; Tennessee Williams' *A Streetcar Named Desire*; Ernest Gaines's *A Lesson Before Dying*; Valerie Martin's *Property*; Tina DeRosa's *Paper Fish*; Julie Otsuka's *When the Emperor Was Divine*; and Louise Erdrich's *The Round House*.

Grades: Participation (30%: in addition to class discussion, this includes the oral report on the research paper and responses to the oral reports of others); two short (500 words) response papers (20%); and a fifteen-to-twenty page research paper (50%: due in stages: topic, annotated bibliography, thesis statement and outline, complete draft with sources, final version.). I encourage students to meet with me to discuss any aspect of the course and their work.

**6315-01 (class# 12004) SEMINAR IN MEDIEVAL LITERATURE: BERNARD OF CLAIRVAUX, THE CISTERCIANS, AND THE REFORMATION OF THE CHURCH IN THE TWELFTH CENTURY: (Brian McGuire, V.P.):** The Christian Church in the Middle Ages underwent several reformations, and one of the central figures in the reformation of the twelfth century was abbot Bernard of Clairvaux (1090-1153). The seminar will introduce Bernard in the context of his age by reading and discussing some of his letters, treatises and sermons. He is "the difficult saint", a monastic and church reformer who in his day collected enemies and whose passions and commitments even today remain controversial.

**6330-01 (class# 12005) SEMINAR IN EIGHTEENTH-CENTURY LITERATURE: LITERATURE AND SEXUALITY IN THE EIGHTEENTH-CENTURY: (Marsden):** This course examines the ways in which attitudes toward sexuality are reflected in literature during the Restoration and eighteenth century, a time when views of sexuality underwent radical changes. This period saw the elevation – and fall -- of the hyper-masculine Rake, the "birth" of the homosexual, shifts in attitudes toward female sexuality and passion, along with widespread fascination with female cross-dressing. The class will explore these developments through a study of drama, fiction, and poetry along with extra literary documents that provide a context for these works. These extra literary works would be read alongside the more traditional literary works in order to understand the ways in which, for example, Restoration comedies are informed by assumptions regarding male sexuality or how attitudes toward female sexuality restrict Richardson's *Pamela*. Historical and critical studies have emphasized the importance of this period in the larger history of sexuality, and the course will engage in the critical discourse on the subject by reading broad-based works as Foucault's *History of Sexuality* and Laqueur's *Making Sex* as well as more focused studies by Trumbach and Lanser, etc. Additional readings could include plays by Etherege, Wycherley, Behn, and Rowe, novels by Haywood, Richardson, Cleland and Inchbald, and

additional works by Rochester and Fielding. Course requirements: a short paper (5-7 pages), an in-depth 15-minute class presentation on topic related to sexuality in the Restoration and eighteenth century (e.g. female conduct books, discussions of fops or rakes, “female husbands,”), and a final paper.

**6450-01 (class# 12006) SPECIAL TOPICS IN AMERICAN LITERATURE: SLAVERY, ABOLITION, AND FREEDOM IN U.S. LITERATURE AND VISUAL: (Cutter):** This interdisciplinary class will consider the ways in which slavery and freedom were visually represented in the past, and the ways in which they are visually represented today. Why does slavery persist in the US cultural imaginary to such a large degree? In what ways do contemporary artists and authors seek to revise the visual legacy of the past and its representation of the abjection of slavery and the abject status of the enslaved? A variety of genres and forms will be considered such as novels, graphic narrative, photographs, illustrated books, slave narratives, children’s books, short stories, and films, as well as material cultural objects such as abolitionist sugar bowls, memorabilia from *Uncle Tom’s Cabin*, and action figures from the movie *Django Unchained*. Critical readings that deal explicitly with the visual legacy of slavery and freedom will be included alongside more broad-based texts on visual theory. Time will also be spent considering regimes of punishment via Michel Foucault’s foundational text, *Discipline and Punish*. Primary texts: John Gabriel Stedman, excerpts from *Narrative, of a Five Years’ Expedition, against the Revolted Negroes of Surinam* (1796); Amelia Opie, *The Black Man’s Lament* (1826); Moses Roper, *Narrative of the Adventures and Escape of Moses Roper* (1830; 1849); George Bourne, *Picture of Slavery in the United States of America* (1834); Harriet Beecher Stowe’s *Uncle Tom’s Cabin* (1852); Henry Bibb, *A Narrative of Henry Bibb, an American Slave* (1849); Solomon Northrup, *Twelve Years a Slave* (1853); Steve McQueen, dir., *12 Years a Slave* (2013); Kate Chopin, “Désirée’s Baby” and “La Belle Zoraide” (1894); William Styron, *Confessions of Nat Turner* (1967); Kyle Baker’s *Nat Turner* (graphic narrative) (2008); Ben H. Winter’s *Underground Airlines* (2016); Colson Whitehead’s *The Underground Railroad* (2016); Quentin Tarantino’s *Django Unchained* (2013); artwork by Kara Walker, Glenn Ligon, and Wilmer Wilson IV; photographs of enslavement and freedom; cultural artifacts such as abolitionist sugar bowls, certificates, medallions, and bracelets, Topsy and Little Eva dolls, and action figures from *Django Unchained*. Secondary texts: excerpts from: Manisha Sinha, *The Slave’s Cause* (2016); Marcus Wood, *Blind Memory: Visual Representations of Slavery in England and America 1780-1865* (2000), and *The Horrible Gift of Freedom* (2010); Simon Gikandi, *Slavery and the Culture of Taste* (2011); Nicholas Mirzoeff, *The Right to Look: A Counterhistory of Visuality* (2011); W. J. T. Mitchell, *Picture Theory: Essays on Verbal and Visual Representation* (1995); Michel Foucault’s *Discipline and Punish* (1975); Wallace and Smith (ed.), *Pictures and Progress: Early Photography and the Making of African American Identity* (2012); Michael Chaney, *Slave Image and Black Identity in Antebellum Narrative* (2008). Requirements: Oral presentation leading to a short paper and a final seminar paper (15-25 pages) that engages primary texts as well as historical and theoretical contexts.

**6600-01 (class# 12008) CREATIVE WRITING WORKSHOP: NON-FICTION: (Barreca):** “Success means *being heard* and don’t stand there and tell me you are indifferent to being 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. Writing is a good example of self-abandonment. I never completely forgot myself except when I’m writing and I am never more completely myself than when I am writing.” Flannery O’Connor, *Habits of Being*. This seminar, designed for graduate students with an interest in writing non-fiction with any eye towards publication, assumes a serious commitment both to reading and writing throughout the semester. Many of the students from this seminar have seen their work published in newspapers, literary journals, on-line magazines and newspapers.

## Requirements:

*Writing:* Students will produce seven pieces of writing throughout the semester (between 800-1250+ words each). Each work will focus on that week's assigned topic. Each student will email his or her finished piece to all the other members of the seminar, including the instructor, by FRIDAY AT NOON. Detailed comments on each essay written for that week will then be submitted to the other members of the seminar, including the instructor, by the following MONDAY AT NOON. Late work— "late" being defined by more than fifteen minutes— will be not accepted under any circumstances; this goes for the deadlines on both Fridays and Mondays. If your work is late, it won't be read. Period. As a final project, each student will submit four carefully edited and revised essays to the instructor for grading, out of which two will be submitted for publication. Please understand that it is a requirement of the course that two pieces ARE SUBMITTED for publication before or during the final class. *Reading and commentary:* Students are responsible for reading and commenting in detail on their colleagues' work; I'll provide a list of questions. Half your grade for the course will be earned by the thoughtful, judicious and specific commentary you offer your colleagues. We will also read and discuss, in detail, the assigned texts by Atwood, King and Lerner. In addition to deadlines being non-negotiable, attendance at every class is assumed.

## **6750-01 (class# 12009) SPECIAL TOPICS IN LANGUAGE AND LITERATURE: ENTRAPMENT AND ESCAPE IN RECENT BRITISH AND IRISH WOMEN'S FICTION: (Lynch):**

We will undertake a sustained interrogation of the ways in which female protagonists in recent British and Irish fiction succeed or fail in their attempts to break free from a variety of constraints and achieve individuation and autonomy. The novels throughout the course will be twinned (see reading list below) with each success story being accompanied by a comparable text in which the protagonist fails to disengage from her constraints. My first pairing includes our only pre-1900 text, *Jane Eyre*, since it is a foundational novel in the context of our interrogation, and offers rich material for study in the colonial context when paired with Rhys' *The Wide Sargasso Sea*. We will examine the texts through feminist and cultural theoretical lenses; for example, Gilbert's feminist reading of *Jane Eyre* analyzes Jane's unlikely "pilgrimage towards selfhood" in the context of patriarchal repression, whereas a cultural critic like Elsie Michie attends to "the troubling problem of colonial dominance." The pairing of *Jane Eyre* and *Wide Sargasso Sea*, and the application of critics like Michie and Spivak to both texts, will allow the students to investigate Jane's position as one of privilege when compared to the demonization of the colonized Bertha. The students will also be asked to build annotated bibliographies inclusive of a variety of seminal and recent approaches to each individual text. Our investigation will attend to the forces determining each woman's trajectory, in an effort to understand its causes. Our paired texts will focus on cultural and historical context (our Bowen and Johnston pairing, for example, interrogates the very different outcomes for two young women coming of age during the Irish War of Independence), love and marriage, sexual expression, the limits of the heterosexual "family cell," and other appropriate concerns. We will throughout, analyze the ways in which these outcomes are dependent upon nationality and chronology. What changes do we note as we move from England to Ireland and as we travel through linear time, and why?

Each pairing will be accompanied by secondary reading specifically chosen for its relevance to the texts under consideration. Requirements include a 10-page paper suitable for presentation at a conference, to be delivered in class so that peer review can be offered. Students will also prepare an annotated bibliography on one of our authors and write a 20+ page paper, ideally one that they can revise for submission to a scholarly journal.

Primary Texts: Pairings will include:



Bronte, *Jane Eyre*, and Rhys, *The Wide Sargasso Sea*.

Drabble, *The Millstone*, and Weldon, *The Cloning of Joanna May*.

O'Brien, *The Country Girls Trilogy* (here we have a triad rather than a pairing, set in Ireland and England).

Bowen, *The Last September*, and Johnston, *The Old Jest*.

Winterson, *Oranges are Not the Only Fruit* and Donoghue, *Hood*.

Boylan, *Holy Pictures*, and Enright, *The Forgotten Waltz*.

### Secondary Reading

We will engage with an appropriate selection of appropriate theoretical and critical sources, following the guidelines stated above. Readings will range from the seminal (Gilbert and Gubar's *The Madwoman in the Attic*) to more recent studies by Homi Babha, Gayatri Spivak ("Three Women's Texts and a Critique of Imperialism") Jenny Sharpe ("The Rise of Women in an Age of Progress"), and Kathryn Conrad (*Locked in the Family Cell: Gender, Sexuality, and Political Agency in Irish National Discourse*).

