

ENGLISH DEPARTMENT GRADUATE COURSES**Fall 2013****Spring 2014**

	Fall 2013	Spring 2014
5100-01 Theory and Teaching of Writing	Blansett/Campbell	
5150-01 Research Methods (1 credit course)	Vials	
5160-01 Professional Development		Vials
5240-01 Bible as Literature		King'oo
5318-01 Chaucer	Somerset	
5320-01 Shakespeare	Hart	
5326-01 Renaissance II: 1603-1660		Kneidel
5440-01 American Literature IV (1914-Present)	Makowsky	
5410-01 American Lit. I (origins to 1776)		Franklin
5500-01 Literary Criticism		Hogan
6200-01 Seminar in Children's Literature		Ford-Smith
6310-01 Seminar in Beowulf		Biggs
6315-01 Seminar in Medieval Literature: Aspects of Ecclesiastical History, Theology, Medieval Canon Law	Bombi, V.P.	
6315-02 Seminar in Medieval Lit.: Digital Tools for the Study of Old English	Hasenfratz	
6400-01 American Ethnic Lit.: Race, Social Change, Visual Rhetoric in Amer. Culture and Literature		Cutter
6420-01 American Literary Movements: The American Novel after 9/11		Eby
6345-01 Sem. In Victorian Lit.: Victorian and Neo-Victorian Sensation	Recchio	
6450-01 Special Topics in American Lit.: Nineteenth-Century Amer. Gothic: Counternarratives	Harris	
6450-01 Special Topics in Amer. Lit.: Three American Women Poets: Moore, Bishop, Glück		Pelizzon
6500-01 Seminar in Literary Theory: Theoretical Approaches to the Eighteenth-Century	Marsden	
6550-01 Seminar in Rhetoric & Composition: Classical Rhetoric and the Institution of Slavery (CLCS 5317)	Winter	
6600-01 Creative Writing Workshop: Creative Non-Fiction	Bloom	
6600-01 Creative Writing Workshop: Fiction		Litman

6700-01 Seminar in Major Authors: Wilde and James		Burke
6750-01 Seminar in Special Topics in Language and Literature: Coleridge on Shakespeare		Mahoney
6750-01 Seminar in Special Topics in Language and Lit.: The Novel and War (HRTS 3631)	Coundouriotis	
6750-02 Seminar in Special Topics in Language and Literature: Comparative Critical Concepts: A Feminist Perspective (CLCS 5301):	Higonnet	
6750-02 Sem. in Special Topics in Language and Literature: Digital Materialities		Somerset
6750-03 Seminar in Special Topics in Language and Literature: Translating Scripture (JUDS 5326) (CLCS 5313)	Shoulson	

FALL 2013

TIME	MON	TUES	WED	THURS	FRIDAY
9:30 - 12:00	5150-01 10-11:30 Vials AUST 237	6450-01 Harris AUST 237	5440-01 Makowsky AUST 216 6345-01 Recchio AUST 237	6750-01 Coundouriotis AUST 237 6315-02 Hasenfratz AUST 216	5100-01 Blansett AUST 237 5100-02 Campbell AUST 216
1:00 - 3:30	 6315-01 MedievalV.P AUST 155 MS Library 8/27-9/19	6500-01 Marsden AUST 216 5318-01 Somerset AUST 237	KEEP OPEN FOR 6315-01 MedievalVP AUST 152 MS Library 8/27-9/19	6550-01 Winter AUST 237	5320-01 Hart AUST 237
3:30 - 6:00	6750-02 CLCS 5301 Higonnet AUST 237	6600-01 Bloom AUST 237 5-7:30 pm	DEPT. MEETINGS		
7:00 - 9:30					

5100-01 (class#6495) 5100-02 (#8318) THEORY AND TEACHING OF WRITING (L.

Blansett/S. Campbell): This course has two goals: to provide insight and support for the day-to-day practice of the teaching of writing and to encourage critical reflection on the history, values, principles, and meanings of teaching writing in an academic context. The course is divided into three parts. (1) Composition Pedagogy and History: During the first five weeks we address questions of writing pedagogy in the context of the history of composition as a teaching practice; (2) Theory of Language: the next four weeks we explore Bakhtin's dialogic theory of language in an effort to understand the fundamental medium of writing; and (3) Language Theory and Composition: the final five weeks address the relationship between language theory and writing with some emphasis on the ways in which teaching writing through literary texts enables academic writers to explore the intersections among culture, academic inquiry, and the development of the critical capacities of the individual.

Many of the texts we read extend beyond composition and are selected with an eye toward a wider introduction to the work of English studies. Assigned texts include such cultural critics as Theodor Adorno, Mikhail Bakhtin, Walter Benjamin, Judith Butler, Antonio Gramsci, Jacques Ranciere, and Gayatri Spivak as well as the work of contemporary compositionists such as David Bartholomae, Donald Bialostosky, Patricia Bizzell, Joseph Harris, and Nancy Sommers.

5150-01 (class#5431) ADVANCED RESEARCH METHODS: (C. Vials): 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 literary text.

5318-01(class#11124) 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.

5320-01 (class#11125) SHAKESPEARE: (Hart): We will consider one or more representatives each of Shakespeare's early and/or later ("festive") comedies, his ten-play "chronicle" history series, his early and/or mature tragedies, the "problem" plays bridging the tragedies and the later classical plays, at least one of the classical (Roman- or Greek-based) plays, and the late "romances" (also called "tragicomedies") within the collaborative contexts of Shakespeare's near-retirement. We'll read widely in critical materials that situate the plays both in terms of their sixteenth- and seventeenth-century literary and topical contexts and in terms of their treatment by today's critical schools. We'll also emphasize mid-to-late Elizabethan and early Jacobean theater history, using a wide range of new and exciting resources on the topic. Requirements: Reading

responses, oral reports, one full-length (18-25 pages) seminar paper. Caveat: I have an affection for the lesser-taught of Shakespeare's plays, the ones that have tended to be neglected within the 300-plus years' critical heritage. These plays are not always "likeable," but they're never dull, and the potential exists for students to produce original and thus publishable work on them.

5440-01 (class#11128) AMERICAN LITERATURE IV (1914-Present): (Makowsky): This course will focus on modernism, the renaissance of ethnic literature, and the emergence of creative nonfiction as a genre: in other words, we will focus on important movements, rather than trying to cover everything. Poetry, drama, fiction, and creative nonfiction will be included. We will read: some prominent modernist poetry, but concentrate on work by William Carlos Williams; Fitzgerald's *The Great Gatsby*; Hemingway's *In Our Time*; Faulkner's *Absalom, Absalom!*; Williams' *Streetcar*; some ethnic novels, early and late that may include Yeziarska's *Breadgivers*, Gaines's *A Lesson Before Dying*, and Erdrich's *Tracks*; and works of ethnic creative nonfiction, such as Abu Jaber's *The Language of Baklava* and Balakian's *Black Dog of Fate*. Students are expected to participate actively in class discussion (including providing discussion questions), to write two short (250-400 word) response papers, to write a research paper of 15-20 pages, and to present an oral report on that research paper.

6315-01 (P.S.#7475) SEMINAR IN MEDIEVAL LITERATURE: (V.P., Barbara Bombi): This seminar deals with aspects of ecclesiastical history, theology, Medieval canon law and Medieval political thought c. 1180- c.1400. The course will be structured chronologically; it will trace the development of political theories and practices of government developed by popes and lay rulers between the late eleventh and fifteenth centuries. Topics will include the ideas of papal power, ideas of state in England, Germany, France, and Italy, the clashes between the papacy and lay rulers, and the rise of new political subjects within Medieval Europe. The course will run twice a week for the first four weeks, after that point students will conduct a self-directed research project to be submitted by the end of the semester. In addition, the seminar will require each student to create a presentation on two different scholarly perspectives, relevant to their selected week's thematic concern, in order to direct class discussion. Selected texts from the course's reading list include: J. H. Burns, *The Cambridge History of Medieval Political Thought* (1987); C. Morris, *The Papal Monarchy: the Western Church from 1050 to 1250* (1989); J. C. Moore, *Innocent III* (Leiden-Boston 2003); H. Kaminski, 'The Great Schism', in M.C.E. Jones, *The New Cambridge Medieval History, VI: 1300-1415* (Cambridge, 2000).

6315-02 (class#) SEMINAR IN MEDIEVAL LITERATURE: DIGITAL TOOLS FOR THE STUDY OF OLD ENGLISH: (Hasenfratz): Digital Tools for the Study of Old English. In this seminar, we will get to grips with the way in which digital tools are transforming the field of Old English studies, first by reading current theoretical work on the digital humanities (especially within medieval studies) and second by working on a group digital project.

6345-01 (class#11129) SEMINAR IN VICTORIAN LITERATURE: VICTORIAN AND NEO-VICTORIAN SENSATION: (Recchio): This course will examine Victorian sensation fiction of the 1860s by Wilkie Collins, Charles Dickens, Mary Elizabeth Braddon, and Mrs. Ellen Wood, and it will consider the late 20th and early 21st century re-engagement with that fiction in the work

of Neo-Victorian novelists such as Peter Carey, James Wilson, Lloyd Jones, Sarah Waters, and, perhaps, Michel Faber. A research topic for each student will be defined early in the term, and we will then devote one class toward the end of the term to each student's research project. We will read Victorian critical statements that document the cultural anxiety generated by what was called "sensation" fiction alongside of the novels that generated that anxiety. We will then consider contemporary artistic (and critical) engagements with that material in order to tease out why novelists, critics, film-makers, and other media artists and critics find Victorian sensation fiction useful for today.

6450-01 (class#11130) SPECIAL TOPICS IN AMERICAN LIT.: NINETEENTH-CENTURY AMERICAN GOTHIC: COUNTERNARRATIVES (Harris): Almost every major author and many lesser-known authors of the 19th century engaged the gothic genre. This course examines the ways in which the gothic was employed in its most sophisticated form: as subversive "counternarratives" that critiqued traditional literary traditions (romanticism, sentimentalism, realism) and that critiqued the social restrictiveness of varying periods. The gothic serves as an important lens through which to study both normative social structures and the sociopolitical challenges to those structures that the gothic represents. Students will learn the tropes of gothic (uncanny, horror, grotesque, isolation, etc.), specialized forms of the gothic (postmortem narration, dead-child narrative, frontier gothic, seafaring gothic, domestic gothic, etc.) and the theoretical explorations of the gothic's conceptualizations of memory, judgment, justice, nation-building, sexualities, science, race relations, social reform, etc. Course requirements include short written papers, oral presentations, and a final research paper. Potential list of authors (short stories and novels): Charles Brockden Brown, John Neal, Edgar Allan Poe, Nathaniel Hawthorne, Herman Melville, Rose Terry Cooke, Harriet Wilson, Elizabeth Spofford, Rebecca Harding Davis, Louisa May Alcott, Henry James, Josephine Fuller, Ambrose Bierce, Charles Chesnutt, Stephen Crane, Mary Wilkins Freeman, Lafcadio Hearn, Jack London.

6500-01 (class #11131) SEMINAR IN LITERARY THEORY: THEORETICAL APPROACHES TO THE EIGHTEENTH-CENTURY: (Marsden): This course will examine some of the major theoretical texts that have shaped eighteenth-century studies over the past two decades and would apply these theoretical works to eighteenth-century texts such as Richardson's *Pamela* and the drama of the Restoration and eighteenth century. Readings include eighteenth-century 'theoretical' works, such as Locke's *Second Treatise on Government* and Smith's *Theory of Moral Sentiments*, which have become central to the study of eighteenth-century literature and culture in recent years; Foucault, *History of Sexuality*; Habermas, *Structure and Transformation of the Public Sphere*; de Lauretis, *Technologies of Gender*; Addison and Steele, *Tatler* and *Spectator* essays; and selected plays by Behn, Rowe, Cumberland, and Colman.

6550-01 (class#11089) SEMINAR IN RHETORIC AND COMPOSITION: CLASSICAL RHETORIC AND THE INSTITUTION OF SLAVERY: (CLCS 5317) (Winter): This course charts connections among the histories of rhetoric, political theory, and human rights by focusing on the institution of slavery. Rhetoric is linked to slavery in Plato's *Gorgias*: the sophist tells Socrates that the *rhetor* has the power to make other men his slaves by persuading the multitude. But rhetoric also becomes a tool for the enslaved to use against the powerful in classical tragedy and historiography, and in late eighteenth- and nineteenth-century British and American abolitionism, arguably one of the first modern political movements explicitly to uphold human rights. This course

will function as an introduction to classical rhetoric. We will also read important works of political philosophy dealing with slavery and human rights, and will end with a set of case studies on American and British abolitionist rhetoric, with particular attention to the writings of Frederick Douglass. Readings include works by: Euripides, Thucydides, Plato, Aristotle, Cicero, Longinus, Hegel, Equiano, Douglass, Agamben, Rancière; additional speeches and secondary critical readings.

6600-01 (class#11132) CREATIVE WRITING WORKSHOP: CREATIVE NON-FICTION: HOT GENRES, ALLURING NONFICTION (Bloom): Brian Doyle says that “The Greatest Nature Essay *Ever*” “would begin with an image so startling and lovely and wondrous that you would . . . read straight through the piece, marveling that you had indeed seen or smelled or heard exactly that, but never quite articulated it that way.” Five paragraphs (yes!) later he concludes, “Oddly, sweetly, the essay just ends with a feeling eerily like a warm hand brushed against your cheek, and you sit there, near tears, smiling, and then you stand up. Changed.”

All the hot genres of creative nonfiction have the potential impact of Doyle’s “Greatest Nature Essay *Ever*.” Hot genres are categories of informal essays focusing on topics at “the deep heart’s core,” what matters most in human relationships, nature, the world. They allow us to be fully human, providing space and time to think, feel, contemplate, without the pressure to rush to closure; they let us play—with subject, style, form, length. They demand originality, as we’ll see in works by writers such as Joan Didion, Scott Russell Sanders, M.F.K. Fisher, Meredith Hall, Terry Tempest Williams, Atul Gawande, David Sedaris.

This writing workshop will focus on reading, writing, and revising six of these types (4-5 shorter essays and a/or one or two longer pieces), compiled in the *Best American Essays* series, that are the most fun and challenging to read, write, and teach: *personal essays*, ranging from self-understanding to families to relationships with the wider world; essays about *food; travel and places; science, medicine, and nature; performance* (music, art, drama, sports); *politics and culture* more generally. With permission, students may continue with work-already-in-progress. Ultimate aims: insight, incandescence, publication!

6750-01 (P.S.#9114) SEMINAR IN SPECIAL TOPICS IN LANGUAGE AND LITERATURE: THE NOVEL AND WAR (HRTS 3631): (Coundouriotis): This is a course on genre that situates the novel within the broad historical, political, ethical, and legal discourse of war and conflict. The course has historical (from 19th century to the present) and comparative trajectories (Europe, US and Third World). We will seek to answer questions such as is there a world genre of the war novel and what are its generic features? Can we discern a development or evolution of the genre? How do political and philosophical questions about war enter the novel? What role does gender play in the genre and how does it affect the determination of what counts as war and war experience? Do different conflicts produce different types of writing (for example conventional war vs insurgencies, anticolonial wars, guerrilla warfare, civil war etc)? Students will be expected to do one or two oral presentations, a book review, and a research paper.

6750-02 (P.S.#12336) SEMINAR IN SPECIAL TOPICS IN LANGUAGE AND LITERATURE: COMPARATIVE CRITICAL CONCEPTS: A FEMINIST PERSPECTIVE (CLCS 5301): (Higonnet): Mon 3:30-6 pm; AUST 237: This course examines core concepts of comparative practice that may stand under erasure today even as we continue to rely upon them – concepts

such as periodization, narratology, genre, characterization, iconography, influence, and of course interdisciplinarity. One goal of the course will be to show how the discipline has changed as it has increasingly focused on cultural studies, yet remains deeply rooted in a critical no man's land that ranges from narrative structure (especially voice and closure) to transposition across media. Each week we will focus on one issue, reading selections from a classic comparative text such as Erich Auerbach's *MIMESIS* together with recent revisitings by critics such as Roland Barthes (*Reality Effect*) and Nancy Miller (*Emphasis Added*). Beside the theoretical texts, we will also read short imaginative works (some poetry and some fiction). Thus, for the genre of the historical romance, we could set critics Perry Miller and Fredric Jameson next to Sandra Zagarell and Doris Sommer (*Foundational Fictions*); we can compare JF Cooper to Catherine Sedgwick or Gertrudis Gómez de Avellaneda. Because the traditional concept of "influence" study has migrated into adaptation studies, we can use Linda Hutcheon to consider a rewriting by Angela Carter of the Grimms' fairytales as well as Sarah Moon's translation of *Petit Chaperon Rouge* into photographic form. Comparatists, as M L Pratt writes, identify "fences that organize national literary study in order to leap over them." By analogy, feminist approaches may enable us to "dance in the minefields of the margins."

6750-03 (P.S.#13007) SEMINAR IN SPECIAL TOPICS IN LANGUAGE AND LITERATURE: TRANSLATING SCRIPTURE (JUDS 5326, P.S.# 11724) (CLCS 5313,P.S.# 11012):

(Shoulson): Mon 3:30-6 pm; This course examines the history of bible translation from some of its earliest iterations in the Greek Septuagint and Aramaic Targumim through the medieval and early modern period to the diverse modern Protestant, Catholic, and Jewish translations. Studying translation raises critical questions about cultural and linguistic specificity, theoretical issues surrounding interpretation, not to mention rhetorical and formal matters. The stakes are even higher when the text in question is considered sacred—and often read differently—by so many religious traditions. We will read and compare selections from multiple translations in addition to the many letters, prefaces, and written controversies that emerged around different translation efforts. No special knowledge of Hebrew or Greek is expected; students with knowledge of other languages who are interested in working on bible translations in those languages are enthusiastically encouraged to enroll.