

ENGLISH DEPARTMENT GRADUATE COURSES**FALL 2014****SPRING 2015**

5100-01/02 Theory and Teaching of Writing	Blansett/ Campbell	
5150-01 Advanced Research Methods (1 credit course)	Mahoney	
5160-01 Professional Development		King'oo
5200-01 Children's Literature	Ford-Smith	
5220-01 History of the Language	Hasenfratz	
5315-01 Medieval Literature	Somerset	
5330-01 Restoration and Eighteenth Century Literature	Codr	
5420-01 American Literature II (1776-1865)	Franklin	
5430-01 American Literature III (1865-1914)		Eby
5550-01 Rhetoric & Composition		Deans
6200-01 Seminar in Children's Lit.: Ethnic American Children's Literature		Capshaw
6315-01 Seminar in Medieval Lit.: Visiting Professor	Läehnemann	
6315-01 Seminar in Medieval Lit. A Comparative Literary History of Anglo-Saxon England		Biggs
6315-02 Seminar in Medieval Lit.: Intention, Agency and the Material Text in MSS and Early Print		Tonry
6325-01 Seminar in Renaissance: Early Modern Drama/Theater	Hart	
6340-01 Seminar in Romantic Lit.: Poetry		Mahoney
6345-01 Seminar in Victorian Lit.: Citizens & Subjects: Affiliation & Disaffiliation in the 19 th Century Britian	Winter	
6360-01 Seminar in Irish Studies: Irish Fiction From the Big House to the Closet	Lynch	
6400-01 Amer. Ethnic Lit.: Abolition and Slavery in Literary and Popular Culture		Cutter
6400-01 American Ethnic Lit.: African Amer. Lit.: "Post-Bellum, Pre-Harlem"	Salvant	

6450-01 Special Topics in Amer. Lit.: From Pre-Human to Post-Human: Disability Studies and Childhood Studies in Conversion	Duane	
6500-01 Seminar in Literary Theory: Intro to Digital Humanities	Chang	
6500-01 Seminar in Literary Theory: Liberalism and Neoliberalism		Vials
6540-01 Seminar in Lit. And Human Rights: Testimony		Coundouriotis
6575-01 Seminar in Women & Lit.: Twentieth-Century Women Writers	Makowsky	
6600-01 Creative Writing Workshop: Non- Fiction		Barreca
6600-01 Creative Writing Workshop: Poetry	Pelizzon	
6750-01 Special Topics in Language & Lit.: Literature of World War I	Higonnet	
6750-01 Special Topics in Language & Lit.: Paradise Lost and its Afterlives		Semenza
6750-02 Special Topics in Language & Lit.: Feminism and its Discontents		Shringarpure
6750-03 Special Topics in Language & Lit.		Neag V.P.

FALL 2014

TIME	MON	TUES	WED	THURS	FRIDAY
9:30 - 12:00	5150-01 Mahoney AUST 237	6345-01 Winter AUST 237	5200-01 Ford-Smith AUST 237 Grad Exec Meeting AUST 216	6575-01 Makowsky AUST 216	5100-01/02 Blansett/ Campbell AUST 216/237
1:00 - 3:30	6500-01 Chang AUST 237	5420-01 Franklin AUST 216 5315-01 Somerset AUST 237	KEEP OPEN FOR Neag V.P.	5330-01 Codr AUST 216 6450-01 Duane AUST 237	6325-01 Hart AUST 237
3:30 - 6:00	6600-01 Pelizzon AUST 216 6400-01 Salvant AUST 237	6750-01 Higonnet AUST 237	DEPT. MEETINGS	5220-01 Hasenfratz AUST 216	
7:00 - 9:30					

5100-01 (class#6086) 5100-02 (#7672) 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#5119) ADVANCED RESEARCH METHODS: (Mahoney):

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.

5200-01 (class# 10986) CHILDREN'S LITERATURE: (Ford-Smith): This course will explore key texts in children's literature in English, both historical and contemporary, and key issues in treating the genre as an academic subject. We will consider both perennial questions related to the field (including matters of definition and history, audience and author, and word and image) as well as newer debates (including matters of child agency, shifting generic boundaries, and the advantages and challenges of interdisciplinary approaches to child culture). Throughout, we will consider how attention to children's literature can intersect with and enrich other areas of study, from fields defined primarily by period, such as Victorian studies or modernism, to theoretical or interdisciplinary fields, such as sexuality studies or book history. Writing and research assignments—which will include a book review, a conference-length paper, and an article-length paper—are designed to generate scholarship suitable for publication or presentation.

5220-01 (class# 10987) HISTORY OF THE LANGUAGE (Hasenfratz): This course offers an account of the evolution of the English language from Proto-Indo-European, into Germanic, Old English, Middle English, Early Modern English, Present Day English, as well as contemporary Global or World English, mainly through a socio-linguistic lens. Though a background in grammar, philology, or linguistics is not required, it would certainly couldn't hurt. Topics include: phonological, morphological, syntactic as well as lexical change and their causes; affects of race, gender, and class on the English language; dialects and regionalism, national varieties of English, language and conflict (post-colonialism); creoles and dialects; prescriptivism, sexism in English, etc. An ancillary goal of the course is to prepare advanced graduate

students to teach an undergraduate History of the English Language.

5315-01 (class#10988) MEDIEVAL LITERATURE: (Somerset): This course is the foundational survey course for students planning to specialize in the medieval period, and a useful opportunity to broaden one's reading for other students whose interests intersect with medieval topics (e.g., those working on 20th century poetry and poetics, early modern literature, nineteenth century medievalism, or children's literature). It does not require the same range of linguistic competence as more advanced medieval courses, and so is easily accessible to students in these other fields, and to medievalists in other departments. Our main focus will be the literatures of medieval England, including (translated) readings in Latin, Anglo Norman, and Celtic languages in order to fully represent England's multilingual culture in this period. But we will also dip into the related literary traditions of continental Europe.

5330-01 (class#10989) RESTORATION AND EIGHTEENTH-CENTURY LITERATURE: (Codr): This course provides a survey of the recent critical fortunes of selected texts written in the later seventeenth and eighteenth centuries. While we will be reading some of the major works of eighteenth century fiction, poetry, and drama, and discussing them in a free and open manner, the course's emphasis will be on understanding the current critical conversation surrounding each text. The goal is not simply coverage of the canon, but to see how — or, indeed, whether — you might want to intervene in conversations taking place within the field.

What place does *Robinson Crusoe* now have in the history of the eighteenth-century novel? In the wake of studies that draw attention to the novel as an anachronism, is a "history of the eighteenth-century novel" even a viable concept? What aspects of Alexander Pope's *Rape of the Lock* have been emphasized in critical discussions of gender and Augustan poetry? Now that some have made a case for its importance to the rise of realism, and in light of emphasis on Pope's themes, is *The Rape of the Lock* even a poem? What stance do feminist critics take on Eliza Haywood's *Fantomina; or, Love in a Maze*? More broadly, are questions of feminine agency even relevant to the discussion of Haywood's (or Aphra Behn's) work?

Encompassing — perhaps transcending — these more local inquiries, we will be interrogating the canonicity of the "major" eighteenth-century texts by exploring some recent studies of finance, animality (the non-human being), and "things." Requirements include an oral presentation, an annotated bibliography of recent work on one eighteenth-century text or concept, and a final paper of approximately 15 pages.

5420-01 (class#10990) AMERICAN LITERATURE II (1776-1865): (Franklin): This course will survey major intellectual themes and expressive forms covering the nine decades between the American Revolution and the Civil War. Its key emphasis will be on the formation of a liberal ideology at the time of the break from Britain and the later transformations of that same body of beliefs: from, say, Thomas Paine's *Common Sense* (1776) to such later works as James Fenimore Cooper's *The Spy* (1821), David Walker's *Appeal* (1831), Margaret Fuller's *A Summer on the Lakes* (1843), Harriet Beecher Stowe's *Uncle Tom's Cabin* (1852), Henry David Thoreau's *Walden* (1854), Walt Whitman's *Song of Myself* (1855), Herman Melville's *Benito Cereno* (1855), Harriet Jacobs's *Incidents in the Life of a Slave Girl* (1861) and Rebecca Harding Davis's *Life in the Iron Mills* (1865). The question here will be what freedom is—as well as who has it, who does not, who wants but is denied it, and (in each instance), *why*. Each participant will enrich our common work by reporting on other works drawn from an extensive list of collateral and will develop a major research project founded on some significant body of material from

the period.

6315-01 (class#12605) SEMINAR IN MEDIEVAL LITERATURE: (V.P., Henrike Lähnemann):

Why is there such an astonishingly rich body of beautifully illuminated devotional manuscripts written by nuns in Northern Germany at the end of the 15th century? The five-week course will explore questions of literature, religion and gender by looking at the manuscripts as devotional objects in all their aspects. Each week will consist of introductory lectures (one hour) combined with practical workshops (two hours) to explore the material culture of the medieval nuns through reading, transcribing, translating, singing and performing.

We will start with an exploration of the historical setting of the Northern European Hanseatic area with Lüneburg and Lübeck as economic hubs of the network, and of the new devotional culture based in the cities which transformed the religious houses. The focus will then be on the shape of the 15th century reform movement in the Lüneburg convents Lüne, Medingen and Wienhausen, taking in architecture, objects and performance before concentrating in the second half of the course on the manuscript production of the nuns from Medingen.

After these comparative studies, which will be based on newly digitized manuscripts from the convent, the course will culminate in a hands-on manuscript study at the Houghton Library in Harvard. We will endeavour to produce a comprehensive catalogue entry and (part) edition of the Medingen manuscript held there. The course work will allow you to use this as the material basis for further studies with a specific focus which can be linguistic, historical, or based in religious or gender studies.

6325-01 (class #10991) SEMINAR IN RENAISSANCE I: EARLY DRAMA/THEATER (Hart):

This seminar is a combination survey and special topics course devoted to early modern drama/theater encompassing approximately six decades: 1570s-1630s, ending with the enforced closing of the theaters in 1642. Emphasis will be placed on documentary and material histories of the theater both in London and on touring routes throughout England during those decades. We will discuss the rise of the patronage system for drama, the development of theater companies, the building of the purpose-built theaters, the heyday of public and private theater offerings (ca. 1590-1620), and relevant contexts, including political, dynastic, religious, economic, educational, nationalistic, and cultural spheres, all impacting the rise of drama as a literary form and the theaters as cultural loci. Selected plays will mix the canonical with the non-canonical in terms of both plays and playwrights. Playwrights will be considered both as sole authors and as members of teams involving rampant collaborations. Key authors may include: Greene, Munday, Lodge, Peele, Nashe, Drayton, Beaumont, Middleton, Wilkins, Webster, Fletcher, Massinger, and Ford. We might also include at least one sole-authored Shakespeare play and consider some of Shakespeare's collaborations with various of the playwrights on this list. Students who take this course should be prepared to read around in the general histories of the period, including biographies, as well as the plays themselves, period and modern criticism of the plays, and important recent scholarship on theater history.

6345-01 (class#9096) SEMINAR IN VICTORIAN LITERATURE: CITIZENS & SUBJECTS:

AFFILIATION & DISAFFILIATION IN 19TH-CENTURY BRITAIN: (Winter): One of the dominant frames for understanding the long nineteenth century, and indeed the processes of modernization that this span of time has seemed to manifest, is the idea of the rise of institutions, whether governmental, legal, educational, or religious. The historical focus on institutions and disciplines has been coordinated through the overarching categories of society and culture, understood as complex wholes or systems. But the

nineteenth century also gives evidence of many extra-institutional, temporary, shifting, and spontaneous associations and movements that were unaffiliated or only loosely affiliated with institutions. One salient example of such a loose and shifting association can be found in the emergence of a mass reading audience. Our goal will be to identify forms of belonging or separateness that do not comfortably fit models based in the opposition between the individual and society; or mappings according to social class, nationality, or political party; or conceptual dichotomies such as inclusion versus exclusion; or frequently used psychological terms such as sympathy or detachment. Catalysts for affiliation or disaffiliation might include: kinship networks, philanthropic endeavors, migration, urban or rural enclaves, political activism, consumerism, etc. In addition, as parameters for our investigation, we will track the profound dissonances and uneven distribution of citizenship versus subjecthood in British political history and under conditions of imperial rule. This course will focus on a series of novels that bring to light the phenomenon of affiliation and disaffiliation outside institutions, though not without reference to them. The course will also function as an introduction to important nineteenth-century British novelists, and to recent literary criticism that engages the history of political philosophy. Likely readings to include: Scott, *Old Mortality*; Emily Bronte, *Wuthering Heights*, George Eliot, *The Mill on the Floss*, Trollope, *Phineas Finn*, Thackeray, *Henry Esmond*, Dickens, *Our Mutual Friend*, Hardy, *The Woodlanders*, Samuel Butler, *The Way of All Flesh*, stories by Kipling and Conan Doyle; texts by Locke, Hobbes, Hume, Adam Smith, Bentham, Mill, and selected criticism.

6400-01 (class #10993) AMERICAN ETHNIC LITERATURE: AFRICAN AMERICAN LITERATURE: "POST-BELLUM, PRE-HARLEM": (Salvant):

This course will consider African American literary production amid and in response to what W.E.B. Du Bois called the "splendid failure" of Reconstruction. The literature of this period is written against the backdrop of the Civil War's aftermath, the successes and failures of Reconstruction, and the upheavals and redirection of African American culture wrought by these historical changes. Historical concerns will include questions of land, labor, suffrage, and education, the rise and decline of African American political representation, the contentious battle over approaches to "black uplift," the surge of political activism by African American women, debates over the uses of black folklore, and the politics of black dialect (just to name a few). We will examine the role that African American literature has played in defining what is "post" about the post-Reconstruction moment, that is, how key texts and authors crafted the terms and major concerns of Reconstruction's legacy and articulated the post-Reconstruction state of affairs shaping African American literature and culture. While the texts that we will read help to define and address Jim Crow politics and culture, they also constitute a vibrant period of African American literary history. Here African American writers produced some of the texts that would shape African American literary history, literary criticism, and African American political and philosophical thought for the next century. Although perhaps even less thematically and ideologically cohesive than the later Harlem movement, African American literature produced during the late nineteenth century witnesses the development of the formal and thematic concerns that characterize a distinctly African American literary tradition, but of course not without the inevitable political and artistic tensions and debates, which we will explore. In addition to the primary literature, we will engage a selection of secondary material demonstrating the impact of this period on the trajectory of African American literary criticism. Primary readings might include: *The Marrow of Tradition*, *The Conjure Woman*, short stories and essays by Charles Chesnutt; *Iola Leroy*, speeches and essays by Frances Harper; *Of One Blood* and *Contending Forces* by Pauline Hopkins; *The Souls of Black Folk* by W.E.B. Du Bois; *Up From Slavery* by Booker T. Washington; legal, historical and social readings for context; and a good amount of literary criticism focused on this period.

6450-01 (class#9097) SPECIAL TOPICS IN AMERICAN LITERATURE: FROM PRE-HUMAN TO POST-HUMAN: DISABILITY STUDIES AND CHILDHOOD STUDIES IN CONVERSION:

(Duane): Why do we care about the pain of others? As thousands of years of global warfare, violence, and divisive politics testify, we are often so far removed from caring about others' pain that we go out of our way to inflict it. Drawing from classical, religious, literary and scientific sources, this course will seek to better understand empathy— a vital, but elusive, element in any civil society. As we trace the ways that empathy has been defined, celebrated and derided from ancient times until the present moment, students will engage in a conversation that bridges religious, ethnic and intellectual cultures. This class will offer students the chance to be immersed in literary and aesthetic arguments, and the opportunity to think about how their personal experience manifests in biological terms. In addition to learning how to negotiate different forms of knowledge, the course's strong emphasis on writing will provide students with useful insight into empathy as a powerful rhetorical tool.

6500-01 (class#9098) SEMINAR IN LITERARY THEORY: INTRO TO DIGITAL HUMANITIES:

(Chang): Few would question that the scholarly trend toward the “digital humanities” (DH) mirrors broader cultural developments in media consumption and technology use. Yet some changes have proven deeply polarizing, among them new funding models and alternative academic or “alt-ac” career paths for the technically oriented. Some see DH as a threat to humanist critical traditions or as blatant technofetishism; others seem to welcome the opportunity to reimagine the exigence of the arts and humanities. So, what exactly *are* the digital humanities? And why concern ourselves with its many provocations?

This seminar will explore how the field of “digital humanities” has been constituted and perceived, by exploring its origins in bibliographic and textual studies and literary archival projects, as well as more recent initiatives involving “big data” and data visualization, games, and multi-institution collaboration. Special attention will be given to the challenges of studying and preserving literature that is now composed, distributed, and read in digital form—the “born digital”—and to the current material turn evidenced in new domains like forensic media and infrastructure studies.

Seminar participants will not only have multiple opportunities to interact with active DH archives and platforms (Drupal, TEI, Omeka, Project Bamboo, etc.), but will also be asked to experiment with their own basic, but hands-on projects, preferably related to their existing areas of interest. *However, no previous technical experience is required.*

6575-01 (class#10994) SEMINAR IN WOMEN WRITERS: TRUTH? FICTION? TWENTIETH-CENTURY SOUTHERN WOMEN WRITERS:

(Makowsky): A consideration of how some prominent twentieth-century southern women writers deploy similar and dissimilar material in fictional and autobiographical work. The seminar will explore, among other issues: 1) the slippery slope between fact and fiction in life writing and creative nonfiction; 2) the ways southern women writers, black and white, use fact and fiction to negotiate their equally slippery positions in southern society and letters; 3) the ethics of writing about others in fiction and “fact.” The course will begin with theoretical works on autobiography, life-writing, and creative nonfiction, as well as relevant scholarly works about twentieth-century southern literature, particularly women's and African American southern literature. We will then proceed to texts by Eudora Welty, Marjorie Kinnan Rawlings, Zora Neale Hurston, Ellen Douglas, Elizabeth Spencer, Alice Walker, and possibly one or two others. Students will write two brief (250-500

words) response papers and a 20-page research paper; each student will present an oral report on the research paper. Participation in the weekly seminar will count for about a quarter of the grade.

6600-01 (class# 9099) CREATIVE WRITING WORKSHOP: THE POETICS OF SPACE”:

(Pelizzon): Participants will write and revise five or six substantial new poems that deal in some way with concepts of place and space. Weekly meetings will be divided between workshop of participants’ own writings and discussion of readings on poetry, architecture, and location. We’ll consider several key topics including the relationship between architectural and poetic forms, architecture as metaphor, the poetics of urban space, and the tradition of the memory palace. In addition to many poems, likely readings include Bachelard’s *The Poetics of Space*, Calvino’s *Invisible Cities*, Harbison’s *The Built, the Unbuilt, and the Unbuildable*, Jacobs’s *The Death and Life of Great American Cities*, selections from *The Muqaddima* of Ibn Khaldun, and Yates’s *The Art of Memory*.

6750-01 (P.S.#8139) SPECIAL TOPICS IN LANGUAGE AND LITERATURE: LITERATURE OF WORLD WAR I: CLCS (14840): (Higonnet):

This course takes a comparative approach to the literature of the “war to end all wars.” How does “literature” relate to “history”? What is the place of eye-witness testimony, autobiography, apocalyptic myth, elegy, or heroic epic? How does military antagonism translate into patterns of moral antithesis (“us/them”)? Or are all soldiers brothers? Do writers on opposite sides of the battlelines share a common approach to the war? Does war have a sex? Do photography, film, and avantgarde art affect how the war is written? Did the war make modernism, (including DaDa), or did modernism make the war? Soldiers took Homer, Shakespeare, Milton, Browning, Goethe, the Bible, and Dante to the front in their uniform pockets - how did they rewrite the past in order to write the war? We will pair writings by soldiers, women, jingoists, historians, colonial soldiers, and workingclass writers with some great films and with exemplary art by Dix, Goncharova, Grosz, Nash, Nevinson, Marinetti, Carra.