

ENGLISH DEPARTMENT GRADUATE COURSES**FALL 2015 SPRING 2016**

5100-01/02 Theory and Teaching of Writing	Blansett/ Campbell	
5150-01 Research Methods (1 credit course)	Mahoney	
5160-01 Professional Development		Vials
5318-01 Chaucer	Biggs	
5325-01 Renaissance I: 1485-1603	King'oo	
5410-01 American Literature to 1776		Franklin
5530-01 World Literature		Coundouriotis
6200 Seminar in Children's Lit.: Black Innocence: Childhood, Representation, and Agency	Capshaw	
6315-01 Seminar in Medieval Literature: Visiting Professor	Elliott	
6315-01 Seminar in Medieval Literature: Seven Deadly Sins or Early Middle English		Hasenfratz
6325-01 Seminar in Renaissance: Subject and Society in English Renaissance Tragedy, Neag V.P.		Sullivan
6330-01 Seminar in 18 th C. British: Shakespeare in the 18 th C.: Adaptation, Performance, Reception		Marsden
6345-01 Seminar in Victoria Literature: Around 1900: Apes, Aesthetes, and Anarchists in British Literature & Culture		Ford-Smith
6400-01 American Ethnic Literature: Multi-Ethnic: Collecting the American War in Viet Nam	Schlund-Vials	
6400-01 Amer. Ethnic Literature: Music in African American Literature		Pierrot
6450-01 Special Topics in Amer. Literature: Corporate Personhood and Income Inequality in the Two Progressive Eras	Eby	
6450-01 Special Topics In Amer. Literature: Coming-of-Age Novel in the Age of Decline		Knapp
6500-01 Seminar in Literary Theory: Narratology and Stylistics in Literature	Hogan	
6550-01 Seminar in Rhetoric & Composition: Literacy and Sexuality	Gorkemli	

6600-01 Creative Writing Workshop: Poetry		Dennigan
6750-01 Special Topics in Language & Literature: Cinematic Adaptation of World Literature		Semenza
6750-02 Special Topics in Lang. & Literature: Literature, Media, and Communication	Igarasahi	
6750-03 Special Topics in Lang. & Literature: Piers Plowman Tradition		Somerset
6750-04 Special Topics in Lang. & Literature: Translating Scripture	Shoulson	

FALL 2015

TIME	MON	TUES	WED	THURS	FRIDAY
9:30 - 12:00	10:30-12 5150-01 Mahoney AUST 216	6200-01 Capshaw AUST 237	6750-02 Igarashi AUST 237 Grad Exec Com AUST 216	6450-01 Eby AUST 237	5100-01/02 Campbell/ Blansett AUST 216/237
1:00 - 3:30	5325-01 King'oo AUST 237	6550-01 Gorkemli AUST 216 5318-01 Biggs AUST 237	Department		
3:30 - 6:00	6400-01 Schlund-Vials AUST 237	6500-01 Hogan AUST 237	Meetings		
7:00 - 9:30					

5100-01 (class#5706) 5100-02 (#7091) 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#4847) 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.

5318-01 (class#10859) CHAUCER: (Biggs): This seminar will focus on Chaucer's major works, the *Canterbury Tales* – paying close attention to the medieval conventions on which it draws and to the modern critical response it has provoked. We will also consider some of Chaucer's minor works. Seminar report. Paper. Midterm. Final.

5325 (class #10860) RENAISSANCE I: 1485-1603: (King'oo): In this survey course we will encounter the major writers and literary traditions of the Tudor period. Our primary aim will be to familiarize ourselves with the most popular non-dramatic genres of the sixteenth century, including autobiography, martyrology, religious polemic, lyric verse, pastoral poetry, epic, prose fiction, royal propaganda, and apology. We will also examine how the literature of the English Renaissance interacted with the social, cultural, and economic upheavals of the time—such as the rise of the printing press, the development of Humanist thought and practice, the growth of capitalist enterprise, the exploration and conquest of the new world, and the violent religious conflicts of the Protestant Reformation. We will read from Sir Thomas More, Anne Askew, John Foxe, Sir Thomas Wyatt, Henry Howard (Earl of Surrey), George Gascoigne, Elizabeth I, Edmund Spenser, Sir Philip Sidney, William Shakespeare, Thomas Nashe, and others. In addition, we will pause regularly throughout the semester to consider some of the pressing theoretical issues involved in teaching and/or taking a survey course, posing questions about canonization (How do we decide

which writers to include or exclude?), categorization (How do we define sixteenth-century texts in terms of our generic expectations?), and periodization (Are dynastic dates valid, or even useful, as literary boundaries?). In other words, we will explore and query the political and aesthetic concerns that have come to define not only Renaissance Studies but also our field as a whole. This course fulfills the graduate program's pre-1800 requirement. It will be of value to students who wish to develop their expertise in early English literature, as well as those who would like to pursue interests in poetry and poetics, the origins of prose fiction, the relations between literary form and history, and/or the shape of the discipline.

6200-01 (class#10861) SEMINAR IN CHILDREN'S LITERATURE: BLACK INNOCENCE: CHILDHOOD, REPRESENTATION, AND AGENCY: (Capshaw): This course explores representations of black childhood in children's and adult literature, paying special attention to the way in which "innocence" as a concept becomes mobilized for social justice movements. The course focuses on particular historical moments, including enslavement, the Harlem Renaissance, the Civil Rights and Black Arts Movements, and the contemporary period. Our texts will be various: popular culture materials (everything from nineteenth-century minstrelsy to modern documentary film), etiquette books, magazines, photographs, poetry, political writing, and novels. In investigating representations of black childhood, we will be particularly attentive to visual culture (photographs and illustrations) and to political investments in children's bodies.

6315-01 (class# 9351) SEMINAR IN MEDIEVAL LITERATURE: THE MEDIEVAL CHURCH AS SCHOOL FOR SCANDAL: (Visiting Professor, D. Elliott, M/W, AUST 155, 1-3:30): The term “scandal” is derived from a Greek verb meaning “to cause another to stumble.” An act need not be sinful to be considered scandalous: the salient attribute is its ability to occasion sin in another. But whether scandal was wrought by deliberate sin or a morally neutral act, it was an unmitigated evil: the more respected the figure occasioning scandal, the more heinous the offense. This course focuses on the medieval church’s efforts to minimize scandal, especially with respect to members of the clergy. The church’s commitment to clerical celibacy would further ensure that particularly strenuous efforts would be made to suppress sexual offenses. We will be examining a wide range of ecclesiastical sources in canon law, theology, pastoral sources, records of ecclesiastical courts, and hagiography. Although students with Latin will be expected to use it, translations or alternative readings will be provided for those who are not Latinate. Issues concerning gender and sexuality will be highlighted throughout. This course concentrates exclusively on the medieval church. But because the past invariably illuminates the present, this focus is bound to shed light on the predicament of the contemporary church.

6400-01 (class#9129) SEMINAR IN AMERICAN ETHNIC LITERATURE: MULTI-ETHNIC: COLLECTING THE AMERICAN WAR IN VIET NAM (Schlund-Vials): If, as Viet Thanh Nguyen maintains, “All wars are fought twice, the first time on the battlefield, the second time in memory,” then the American War in Viet Nam (1959-1975) occupies a particularly vexed and peculiarly reiterative position within the dominant U.S. imaginary. The subject of numerous memoirs, novels, and films, the Vietnam War as *remembered* conflict has, on the one hand, been indefatigably restaged and rehearsed across decades, diverse genres, and multiple generations. On the other hand, as convoluted U.S. “quagmire” and excessively violent spectacle, the war remains an oft-accessed metaphor for militarized folly, executive-level failure, and miscreant behavior in contemporary wars in Iraq and ongoing battles in Afghanistan. Undeniably, notwithstanding the passage of forty years since the so-termed “Fall of Saigon” (April 30, 1975), the American War in Vietnam still functions as significant political referent and vexed site of remembrance.

This course uses the American War in Viet Nam and accesses Nguyen’s evocative assertion in order to map the past/present contours of the conflict as represented event and node in American cultural studies. As the title suggests, at stake is a two-part consideration of how the war was contemporaneously captured (in journalistic exposés, memoirs, and soldier accounts) and how it has been remembered (in novels, comics, and film). We will also consider the war’s spectral presence in more recent works about the “War on Terror.” Last, but certainly not least, we will explore the development and establishment of both memory studies and critical refugee studies.

6450-01 (class#8139) SPECIAL TOPICS IN AMERICAN LITERATURE: CORPORATE PERSONHOOD AND INCOME INEQUALITY IN THE TWO PROGRESSIVE ERAS: (Eby): The Occupy Wall Street movement and *Citizens United v. the Federal Election Commission*—the 2010 Supreme Court ruling that the First Amendment grants corporations the

“right” to unlimited spending on elections as a form of free speech—may seem to signal a new era of corporate power. But the legal construct of corporate personhood has a long history in the US, as does the related phenomenon of income inequality. As Thomas Piketty demonstrates in *Capital in the Twenty-first Century*, the last two decades have marked not the creation of some new level of monstrous inequality but rather a return to the obscene stratification of wealth that first flourished in the Progressive era. That era also produced the first legal articulation of corporate personhood in *Santa Clara v. Southern Pacific Railroad* (1886). This course concentrates on corporate-themed fiction, social science, and law, roughly divided between the Progressive era and the present. The nonfiction will permit us to construct analytical frames for examining how present ideas of corporate personhood and income inequality—as well as their portrayal in literature—derive and at times diverge from the foundational Progressive era. For the earlier period we will read at least three novels taking up different modes and consequences of corporate activity, probably Maria Amparo Ruiz de Burton’s *The Squatter and the Don*, Frank Norris’s *The Octopus*, and Upton Sinclair’s *The Jungle*, Theodore Dreiser’s *The Financier*, as well as snippets of muckraking classics such as Ida Tarbell’s *A History of Standard Oil* and Henry Demarest Lloyd’s *Wealth Against Commonwealth*. For the contemporary era, we will probably read four of the following novels: Jennifer Egan’s *Look at Me*, Mohsin Hamid’s *How to Get Filthy Rich in Rising Asia*, Richard Powers’s *Gain* (which has a corporation as its protagonist!), Joshua Ferris’s *Then We Came to the End* (with a corporate “we” as narrator), and/or Margaret Atwood’s *Orx and Crake*. Supreme Court decisions make for surprisingly juicy reading, since justices are brilliant arguers who do not hold back in criticizing each other, and we will look closely at *Citizens United*, *Santa Clara*, and related legal material. We will read selections of a number of other nonfictional works: Piketty’s magisterial *Capital* mentioned above, and probably bits of David Harvey’s go-to *A Brief History of Neoliberalism*, legal scholar Morton J. Horwitz’s *The Transformation of American Law*, Joshua Barkan’s *Corporate Sovereignty*, and Gary Teeple’s *Globalization and the Decline of Social Reform*. I will have to do some trimming, so if you plan to take the course, please let me know soon of any preferences or suggested alternatives.

6500 (class#8140) SEMINAR IN LITERARY THEORY: NARRATOLOGY & STYLISTICS:

(Hogan): The last several decades have seen enormous advances in our understanding of the way sequences of events are structured into narratives and the different manners in which such narratives are told. The structure of events is called “story” and the manner of their telling is called “discourse.” We will begin by briefly considering some aspects of story and “storyworld” (the encompassing context of the story). A more substantial part of the course will address discourse patterns, the ways in which narratives are organized temporally, the different voices in which stories are told, the different sorts of knowledge and feeling that constrain or motivate narrators. Style is clearly part of the “how” of narration, thus part of discourse. Nonetheless, it is commonly treated separately (by “stylisticians,” rather than by “narratologists”). We will however, bravely defy that trend, turning from the narrational component of discourse to style, devoting almost half of the course to that topics. The course will treat both literature and film.

6550-01 (class # 10863) SEMINAR IN RHETORIC & COMPOSITION: 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 sites and

forms of literacy, 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.

6750-02 (class#10864) SPECIAL TOPICS IN LANGUAGE AND LITERATURE:

LITERATURE, MEDIA, AND COMMUNICATION: (Igarashi): This seminar is an introduction to theories of media and communication, particularly those relevant for literary studies. We'll begin with an introductory unit surveying key problems in the interrelations between literature, media, and communication. Then we'll puzzle over three primary text case studies in a sustained way, devoting 2-4 weeks on each. The goal is that the introductory theoretical texts and intensive case studies, along with shorter written assignments, will launch you into a seminar paper (about 20 double-spaced pages) on one of the case study texts, or a very closely related topic.

ENGL 6750-04 (class # 11487) (HEJFS-5326, class#11488) (CLCS 5301, class#11486) SPECIAL TOPICS IN LANGUAGE AND LITERATURE: TRANSLATING SCRIPTURE:

(Shoulson): 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 (with special attention paid to the century of English Bible translations from Tyndale to the King James Version) to the diverse modern Protestant, Catholic, and Jewish translations. Our final weeks will be devoted to Bible translation in the age of the internet and digital platforms as well as the proliferation of graphic Bibles. 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.