

**ENGLISH DEPARTMENT GRADUATE COURSES****SPRING 2017    Fall 2017**

	<b>SPRING 2017</b>	<b>Fall 2017</b>
5100-01 Theory and Teaching of Writing		Brueggemann
5150-01 Research Methods (1 credit)		Mahoney
5160-01/02 Professional Development	Ford-Smith	
5200-01 Children's Literature		Capshaw
5318-01 Chaucer		Somerset
5329-01 Milton		Semenza
5430-01 American Literature III (1865-1914)	Cutter	
5440-01 American Literature IV (1914-Present)		Makowsky
5500-01 Literary Criticism		Hogan
6200-01 Seminar in Children's Lit.: The Graphic Novel	Capshaw	
6310-01 Seminar in Beowulf	Hasenfratz	
6312-01 Seminar in Old Irish		Biggs
6315-01 Seminar in Medieval Lit.: Book History at the Medieval/Renaissance Moment	Tonry	
6315-01 Seminar in Medieval Lit.:		Visiting Prof.
6330-01 Seminar in 18 <sup>th</sup> C. British: Eighteenth-Century Women Writers	Marsden	
6400-01 American Ethnic Lit.: Post-Reconstruction African American Literature	Salvant	
6450-01 Special Topics in American Lit.: Slavery, Abolition, and Freedom in US Literature and Visual Culture		Cutter
6500-01 Seminar in Literary Theory: Lyric Theory	Mahoney	
6500-01 Seminar in Literary Theory: Postcolonial Studies: Theories and Debates		Shringarpure
6540-01 Seminar in Lit. and Human Rights: Narratives of the Refugee Experience	Coundouriotis	
6550-01 Seminar in Rhetoric and Composition: Writing Across and Beyond the Curriculum	Deans	
6600-01 Creative Writing Workshop: Fiction	Litman	
6600-01 Creative Writing Workshop: Non-Fiction		Barreca

6750-01 Special Topics in Language and Lit.: Entrapment and Escape in recent British and Irish Women's Fiction		Lynch
6750-01 Special Topics in Language & Literature: Disunited Kingdom: 20 <sup>th</sup> C. British Drama and the State	Burke	
6800-01 American Studies: Methods and Major Texts	Vials	

## SPRING 2017

TIME	MON	TUES	WED	THURS	FRIDAY
9:30 - 12:00	6200-01 Capshaw AUST 237	6330-01 Marsden AUST 216  6540-01 Coundouriotis AUST 237	6800-01 Vials AUST237  Grad Exec. Meet. AUST 216	5160-02 Ford Smith AUST 237	
1:00 - 3:30	5160-01 Ford Smith AUST 237	6315-01 Tonry AUST 237  6500 Mahoney AUST 216	KEEP  OPEN  FOR	5440-01 Cutter AUST 237  6750-01 Burke AUST 216	
3:30 - 6:00		6310-01 Hasenfratz AUST 237	DEPARTMENT  MEETINGS	6400-01 Salvant AUST 237	
7:00-9:30	6550-01 Deans AUST 237			6600-01 6-8pm Litman AUST 216	

**5160-01/02 (class # 22592/22593) M -01-3:30 and -02 Tu 7-9:30pm) PROFESSIONAL**

**DEVELOPMENT: (Ford Smith):** This seminar provides the space and opportunity to discuss the contours and direction of your intellectual career at UConn and beyond. Our work will balance theoretical and practical approaches to academia and their intersections. Throughout the semester, we will discuss larger issues and questions about the profession, such as the myriad cultures of academia, the politics of diversity and difference in university settings, the role of humanities in the corporate university, and the changing nature of the job market for English PhDs, including opportunities in alt-ac employment. We also will develop concrete strategies to navigate the professional expectations that underpin a career in literary studies: writing and publishing in scholarly journals, responding to revise-and-resubmit reports (which will include some vital talk about failing in academia), locating and working in archives, presenting and networking at conferences, thinking strategically about your research and teaching agenda, applying for grants and fellowships, composing instrumental documents such as CVs and research statements, reviewing articles and books, writing letters of recommendation, and designing effective and relevant upper-level syllabi. Participants will be expected to engage in class discussion and complete a series of writing assignments and workshops, most geared toward producing a publishable scholarly article.

**5430-01 (class # 22594) AMERICAN LITERATURE III (1865-1914): (Cutter):** This class will focus on key historical events/developments in the U.S. post-Civil War period and how they are reflected and refracted in literary texts written into the 1920s and early 1930s. These events will include: 1) the aftermath of slavery; 2) the “conquest” of the frontier; 3) the “woman” question; 4) discourses of miscegenation, race, and eugenics; 5) fascism, class, and war, and 5) transnationalism. Music and art will also be studied as well as materials on the historical contexts. We will end the class by reading Caroline Levander’s recent text, *Where is American Literature?* (2013) to consider whether the term “American literature” accurately describes a body of writing that has always been transnational, multilingual, and mobile.

Texts will include: Charles Chesnutt, *The Conjure Woman*; Mark Twain, *Pudd’nhead Wilson*; W.E.B. Du Bois, *The Souls of Black Folks* (excerpts); Henry James, *Daisy Miller*; Theodore Dreiser, *Sister Carrie*; Charlotte Perkins Gilman, “The Yellow Wallpaper” and “Spoken To”; Kate Chopin, *The Awakening*, “La Belle Zoráide,” and “Désirée’s Baby”; Short stories and memoirs by Mary Wilkins Freeman, Sarah Orne Jewett, Ambrose Bierce, María Christina Mena, Zitkala Sa, Alice Dunbar Nelson; Willa Cather, *My Antonía*; Sui Sin Far, *Mrs. Spring Fragrance and other Stories*; María Amparo Ruiz de Burton, *The Squatter and the Don*; Stephen Crane, “The Open Boat” and “The Bride Comes to Yellow Sky”; Jack London, *Call of the Wild*; Rudyard Kipling, “The White Man’s Burden”; Charles Eastman, excerpts from *The Soul of an Indian* or from *From the Deep Woods to Civilization*; Poetry by Paul Lawrence Dunbar, Miriam Tane, Sarah Morgan Bryan Piatt, and others; Jane Adams, *Twenty Years at Hull House*; Meridel Le Sueur, “Women on the Breadlines” James Weldon Johnson’s *Autobiography of an Ex-Colored Man*; Nella Larsen, *Passing* or *Quicksand*; Ernest Hemingway, *In Our Time*; T.S. Eliot, “The Waste Land”; F. Scott Fitzgerald, *The Great Gatsby*; Caroline Levander, *Where is American Literature?*

Requirements: Short paper; long paper; oral presentation.

**6200-01 (class # 22595) SEMNAR IN CHILDREN’S LITERATURE: THE GRAPHIC NOVEL**

**(Capshaw):** This course will focus on the history and theory of graphic novel. We will explore a variety of approaches to the genre, from superhero narratives to manga, from underground comix to graphic memoir. Alongside the narratives we will read secondary sources that explore aesthetic and theoretical debates within the field. We will also develop an understanding of the ‘grammar’ involved in reading a panel, page, and image sequence. Our course will pay special attention to the intersection of comics with other modes of visual representation, including photography, film, and new media.

**6310-01 (class # 22596) SEMINAR IN BEOWULF: (Hasenfratz):** *Beowulf* occupies a unique position in English literary history as one of the very first canonical texts, despite a number of ironies that surround it: 1) the poem exists in a unique manuscript copy (London, British Library, Cotton Vitellius A.xv) and may not have been widely read before the late 19th century. 2) Although it is often thought of as a national epic, it is not set in England but in Scandinavia. 3) Scholars have not been able to agree finally about when (or where) it was written, and the four century span between its earliest and latest possible dates makes the consideration of its historical context a very dodgy business. We will read the poem in the original Old English, review its long critical reception with an eye to recent work, and delve into the history of its translation into English and other languages. The ability to read Old English will put you at a definite advantage but is not an absolute requirement. Both poets/makers and scholars are welcome. Assignments: a substantial oral report and bibliography, a book review, and a seminar paper / creative project.

**6315-01 (class# 18172) SEMINAR IN MEDIEVAL LITERATURE: BOOK HISTORY AT THE MEDIEVAL/RENAISSANCE MOVEMENT: (Tonry):**

Spines, leaves, bindings, headings, feet with notes, cycles of production and reproduction: we know books as bodies, as material things that are simultaneously shaped objects and shaping cultural and political forces. How, where, and why do we engage this materiality in our work with texts? And what are the assumptions and consequences of our methods? This course will address these questions through a broad focus on premodern material texts; however, students working in other fields and historical areas are warmly welcome.

The course will begin with a brisk, friendly tour of the ‘material’ as a category in contemporary literary studies. With the aim of creating a map of materialisms, we will cover a selection of theoretical readings ranging from cultural materialists like Raymond Williams to ‘new materialists’ such as Jussi Parikka. (No prior theoretical expertise is required; part of the goal of this course is to introduce a critical conversation.) The second third of the course will test and challenge these theoretical frameworks by putting them into conversation with material texts in both manuscript and early print. We will consider selections from canonical authors (Chaucer, Lydgate, Skelton, Shakespeare, or as determined by the interests of participants), as well as sample some less familiar texts and genres. The last third of the course will focus on specific case texts selected by seminar participants in conversation with me.

Requirements include short response papers; a proposal for a material text case study; and a seminar paper.

**6330-01 (class # 19279) SEMINAR IN EIGHTEENTH-CENTURY BRITISH: 18<sup>TH</sup>-C.**

**WOMEN WRITERS: (Marsden):** In *A Room of One's Own*, Virginia Woolf wrote, "All women together ought to let flowers fall upon the tomb of Aphra Behn, for it was she who earned them the right to speak their minds." Aphra Behn was just the first in a long line of women writers who entered the literary marketplace in the years after 1660. This course would examine a range of female writers and means of production during the Restoration and eighteenth-century, the age when women first established themselves as professional writers and when women readers became important consumers of literature. The course will explore a variety of genres, including drama and the theater; the development of the novel as a prime venue for women's writing; poetry, with a special focus on working-class women poets; and periodical and pamphlet writing. Authors read could include: Aphra Behn, Catherine Trotter, Mary Pix, Delarivier Manley, Anne Finch, Eliza Haywood, Jane Barker, Hannah Cowley, Frances Burney, Elizabeth Inchbald, Maria Edgeworth, Ann Radcliffe, among others. Course requirements: class presentations, one short (5-7 page) paper, weekly response papers, final research paper.

**6400-01 (class # 22630) AMERICAN ETHNIC LITERATURE: POST-RECONSTRUCTION**

**AFRICAN AMERICAN LITERATURE: (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 failure 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 Chesnut; *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.

**6500-01 (class # 22586) SEMINAR IN LITERARY THEORY: LYRIC THEORY: (Mahoney):**

As Jonathan Culler continues to ask us, "Why lyric?" At the same time as poetry plays a vibrant role

in our culture at large, it is increasingly marginalized in literary studies in the academy. Yet lyric poetry and criticism of the lyric are indispensable to any understanding of the history of literature and literary studies. (Is it conceivable to think Romanticism without the lyric?) This seminar will examine the theorization of the lyric since the late eighteenth century, with particular attention to Anglo-American criticism since the middle of the twentieth century. (We will take many of our bearings from two recent publications: *The Lyric Theory Reader*, ed Virginia Jackson and Yopie Prins [Johns Hopkins, 2014], and Jonathan Culler's *Theory of the Lyric* [Harvard 2015].) Readings will emphasize such topics as the genesis and transformation of lyric modes; the status of lyric as a trans-historical category; the idea and ideals of the lyric; poetics and prosody; the relation between form, genre, and mode; lyric temporality; New Criticism; formalism and the "New Formalism"; rhetorical reading; close reading; lyric ideology; anti-lyric; historical poetics; and "New Lyric Studies." Criticism is likely to include selections from M.H. Abrams, Theodor Adorno, Giorgio Agamben, Walter Benjamin, Cleanth Brooks, Reuben Brower, Jonathan Culler, Jacques Derrida, Northrup Frye, Geoffrey Hartman, Simon Jarvis, Caroline Levine, Marjorie Levinson, Paul de Man, Meredith Martin, Maureen McLane, Marjorie Perloff, Jopie Prins, I.A. Richards, Susan Stewart, Rei Terada, Herbert Tucker, Helen Vendler, René Wellek, William Wimsatt and Susan Wolfson. Requirements: short weekly writing assignments (500 words), seminar presentation, midterm "conference paper" (10 pg.), and seminar paper (8000 words).

**6450-01 (class # 22628) SEMINAR IN LITERATURE AND HUMAN RIGHTS: NARRATIVES OF THE REFUGEE EXPERIENCE: (Coundouriotis):** How do we tell the stories of refugees and migrants? This course will examine the figures of the refugee and the migrant as they appear in narratives about them. The focus will be on the analysis of narrative modes across different media (literature, film, photography, etc). We will frame our discussion with attention to legal, historical, philosophical and journalistic discourses that address the plight of refugees. The refugee is a foundational figure for humanitarianism. Deprived of the rights of citizenship, refugees and migrants are among the most vulnerable populations. They occupy contested spaces such as camps, remain in legal limbo for extended periods (sometimes generations), and frequently suffer from trauma, having survived events of extreme violence. The course will trace the development of humanitarian thought on refugees through various story-telling strategies that have been adopted by displaced persons and others speaking on their behalf. At the same time this literature is frequently presented in the form of testimony so the course will cover some literature on testimony and human rights. Students will be expected to give an oral presentation, to prepare an annotated bibliography and produce a research paper.

**6550-01 (class # 22584) SEMINAR IN RHETORIC AND COMPOSITION: WRITING ACROSS AND BEYOND THE CURRICULUM: (Deans):** The first half of this course will survey the essential scholarship on writing across the curriculum (WAC) and writing in the disciplines (WID); the second half will investigate the relationship of academic writing to workplace, civic, community-based, and self-sponsored writing. The core question: How do composition theory, and the latest research on WAC and WID help us understand what happens as novices negotiate new contexts for writing? We will also consider implications for teaching, designing curricula, assessing writing, and directing writing programs. Major assignments include weekly reading responses, mid-semester review essay, research proposal, and seminar paper.

**6600-01 (class # 22627) CREATIVE WRITING WORKSHOP: MULTI-GENRE: HYBRID NARRATIVES: (Litman):** In this seminar we will attempt to create cohesive narrative structures using a combination of genres (poetry, fiction, creative nonfiction, literary translations, and perhaps even art work). Together we will consider what constitutes a hybrid or genre-bending narrative, and we might use as our guides such authors as Anne Carson (and her novel-in-verse *Autobiography of Red*), Italo Calvino (*If on a Winter's Night a Traveler*), W.G. Sebald (*Austerlitz*), David Markson (*This Is Not a Novel*), C.D. Wright (*One With Others*), Fanny Howe (*Radical Love*), Susan Howe (*That This*), Maggie Nelson (*Bluets* and/or *Argonauts*), Jenny Offill (*Dept. of Speculation*), Suzanne Buffam (*Pillow Book*), and/or possibly some others. The students might begin in a genre of their choice, but will be encouraged to experiment with one or more other genres. We will start with a series of exercises to get us going, but eventually we will develop our own narrative projects, portions of which we will workshop in class.

**6750-01(class # 18173) SPECIAL TOPICS IN LANGUAGE AND LITERATURE: DISUNITED KINGDOM: 20<sup>TH</sup> CENTURY BRITISH DRAMA AND THE STATE: (Burke):** This seminar will examine 20<sup>th</sup>-and 21<sup>st</sup>-century British Drama. We will begin with the radical drama of the early 20<sup>th</sup>-century, give the bulk of our attention to the post-war and progressively post-Empire period, and conclude with the current multicultural and devolutionist movement. We will trace a tradition of subversion emanating from the geographical and ideological peripheries of Britain that encompasses Wilde, Shaw, Osborne, Orton, Arden, Murphy, Pinter, Stoppard, Brenton, Churchill, Duffy, McGuinness, Kay, McDonagh and Williams, among others. Our readings will emphasize how such voices successively challenged mainstream British identity and values, and will highlight the successive historical, political, and cultural contexts of the drama. Contexts will include the querying of Empire in Victorian and Edwardian drama, the post-war/post-Empire Welfare State and its relationship to the emergence of working-class, black, and geographically “marginal” voices in a variety of arts from the 1950s onward, the links between the decriminalization of homosexuality and the abolition of theatre censorship in the 1960s, the rise of Thatcherism, the interrogation of the patriarchal/nuclear family, and the emergency of feminist and queer drama into the 1990s, the rise of “Irish theatre” as a deterritorialized brand on the London stage in the recent “Celtic Tiger” period (1990s) within the context of post-war emigration to Britain from the former colonies, and -in light of issues such as the Northern Irish “Troubles” and the 2014 Scottish independence referendum—the ongoing staging of a Disunited Kingdom.

**6800-01 (class # 22629) AMERICAN STUDIES: METHODS AND MAJOR TEXTS: AMERICAN STUDIES METHODS: (Vials):** This course serves as a survey and overview of American Studies as a discipline and a methodology, which we will approach through major texts in the field, past and present. We will explore what it means to examine culture through this particular interdisciplinary lens. First institutionalized in the 1950s and 1960s, American Studies was initially organized around the question, “what is an American?” and often sought to answer this question by tracing the ways in which American writers imagined “the Frontier” as myth and symbol. It has since expanded its scope to the study of the United States in a global context, examining the ways in which the nation has been transformed—and how it has shaped other nations and territories—through the transnational flow of cultures, peoples, and institutional power across its boundaries. As our readings will illustrate, contemporary American Studies has drawn insights not just from a range of disciplines, but from a range of other interdisciplines as well, including empire studies, postcolonial



studies, comparative ethnic studies, gender and sexuality studies, Marxism, indigenous studies, and cultural studies.

We will briefly begin with the “Myth and Symbol school” of the 1950s and 1960s then shift our attention to the 1980s, when American Studies was transformed by ethnic studies and cultural studies. However, we will devote most of our time to discussing contemporary directions in the field as established by its major texts published over the last 20 years. These take as their starting point the “transnational turn” of the late 1990s, wherein the discipline increasingly called into question the sanctity of borders and the ideology of empire. We will also devote special attention to how American Studies has provided frames for understanding cultural memory and memorialization, a persistent theme in the field. Readings will consist mainly of scholarly monographs.

