

ENGLISH DEPARTMENT GRADUATE COURSES SPRING 2016 FALL 2016

5100-01/02 Theory and Teaching of Writing		Blansett
5150-01 Research Methods (1 credit course)		Mahoney
5160-01 Professional Development	Vials	
5315-01 Medieval Lit.		Somerset
53501 Modern British Writers		Shea
5410-01 American Literature to 1776	Franklin	
5420-01 American Literature II (1776-1865)		Phillips
5530-01 World Literature	Coundouriotis	
6315-01 Seminar in Medieval Lit.: Anglo-Norman Lit.: from the Channel to the Mediterranean		V. P., F.Gingras
6315-01 Seminar in Medieval Lit.: Early Middle English	Hasenfratz	
6320-01 Seminar in Shakespeare: Shakespeare's Cultural Legacy		Semenza
6325-01 Seminar in Renaissance: Subject and Society in English Renaissance Tragedy (Neag, Visiting Professor)	Sullivan	
6330-01 Seminar in 18 th C. British: Shakespeare in the 18 th C.: Adaptation, Performance, Reception	Marsden	
6345-01 Seminar in Victoria Lit.: Around 1900: Apes, Aesthetes, and Anarchists in British Lit. & Culture	Ford-Smith	
6400-01 Amer. Ethnic Lit.: Music in African American Literature	Pierrot	
6450-01 Special Topics In Amer. Lit.: Coming-of-Age Novel in the Age of Decline	Knapp	
6450-01 Special Topics In Amer. Lit.: Black Abolitionists and Print Culture		Duane
6500-01 Seminar in Literary Theory: The Gift		Codr
6530-01 Seminar in World Lit.: Cold War Assemblages: Postcolonial Perspectives		Shringarpure
6550-01 Seminar in Rhetoric and Composition		Aetna Chair
6600-01 Creative Writing Workshop: Poetry	Dennigan	

6600-01 Creative Writing Workshop: Poetry and Creative Nonfiction		Pelizzon
6750-01 Special Topics in Language & Literature: Cinematic Adaptation of World Literature	Semenza	
6750-01 Special Topics in Language & Literature: Literature of the Sea		Bercaw-Edwards
6750-02 Special Topics in Lang. & Literature: Piers Plowman Tradition	Somerset	
6750-02 Special Topics in Lang. & Literature: Queerness in Literature		Breen
6750-03 Special Topics in Lang. & Literature: The Material History of 19 th -C. Popular British Fiction		Recchio

SPRING 2016

TIME	MON	TUES	WED	THURS	FRIDAY
9:30 - 12:00	5160-01 Vials AUST 237	5530-01 Coundouriotis AUST 237 6330-01 Marsden AUST 216	Grad Exec Com AUST 216	6750-01 Semenza AUST 237	
1:00 - 3:30	6400-01 Pierrot AUST 237	6600-01 Dennigan AUST 216 6315-01 Hasenfratz AUST 237	6325-01 Sullivan AUST 237 Department 6750-03 Somerset AUST 152	5410-01 Franklin AUST 216	
3:30 - 6:00	6345-01 Ford Smith AUST 237	6450-02 Knapp AUST 237	Meetings		
7:00 - 9:30					

5160-01 (class# 6219) PROFESSIONAL DEVELOPMENT: (Vials): It has become habitual for us as scholars to refer to what we do in marketplace terms. Take, for instance, the ubiquity of expressions like “the job market,” “pitching a project,” or the “marketability” of an idea. This phenomenon indexes the rise of corporate logics in higher education, yet it is also a reality that scholars must navigate. In this course, we will discuss “how the university works,” and how one navigates its shifting and contradictory trends while striking a balance as a scholar, a professional, and a human being. We will begin by discussing works which identify and critique transformations in the humanities and American higher education more broadly, as well as a few readings which trace the institutional history of English as a discipline. We will then shift to a more practice-oriented workshop format that will include sessions on the preparation of CVs, application letters for tenure track jobs, research statements, peer reviewed articles, teaching portfolios, and grant applications.

5410-01 (class#11501) AMERICAN LITERATURE TO 1776: (Franklin): America as a European construct was written on the land even as it was being written on paper. It is the purpose of this course to consider the textual ramifications of this linkage between material conquest and verbal construct in an array of texts written from ca. 1520 to the eve of the revolution. Through this focus, students will become familiar with the major kinds of writing produced in North America in this period. They also will explore the key themes of this diverse body of work: cultural contact between European colonizers and Native populations as both an on-the-ground reality and a theoretical issue; intercolonial competition as it affected the process of colonization and as it effected new hybridities; the emergence of ideas of race in the later colonial era; and gender and class as constituent elements of social reality and ideology. Each participant will report on two additional primary texts and one secondary text in class and will produce a significant paper based on the further exploration of these or other themes. Tentative reading list: Miguel Leon-Portilla, ed., *Broken Spears: The Aztec Account of the Conquest of Mexico*; Hernán Cortés, *Letters from Mexico*; Richard Hakluyt, *Voyages and Discoveries*; John Smith, *Writings with Other Narratives*; William Bradford, *Of Plymouth Plantation*; Pierre LeMoyne d’Iberville, *Iberville’s Gulf Journals*; David S. Shields, ed., *American Poetry: Seventeenth and Eighteenth Centuries*; Kathryn Derounian-Stodola, *Women’s Indian Captivity Narratives*; Cadwalader Colden, *The History of the Five Indian Nations Dependent on the Province of New York*; Esther Edwards Burr, *The Journal of Esther Edwards Burr*; Charles Woodmason, *The Carolina Backcountry on the Eve of the Revolution*; Thomas Paine, *Common Sense*.

5530-01 (class# 11502) WORLD LITERATURE: (Coundouriotis): A world literature in English is one legacy of the extended history of the British Empire and its aftermath. Either writing back to empire or appropriating and adapting the English language as their own, postcolonial subjects have shaped a hugely diverse and rich literary history. The focus of our course will be to learn something about this literary history, spending less time on contemporary works and more on older canonical texts and important precursor works. We will pay close attention to writers’ own statements about their vocation and understanding of their roles in society. We will also study the reception and academic dissemination of key texts, and the evolution of critical debates within the field of postcolonial studies. Our focus will be on works from Africa, India and the Caribbean. The assignments for the course (class presentation, annotated bibliography, research paper) will be linked so that students can develop a sustained research focus over the course of the semester.

6315-01 (class# 8852) SEMINAR IN MEDIEVAL LITERATURE: EARLY MIDDLE ENGLISH AND THE LITERARY HISTORY OF THE WEST MIDLANDS: (Hasenfratz):

As Anglo-Saxon literary cultures were fading in the 12th and 13th centuries, a remarkable body of vernacular English texts were composed in the West Midlands along the border with Wales, ones that both depended on Anglo-Saxon forms of textuality but also moved beyond them, blending them with newer Anglo-Norman and French forms. In this seminar we will study such fascinating hybrid texts as *Ancrene Wisse* (a spiritual guide written in English for anchoresses), *The Katherine Group* (containing saints' lives and tracts about marriage and chastity, written specifically for women), *The South English Legendary* (a polymorphic collection of saints' lives which lionize English saints in particular, and *Layamon's Brut* (which traces its origins to both Anglo-Saxon epic traditions as well as the brand new forms of French romance.) The Middle English of these texts shows a fair amount of standardization, implying that an audience for English texts was particularly strong in the West Midlands. It is this literary culture that we will be devoting our time to excavating and understanding. The language of the West Midlands texts is difficult compared to Chaucer's Middle English, and part of your work will consist in learning how to construe our texts. Each seminar participant will give a report on one of the texts and write a substantial seminar paper on some aspect of the literary culture of this fascinating region

6325-01 (class# 11851) SEMINAR IN RENAISSANCE LITERATURE: (Visiting Neag

Professor, G. Sullivan): This course will focus on the tragic hero's relationship to his or her society in order to consider a series of questions central to early modern English culture and our understanding of it: how does one reconcile an emergent individualism with the demands of a hierarchical society? Is resistance to tyrannical rule ever acceptable, and, if so, what forms should such resistance take? How far should the monarch's authority extend into the lives of his or her subjects? Is there such a thing as a "private sphere" in early modern society? To what extent and/or under what circumstances was religious, ethnic or racial difference tolerated? How does the female tragic hero conform to and diverge from Renaissance conceptions of female behavior? Finally, how do tragedies represent their own impact on society? Do they purge bad behavior or provoke it?

We will trace a tragic tradition that extends from Thomas Kyd's *The Spanish Tragedy* to John Ford's *'Tis Pity She's A Whore*, reading along the way works by Christopher Marlowe, William Shakespeare, Thomas Middleton, Elizabeth Cary, John Webster and others. We will also look at recent criticism on these works. Students will write short reading response papers and a final research paper. The course will be discussion oriented and students will be expected to participate regularly in the class conversation.

6330-01 (class# 11503) SEMINAR IN 18TH C. BRITISH: SHAKESPEARE IN THE 18TH C.: ADAPTATION, PERFORMANCE, RECEPTION: (Marsden):

The year 1660 saw the restoration of Charles II to the throne and the plays of Shakespeare to the theater. Yet the Shakespeare that was staged to audiences in the Restoration and eighteenth century did not necessarily take the same form that we know today: *King Lear* had a happy ending; *Romeo and Juliet* appeared as both a comedy and as a tragedy; *The Tempest* was an opera featured a man who had never seen a woman, a lover for Ariel, and a mother for Caliban. The eighteenth century was also the great age of bardolatry, when Shakespeare was revered as "the god of our idolatry" and the

English Homer. How and why could these seeming contradictions coexist?

We will endeavor to answer this question by exploring the adaptation and reception of Shakespeare during the Restoration and eighteenth-century. This was an age which saw the birth of criticism as well as the newspaper, of reviews of performances and responses to plays (including Rymer's infamous dismissal of *Othello* as "the tragedy of the handkerchief"). Students would read a range of adaptations of Shakespeare's plays (as well as responses to these adaptations), eighteenth-century critical approaches to Shakespeare, and reviews of performances. Requirements: class presentations, short paper on the reception of one play, and final seminar paper.

Readings would include: D'Avenant, *Macbeth*; D'Avenant and Dryden, *The Tempest, or, The Enchanted Island*; Lacy, *Sawney the Scot [Taming of the Shrew]*; Tate, *The History of King Lear*; Cibber, *Richard III*; Glanville, *The Jew of Venice*; Shadwell, *Timon of Athens*; Dryden, *All for Love*; Garrick, *The Winter's Tale*; Garrick, *Katherine and Petrucio*; Dryden, *Essay of Dramatic Poesie*; Rymer, *Short View of Tragedy*; Johnson, *Preface to Shakespeare*, Notes on plays; Richardson, *Essay on Some of Shakespeare's Dramatic Characters*; Whiter, *Specimen of a Commentary of Shakespeare*.

6345-01 (class# 11504) SEMINAR IN VICTORIA LITERATURE: AROUND 1900: APES, AESTHETES, AND ANARCHISTS IN BRITISH LIT. & CULTURE: (Ford-Smith):

This seminar investigates the late nineteenth and early twentieth century in England as a moment of cultural and historical border-crossing—a moment that crystallizes ideas and debates that both look back to the great social changes that marked the Victorian period and carry forward into modernism. In particular, we will examine some of this period's most resonant conflicts and concepts in science, art, politics, and gender, such as degeneration, sexology, psychical research, decadence and aestheticism, the New Woman, Socialism, anarchism, and empire. Through a range of genres and texts (including novels, short stories, essays, children's literature, poetry, and art) considered both "high" and "low" culture, we will dissect how authors and artists responded to and reinforced the changing intellectual climate at the end of the nineteenth century. Visual culture will be vital to our discussion, and part of our work together will be constructing an annotated gallery of fin-de-siècle images, from spirit photography to cartoons lampooning the New Woman. Other assignments will include a conference-length presentation and an article-length research paper.

6400-01 (class#7840) AMERICAN ETHNIC LITERATURE: MUSIC IN AFRICAN

AMERICAN LITERATURE: (Pierrot): In his infamous 1963 essay "The Myth of Negro Literature," Amiri Baraka provocatively declared: "with a few notable exceptions, in most fields of 'high art' in America the Negro contribution has been—when any existed at all—one of impressive mediocrity. Only in music, and most conspicuously in blues, jazz and spirituals—'Negro music'—has there been a significant contribution by American Negroes." For Baraka, African American expression has been most authentic in music. This matter of authenticity remains crucial to our understanding and appreciation of African American music, but it has also affected and fueled African American literary production for centuries. In this course we will focus on how looking at the parallel and intertwined histories of African American music and literature can illuminate the canon.

We will follow a roughly chronological pattern, starting with historical and contemporary secondary literature on musical connections between Africa and the Americas, their impact of American culture at large and literature about and by African Americans in particular. The course

will explore the minstrel show and its long and ambivalent legacy in American entertainment and literary culture, addressing as well white America's love (and theft) affair with black music. Building on readings from Amiri Baraka, Eric Lott, Paul Gilroy, Tricia Rose, Kodwo Eshun and others, we will discuss how the "blues matrix" evoked by Houston A. Baker Jr. and formal innovations of jazz in its many incarnations were echoed, amplified and adapted in the fiction and poetry of the likes of Dunbar, James Weldon Johnson, Langston Hughes, Sterling Brown, Gwendolyn Brooks, Sonia Sanchez, Toni Morrison and many more. Beyond treating music thematically in print or borrowing its structures in writing, many African American authors' work straddles the line between live performance and the written record. We will follow them in their experimentations. Last but not least, we will listen to, analyze, and discuss African American music and musicians, from jig-and-reel to hip hop by way Billie Holiday and Parliament Funkadelic. Free your mind...

6450-01 (class# 11505) SPECIAL TOPICS IN AMER. LIT.: COMING-OF-AGE NOVEL IN THE AGE OF DECLINE: (Knapp): This course will by focus on recent novels written by a micro-generation of emerging authors who were born between 1976 and 1984, and who may bridge Generation X and the Millennial generation but who possess their own distinct sensibility. As per the early 20th century sociologist Karl Mannheim, who claimed that the rise of a new generation and its zeitgeist are determined by "historical disruptions" that occur during a formative period that ranges approximately from age seventeen to twenty-five, the novelists we will read may represent a wide swath of the U.S. in terms of race, class, gender, sexuality, ethnicity, and geography, but they were all born within that critical period Mannheim describes during the events of 9/11 and its aftermath. Without overstating the role that 9/11 in these narratives, we will see that it does reverberate in the way these works register the change in the weather that the events of that day signaled. After all, these young writers approached adulthood after the collapse of the Soviet Union and in the midst of the longest economic boom on record—conditions that suggested that young Americans could look forward to the peace and prosperity that appeared to be their birthright. The toppling of the Twin Towers was the first in a series of large-scale events—two wars, further terrorist attacks in the U. S. and around the globe, environmental disasters, worldwide financial collapse—that impelled these writers to reimagine what it means to come of age in an era of uncertainty, danger, and decline. Thus, whether these young authors engage those events directly or indirectly, whether their narratives are rooted in the present, look back to the past, or imagine the future, they all focus on characters suspended in the ambiguous space between childhood and adulthood, before and after, irony and sincerity, hope and despair. We will read novels by these authors closely; alongside earlier bildungsromane and cultural and literary analyses; and in the context of current economic, environmental, and social circumstances in order to ask ourselves how these recent novels imagine or perhaps reimagine and reshape readers' understanding of being and belonging in challenging times.

Provisional List of Primary Texts:

Adichie, Chimamanda Ngozi, *Americanah* (2013)
Goff, Lauren. *Arcadia* (2012)
Foer, Jonathan Safran. *Extremely Loud and Incredibly Close* (2005)
Liontas, Annie. *Let Me Explain You* (2015)
Lerner, Ben. *Leaving the Atocha Station* (2011)
Mandel, Emily St. John. *Station Eleven* (2014)

Mengestu, Dinaw. *How To Read the Air* (2010)
Ng, Celeste. *Everything I Never Told You* (2014)
Powers, Kevin. *The Yellow Birds* (2012)
Walker, Karen Thompson. *The Age of Miracles* (2012)
Ward, Jesmyn. *Salvage the Bones* (2011)
Wayne, Teddy. *Kapitoil* (2010)

6600-01 (class# 7344) CREATIVE WRITING WORKSHOP: POETRY: RADICAL FORMS OF KINDNESS: (Dennigan):

This workshop, open to graduate students in any discipline, is a challenge to feel a kinship with— a kindness towards— minor, underground, and even ugly beings and feelings, as well as minor, messy, or “unsuccessful” modes of writing. To inspire us: Bhanu Kapil’s *Humanimal*, Bernadette Mayer’s *Midwinter’s Day*, Fred Moten’s *The Feel Trio*, Ronald Johnson’s *Radi Os*, Anne Boyer’s *Garments Against Women*, Heriberto Yopez’s *WARS. THREESOMES. DRAFTS. & MOTHERS*, as well as readings by Brandon Shimoda, Julie Patton, Hannah Weiner, Sei Shonagen, CA Conrad, Van Gogh, Clarice Lispector, Langston Hughes, and James Agee. We’ll read for the possibilities each offers our writing, our forms, our humanity. We’ll resist the urge to finish, polish, or close poems during the semester in order to deepen and multiply the possibilities for our future work. We will create structures for our poems that do not all-asleep inhabit received forms but instead are shaped with great consciousness and conscientiousness toward leaving room for a reader. Finally, we will read and play in order to think about our poem’s speakers, our I, and how it can be opened, othered, multiplied by a kinship with other texts, people, and spaces. Participants will have an opportunity to share their writing each week in different formats— some close reading, some collective improvisation, some exchange of observations.

6750-01 (class#8856) SPECIAL TOPICS IN LANGUAGE & LITERATURE: CINEMATIC ADAPTATION OF WORLD LITERATURE: (Semenza):

From *the Death of Nancy Kykes* (1897) to *The Hunger Games* (2012-) and beyond, cinematic adaptations of world literature participate in a rich and sometimes troubled history. The literary text continues to dominate the conception and structure of even most recent studies of film adaptations of literature, which usually focus on cinematic adaptations of a particular canonical literary author (Austen, Dante, Cervantes, etc.), a particular literary period (medieval, Renaissance, Victorian), or a literary genre (novel, play). Typically, these approaches privilege the literary text over the film text, in part by working according to the terminology and taxonomies of literary studies. In this class, we will achieve a fresh perspective on adaptation by turning the relationship of book to film on its head. That is, we will chart a new history of literature on film by considering how the adaptations evolved within (and profoundly influenced) movie history itself, not just literary history. In the process, we will of course learn a great deal about adaptation and appropriation, both as modes of intertextual engagement and as historically contingent phenomena. NOTE: no previous film studies experience is required for this class.

6750-02 (class#8857) SPECIAL TOPICS IN LANG. & LIT.: PIERS PLOWMAN

TRADITION: (Somerset): We will read *Piers Plowman* and other medieval and early modern poetry in the “*Piers Plowman* Tradition”: poetry of social protest that uses work on the land as a metaphor for human social production more generally, often by way of allegory, personification,

dream vision, complex voicing, dialogue, and/or alliterative meter. The syllabus, and indeed the course as a whole, will be collaborative: each of you will pick a medieval or early modern text to focus on as we work together to hone and develop advanced research skills. Open to students in any period.

