

**ENGLISH DEPARTMENT GRADUATE COURSES****SPRING 2018****Fall 2018**

5100-01 Theory and Teaching of Writing		Blansett/ Brueggemann
5150-01 Research Methods (1 credit course)		TBA
5160-01 Professional Development	Ford Smith	
5318-01 Chaucer		Somerset
5410-01 American Literature I (Origins to 1776)	Franklin	
5530-01 World Literature	Coundourioits	
5550-01 Rhetoric and Composition	Deans	Deans
6310-01 Seminar in Beowulf		Biggs
6315-01 Seminar in Medieval Literature, Visiting Prof.		Kennedy
6315-01 Seminar in Medieval Literature: The Wild History of the Exemplum	Hasenfratz	
6315-02 Seminar in Medieval Literature: The City and the Country at the End of the Middle Ages	Tonry	
6320-01 Seminar in Shakespeare: Shakespeare and his Contemporaries		Tribble
6400-01 American Ethnic Lit.: Asian Amer. Lit. & Asian Americanist Critique		Schlund-Vials
6420-01 American Literary Movements: The Contemporary American Novel	Knapp	
6500-01 Seminar in Literary Theory: The Wake of Romanticism	Mahoney	
6500-01 Seminar in Literary Theory: African American Literary Criticism and Theory	Salvant	
6500-02 Seminar in Literary Theory: Adaptation		Semenza
6600-01 Creative Writing Workshop: Poetry	Dennigan	
6600-01 Creative Writing Workshop: Fiction		Litman
6700-01 Seminar in Major Authors: Darwin, Hardy, Woolf	Winter	
6750-01 Special Topics in Lang. & Lit.: The Finn Cycle	Parsons (V.P.)	
6750-01 Special Topics in Lang. & Lit.: Prosody		Pelizzon
6750-02 Special Topics in Lang. & Lit.: Feminism and its Discontents		Shringarpure

6750-03 Special Topics in Lang. & Lit.: Property, Person- hood, and the Novel in 19 <sup>th</sup> C. Britain and Its Empire		Winter
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**SPRING 2018**

TIME	MON	TUES	WED	THURS	FRIDAY
9:30 - 12:00		5410-01 Franklin AUST 216	5530-01 Coundouriotis AUST 237  <b>Grad Exec. Meet. AUST 216</b>	6700-01 Winter AUST 216	
1:00 - 3:30		6500-01 Mahoney AUST 216  6315-01 Tonry AUST 237	<b>KEEP</b>  <b>OPEN</b>  6750-01 Parsons NEAG, V.P. AUST 246		6500-02 Salvant AUST 216
3:30 - 6		6315-01 Hasenfratz AUST 216  5160-01 Smith AUST 237	<b>FOR</b>  <b>DEPARTMENT</b>  <b>MEETINGS</b>	6420-01 4 -6:30 pm Knapp AUST 216	
7-9:30		6600-01 6:30-9pm Dennigan AUST 216	5550-01 Deans AUST 216		

**5160-01 (class# 9906) PROFESSIONAL DEVELOPMENT: (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 non-faculty humanities employment. We also will develop concrete strategies to navigate the professional expectations that underpin a career in literary studies: taking exams, writing a prospectus and dissertation, writing and publishing in scholarly journals, responding to revise-and-resubmit reports (which will include some vital talk about failing in academia), 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.

**5410-01 (class#11529) AMERICAN LITERATURE I (ORIGINS TO 1776): (Franklin):** Our readings will range widely from the medieval sagas (*Eirik's Saga* and *Greenlanders' Saga*) and related texts (e.g., *Landnámabók*) through the surviving/reconstructed texts of Native American groups (e.g., *Broken Spears: The Aztec Account of the Conquest of Mexico*) and the coordinate European records (e.g., *The Letters of Cortés*, *Cabeza de Vaca's Relation*). Later readings from within what would eventually become the mainland English colonies and then the U.S. will emphasize cultural contestation not only between indigenous and colonizing groups (via a cluster focused on the Pequot and King Philip's Wars) but also between competing colonizing powers. For this latter emphasis, we will examine both primary documents (including selections from Hakluyt and Purchas; John Smith and William Bradford; "Captivity" narratives; texts by Champlain and other French writers such as Jean-François-Benjamin Dumont de Montigny; other non-English works such as the descriptive and polemical works of Adriaen van der Donck) and a selection of recent scholarly work in several fields (e.g., one of Donna Merwick's four books on the Dutch in North America; parts of Bernard Bailyn's *The Peopling of British North America*; Kathleen DuVal's *The Native Ground: Indians and Colonists in the Heart of the Continent*). Our approach to the period of the American Revolution will explore how the demographic array of peoples then in and around the colonies were directly and indirectly affected by that complex event (the varied writings of Olaudah Equiano, St. Jean de Crèvecoeur, Anne MacVicar Grant, and Susanah Rowson, and Gilbert Imlay will provide us with a collective set of answers). My method is interdisciplinary, immersive, and crosscultural.

**5530-01 (class# 14468) WORD 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 the arc of this literary history by reading canonical works as well as works that fall outside established paradigms of reception. A key goal of the course is immersion in the primary literature. We will pay close attention to writers' own statements about their vocation and understanding of their roles in society. Through the creation of annotated bibliographies, we will study the critical reception and academic dissemination of key texts, and how they have figured in 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. Authors on the syllabus will include Doris Lessing, Bessie Head, Ayi Kwei Armah, Jean Rhys, J.M. Coetzee, Nuruddin Farah, Ngũgĩ wa Thiong'o, Margaret Cezair-Thompson, and Amitav Ghosh among others.

**5550-01 (class# 11531) RHETORIC AND COMPOSITION: (Deans):** This seminar will cover the most influential figures in composition studies; sample work across several subfields (composition theory, first-year writing, basic writing, writing across the curriculum, writing assessment, second language writing, writing program administration); and survey the diverse research methods used in the field. The course should be of interest not just to those planning to specialize in rhetoric and composition but also to anyone with a keen interest in teaching writing.

**6315-01 (class # 11532) SEMINAR IN MEDIEVAL LITERATURE: THE WILD HISTORY OF THE EXEMPLUM: (Hasenfratz):** After the Fourth Lateran Council called for a broad system of lay outreach and education, a number of encyclopedic collections of exempla or sermon stories began to circulate in Europe in the 13th century. The stories in these collections, perhaps surprisingly, are often wildly entertaining, attention-grabbing narratives that draw on the elements of the exotic, the supernatural, the comic, the tragic, and even the salacious. In this seminar we will be examining the long history of the exempla collection, from its origins in the west to its fate in the Early Modern Period. Exempla collections draw their illustrative narratives from a number of sources, many of them outside of Europe, and sometimes from different religious traditions, which should give us an opportunity to explore how global medieval studies can inform our work. The first prominent collection of such sermon stories, the *Disciplina Clericalis*, was compiled by a Muslim convert to Christianity, Petrus Alphonsus. Others like the *Gesta Romanorum* are grab-bags of entertaining anecdotes drawn from secular sources followed by allegorizing and moralizing commentary. And in a fascinating irony, many such sermon stories (with their wild and sometimes racy stories) ended up in the jest books of the Early Modern period: the jest book has some of the DNA of an exempla collection in it. We will trace this trajectory over several centuries. Students will have the opportunity to study the use of the exemplum in such texts as *Ancrene Wisse*, *Handlyng Synne*, and Gower's *Confessio Amantis* as well as Early Modern jest books like *A Hundred Merry Tales* or Greene's *Groatsworth of Wit* (among others).

**6315-02 (class# 11533) SEMINAR IN MEDIEVAL LITERATURE: "OLDE MERRIE ENGLAND": THE CITY AND THE COUNTRY AT THE END OF THE MIDDLE AGES: (Tonry):** This seminar takes up the works and writers of fifteenth and early sixteenth century England to explore the various rude, earnest, pragmatic, didactic, gorgeous, conflicted, vicious, and yes, merry, depictions of rural life during a period when rural (and urban) identities were crucial to a broad range of political, social and religious debates. At the heart of this course are some curious and lively early texts – provided in an accessible format for those working outside the period – but also, as I hope the title's reference to Raymond Williams suggests, some sincere theoretical questions. How are country and city, rural and urban, constructed at this moment? And can these categories nuance a study of material culture and material texts? There will be plenty of room to consider these questions within and outside the premodern moment. Students from any period are warmly welcome, and I anticipate that those working with the Pre-Raphaelites and associated movements will find it especially useful.

Texts will include selected readings from Langland, Gower and Chaucer, as well as from the anonymous traditions of rural England including the Robin Hood cycles. We will have at least one ‘field trip’ to the Beinecke Library at Yale, as well as weekly response papers, a presentation, and a seminar paper.

**6420-01(class#11535) AMERICAN LITERARY MOVEMENTS: THE CONTEMPORARY**

**AMERICAN NOVEL: (Knapp):** Literary critics agree that we have moved beyond postmodernism and into a new aesthetic mode, but precisely what that mode is has proven harder to pin down. A variety of periodizing concepts and frameworks have emerged, whether post-postmodernism, late capitalism, neoliberalism, the post-civil rights era, the post-human, or the Anthropocene, in order to define what has been called, as if by default, the Contemporary.

Sixteen years into the new century, amidst rapid technological advances and globalization, this course takes up the challenge of defining the current moment by examining a literary form that some have argued is obsolete: the American novel. And yet, American literary production over the past couple of decades has abounded, with some of our most prominent writers exuberantly experimenting with genre fiction—the detective novel, sci-fi, comic books, melodrama-- once relegated to the mass market to create new forms entirely. By engaging these works in the context of current economic, political and social circumstances, we will consider the ways in which the novel, as a literary form, has been adapted to respond to conditions particular to the 21<sup>st</sup> Century: ground-shifting events like 9/11 and the worldwide economic crisis, certainly, but also interminable war and terror around the globe, grand-scale environmental disasters, new communication networks that have simultaneously erased geographic boundaries and divided us into increasingly vitriolic, isolated tribes, and a planet itself hanging in the balance. In order to understand what is truly new about the current literary landscape, we will consider how the contemporary American novel both emerges and diverges from earlier literary periods and trends—not just postmodernism, but also modernism and realism as well as metafiction, minimalism, multiculturalism, and what David Foster Wallace called the “New Sincerity.” We will also read current literary, cultural, and theoretical scholarship to determine how these recent novels imagine or perhaps reimagine and reshape readers’ understanding of being and belonging in a world whose problems demand their response.

Each student will give a 7-10 page comparative presentation on one of the novels in order to situate it alongside an earlier model, as well as write an 18-20-page seminar paper that may or may not expand on this presentation, but will also engage the critical conversation as it is evolving in relatively new platforms such as the Post-45 Collective, the Association for the Study of the Arts of the Present, and V21, as well as established venues such as *Contemporary Literature*, *TCL*, *Modern Fiction Studies*, and *American Literary History*, among others.

**6500-01 (class# 11536) SEMINAR IN LITERARY THEORY: THE WAKE OF ROMANTICISM:**

**(Mahoney):** [This is not a seminar concerned with Romanticism per se, but with post-structuralism, and the ways in which (what came to be denominated) Romanticism made possible certain inflections of post-structuralist thought. As Terry Eagleton has put it, “we are ourselves post-Romantics, in the sense of being products of that epoch rather than confidently posterior to it.”]

Romanticism poses a problem. At the same time as it occupies a pivotal position in literary history (simultaneously the ending of a narrative “from Classic to Romantic” and the beginning of a narrative “from Romantic to Modern”), it calls into question the very legitimacy of such concepts as literary periodization, historical narrative, the “concepts” of criticism, and even discipline and disciplinarity. In

doing so, Romanticism also names a particular moment when *literature* (according to Maurice Blanchot) first begins to think (about) itself as such. To that end, Romanticism marks a seminal moment in the formulation and institutionalization of what we now call *literary theory* – that is to say, both the theory of the literary and (as Philippe Lacoue-Labarthe and Jean-Luc Nancy formulate it) the understanding of theory itself *as* literature. Partially because of these and other critical cruxes, Romanticism invariably seems equally to compel and to resist interpretation. Consequently, this seminar takes as one of its central premises that (as Paul de Man put it) “the interpretation of romanticism remains for us the most difficult and at the same time the most necessary of tasks.” Integral to this difficulty is that (again citing de Man), “we have experienced [Romanticism] in its passing away” – that is to say, we continue to read and write, to act and interpret, in the wake of Romanticism.

Writers to be considered include A. W. and F. Schlegel, Fichte, Kleist, Schelling, Hegel, Coleridge, Benjamin, Blanchot, Hartman, Lacoue-Labarthe and Nancy, and de Man, as well as numerous recent and contemporary critics, e.g., Giorgio Agamben, Ian Balfour, Cathy Caruth, Jonathan Culler, Rodolphe Gasche, Carol Jacobs, and Marc Redfield. (All assigned readings will be in English.) Likely requirements include weekly response papers (500 words), one oral seminar presentation, midterm conference paper (10 pp), and seminar paper (7500-8000 words).

**ENGL 6500-02 (class# 11537) SEMINAR IN LITERARY: AFRICAN AMERICAN LITERARY CRITICISM AND THEORY: (Salvant):** We will read selected texts of 20<sup>th</sup>- and 21<sup>st</sup>-century African American literary criticism and theory, ranging roughly from the 1920s to today. Rather than providing a chronological overview, readings in the course will focus on 2-3 particular movements within the critical tradition (such as the vernacular theory, the blues aesthetic, Black feminist criticism). We’ll examine the central claims and projects of each movement and try to attend to linkages between them. Classic texts will often be paired with their (sometimes rebellious) scholarly or intellectual progeny. We’ll become familiar with past movements in order to better understand current trends and debates in African American literary criticism. Before the course begins, students are encouraged to read as many titles as possible from a reading list of primary texts. Assignments will include regular participation, fairly frequent discussion questions, and a 20-25 page seminar paper.

**ENGL 6600-02 (class# 11538) CREATIVE WRITING WORKSHOP: POETRY OFF THE PAGE: (Dennigan):** An invitation to actively examine connections between creative practice, shared spaces, contemplation, and compassionate action. The course will likely include the films of Nick Twemlow and Theresa Hak Kyung Cha, records of Wanda Coleman, dream delivery service of Mathias Svalina, plays of Khadijah Queen and Joyelle McSweeney, performances of Cecilia Vicuna, walks of Josh Edwards, text sculpture of Ragnhildur Jóhannsdóttir’--rooted in poems, all--as well as poetry books by Gwendolyn Brooks, Hiromi Ito, and others. Participants will write abundantly. Weekly meetings will be an opportunity to share work and to take part in experiments that explore movement, memorization, collaboration, ephemerality, and community. Final projects will be *off the page*. Graduate students in all disciplines are welcomed.

**ENGL 6700-01 (class# 11542) SEMINAR IN MAJOR AUTHORS: DARWIN, HARDY, WOOLF:** (Winter): This course will focus on three major writers whose work will help us to chart a trajectory from late-Victorian to modernist developments in literature, science, and the disciplines. In addition to studying Darwin’s evolutionary theory, we will be particularly interested in these writers’ representations of human

psychology, biology, sexuality, the emotions, language, art, and embodiment, particularly insofar as they are viewed as sources of aggression and even war. Texts will include: Charles Darwin: travel writings; excerpts from *The Origin of Species* and *The Descent of Man*, and *The Expression of the Emotions in Man and Animals*; Thomas Hardy: *Far From the Madding Crowd*, *The Return of the Native*, *Tess of the D'Urbervilles*, *Jude the Obscure*, and selected poetry; Virginia Woolf: selected autobiographical writings, *Jacob's Room*, *To the Lighthouse*, *Three Guineas*, and *Between the Acts*; selected theoretical writings and criticism. Course requirements include: a 20-page seminar paper; a scholarly literature review paper; two class presentations; class participation; weekly short analysis paper on the class readings.

**ENGL 6750-01 (class# 14471) SPECIAL TOPICS IN LANGUAGE AND LITERATURE: THE FINN CYCLE: (Visiting NEAG Professor, Geraldine Parsons):** This course considers what was the most popular genre of story and poetry among speakers of Gaelic-languages for almost a millennium and what is now undergoing a resurgence in terms of scholarly interest. *Fíanaigeacht*, or Finn Cycle, literature survives in written texts from as early as about the seventh century AD, and dominated the imagination of medieval and modern Irish and Scottish Gaelic speakers alike, from the twelfth to the twentieth centuries. (An interest in the literature is also evident in the Isle of Man). Dominating the cycle in terms of its length and the scholarship it has generated is the great work *Acallam na Senórach* 'The Colloquy of the Ancients', composed c. 1200, probably in the west of Ireland. That work will give focus to our exploration of the tradition concerning the legendary warrior Finn mac Cumhaill and his *fian* ('warrior band'); we will consider the shifting conventions of the cycle, the themes of violence and gender, the interplay of oral and written traditions and the question of how this material might express important ideas about collective, including national, identities among Gaels. The primary focus will be on medieval works, but there will be some opportunity to explore the modern tradition. The course focusses on the Irish and Scottish Gaelic language texts concerning Finn and the *fian* (rather than James Macpherson's *Ossianic* 'translations' in English). It will include instruction in Old and Middle Irish, to allow texts to be read in the original languages. Assessment will consist of short in-class tests, oral presentations and a final research paper.

**AMST 6500 (12858)/ HIST 6500 (12857)/ ENGL 6850 (14507) AMERICAN STUDIES: SPECIAL TOPICS: QUEER PASTS, PRESENTS, AND FUTURE: (Micki McElya, WGSS & History, Thursdays, 1:00-4:00 pm):** This American Studies special topics seminar examines the increasing centrality of the temporal and/or conditions of temporality within Queer theorizing, scholarship, and cultural production in the late-twentieth and twenty-first centuries. While focusing largely on recent works, the class will consider earlier iterations and the deeper American histories of this recent "temporal turn" in LGBTQ scholarship and cultural practices, while simultaneously looking to destabilize—or queer—some of its national and nationalist contours. Connected to this, we will situate the trend in relation to diverse feminisms, intersectionality, postcolonial theory, and Queer of Color Critique. Assignments include a short book review and final critical review essay or primary research paper.