

ENGLISH DEPARTMENT GRADUATE COURSES**SPRING 2019****FALL 2019**

ENGLISH DEPARTMENT GRADUATE COURSES	SPRING 2019	FALL 2019
5100-01 Theory and Teaching of Writing		Brueggemann
5150-01 Research Methods (1 credit course)		Shringarpure
5160-01 Professional Development	Smith	
5650-01 Digital Humanities: Intro to Digital Humanities	Igarashi	
6290-01 Seminar in Non-Fiction Prose	Brueggemann	
6325-01 Seminar in Renaissance: The Early Modern Scientific Imagination	Sarkar	
6345-01 Seminar in Victoria Literature: Growing Up Victorian		Smith
6400-01 American Ethnic Literature: "White" and "Black" Irish: Race, Class and Irish America		Burke
6450-01 Special Topics in American Literature: The Contemporary Literary Genre Novel		Knapp
6500-01 Seminar in Literary Theory: Empathy Ethics and Narrative		Hogan
6500-03 Seminar in Literary Theory: African American Literary Criticism and Theory		Salvant
6500-04 Seminar in Literary Theory: Marxist Theory and Marxist Cultural Studies		Vials
6540-01 Seminar in Literature and Human Rights: Human Dignity	Coundouriotis	
6600-01 Creative Writing Workshop: Fiction	Litman	
6700-01 Seminar in Major Authors: Toni Morrison and William Faulkner	Eby	
6750-01 Special Topics in Lang. & Lit.: Landscape, Aesthetics, and the First Environmental Crisis, 1785-1865		Franklin
6750-02 Special Topics in Lang. & Lit.: Nothing in Place: Utopia in Literature and Theory		Somerset
6750-03 Special Topics in Language & Literature: Material Texts		Tribble
6800-01 American Studies: Methods and Major Texts	Vials	

Spring 2019

TIME	MON	TUES	WED	THURS	FRIDAY
9:30 - 12:00	6800-01 Vials AUST 216	6540-01 Coundouriotis AUST 216	6325-01 Sarkar AUST 237 Grad Exec. Meeting AUST 216		
1:00 - 3:30	5160-01 Ford Smith AUST 246	5650-01 Igarashi AUST 246 3701-01 2:00-3:15 pm Cohen AUST 237	Neag V.P. DEPT.	6700-01 Eby AUST 216 3701-01 2:00-3:15 pm Cohen AUST 237	
3:45 - 6:15		6290-01 Brueggemann AUST 246	MEETINGS	6600-01 Litman AUST 237	
7:00 - 9:30					

5160-01 (class# 11319) 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.

5650-01 (class#17316) DIGITAL HUMANITIES: INTRO TO DIGITAL HUMANITIES: (Igarashi):

This introduction to the “digital humanities” (“DH” for short) focuses on DH in the context of literary study as a discipline, DH’s contributions to our understanding of literary history, and the theoretical questions occasioned by this new field. An introduction to selected DH tools and methods will supplement our weekly readings on the above topics. There are no prerequisites for this course, and seminar requirements will include shorter written assignments and a presentation, leading up to a seminar paper or final project. This seminar counts toward the “Digital Humanities and Media Studies” graduate certificate.

6290-01 (class#) SEMINAR IN NON-FICTION PROSE: (Brueggemann): Narrative and Documentary in Disability, Disease, and Illness” takes as its intersected major methods and squared theoretical foundations the following:

- Critical Disability studies and theory;
- The new(er) field of “narrative medicine”;
- Trauma (as it intersects with the experience of disability, disease, illness) and its literary representations, particularly in non-fiction forms;
- Literature and human rights.

This course will engage narrative and documentary that is not necessarily limited to (but definitely still including) the U.S. (as well as the “the Western hemisphere”). The texts of this course will, in sum, be global. Course texts will include:

(1) NARRATIVE (memoir, personal essay, letters, blogposts, graphic fiction/non-fiction, interviews, and Op-Ed series like the New York Times “disability” series now with over 50 entries:

<https://www.nytimes.com/column/disability>);

(2) DOCUMENTARY FILMS (of many varying lengths); and

(3) CRITICAL/THEORETICAL (secondary) texts that might help frame the narratives and documentaries. The intent here is not to freeze-frame certain texts with certain theories or ways of reading but to offer a persistently toggled and braided account of possible primary texts with critical approaches and secondary texts.

Interdependence and collaboration marks and makes the landscape of disability, disease, illness. As such, for course activities and assignments, participants would be asked to:

Compose approximately 5 brief (250-300 word) responses (could done as a blog, etc.)

--OR a 10-15 page conference paper presentation

- OR a 5-10 min. documentary/video production or podcast
- OR other multimodal and multimedia forms are invited
- Choices will depend on what each student most wants to gain from the class experience in relation to their own professional plans.

Carry out one collaborative class leadership session
Complete one collaborative piece of writing with classmates
Final Highlights Reel of work in the course (5-8 mins)

For further information about likely texts and course activities, please contact: brenda.brueggemann@uconn.edu

6325-01 (class #17319) SEMINAR IN RENAISSANCE: THE EARLY MODERN SCIENTIFIC

IMAGINATION: (Sarkar): This course will (a) introduce graduate students to epistemological traditions that flourished across “scientific” and “literary” forms of writing around the time of the so-called “Scientific Revolution” and (b) expose them to key theoretical and conceptual issues in the dynamic trans-historical scholarly field of “Literature and Science.” We will look closely at evolving theories and practices in natural philosophy, experimentation, mathematics, “secrets” or occult knowledge, and medicine, and we will ask how poets and dramatists imaginatively engaged with notions of a changing cosmos. The class will historicize early modern forms – poetry, drama, and prose – through ideas explicated in key texts of the period instead of applying modern disciplinary divisions. We will engage with questions of literary form, intellectual history, history of science, critical theory, history of institutions, media studies, and the history of rhetoric.

While our primary readings will be drawn from the sixteenth and seventeenth centuries, the course will tackle issues that range beyond the literary-historical period. Drawing on writings from literary scholars, historians of science and technology, and philosophers of science as our methodological guides, we will examine the implications of early modern paradigms for modern problems: How do theories of rhetoric and philosophies of language shape scientific practice? How do “literary” and “scientific” forms of writing deviate from each other? How does the institutionalization of science change across time? What is the relationship between scientific expertise and politics? How can theories of the environment, eco-criticism, and the post-human enhance traditional paradigms of science studies? How does the focus on pre-modern science help us see convergences, and not only separations, between the “two cultures” of the humanities and the sciences? Our broader methodological concerns will also necessarily traverse literary-historical periods, as we chart how intellectual categories inherited from the classical and medieval periods were adapted to new social, political, and institutional conditions during the “Scientific Revolution,” or as we trace how emergent ideas of scientific probability and objectivity were institutionalized during the Enlightenment.

Students do not need any previous experience in early modern literature and culture to take the course. Requirements: One oral presentation, one 6-8 page paper and a 20-25 page research paper.

6540-01 (class# 17320) SEMINAR IN LITERATURE AND HUMAN RIGHTS: HUMAN DIGNITY:

(Coundouriotis): Human dignity is a core concept of human rights and perhaps the one that has generated the most vigorous interdisciplinary debate. Affirmed in the preamble of the Universal Declaration of Human Rights (1948), dignity is taken as an a priori, or ground zero for the architecture of the ideas, principles and laws that make up the international regime of human rights. Although presumed to be beyond critique as a principle, it has been troubled by problems of definition: what dignity means is at once the ground for broad agreement and spirited debate. How does such a universal principle gain traction and when does it fail us? What do such failures reveal? This course will lay out the philosophical, legal and historical parameters of these questions and then focus on an in-depth exploration of the role of literature, and narrative especially, in affirming and complicating the idea of human dignity. Indeed, it is to this concept that human rights scholars and practitioners have turned to most frequently when wanting to assess the contribution of literature to the interdisciplinary discussion in the

field. Works of literature focusing on human suffering and oppression have long sought to establish the human dignity of the downtrodden, the marginalized and victimized. Literary works have also challenged us to humanize perpetrators or oppressors and draw them into a more capacious understanding of the human experience. Yet whereas one contribution of literary works might be to make legible what we often can't quite define in the term dignity, artistic explorations have just as frequently challenged us to rethink the concept and even to question its premise on inclusion and universality. The course will be divided in three sequences. The first will explore definitional questions through theoretical and philosophical texts. The second will take the South African Truth and Reconciliation Commission as a case study of the mobilization of dignity as a political concept, and most especially the TRC's claim that in the reconciliation process we might arrive at different types of truth, one of which is narrative truth (distinct from forensic and social truths) whose articulation and recognition dignifies the victim and helps the recuperation from trauma. The third section of the course will examine the critiques of the concept via comparative readings that will range from nineteenth century naturalism to postcolonial fiction.

6600-01(class#11972) CREATIVE WRITING WORKSHOP: FICTION: (Litman): In this seminar we will attempt to create cohesive narrative structures using a combination of genres (poetry, fiction, creative nonfiction, dramatic writing, literary translations, art and photography, and more). Together we will consider what constitutes a hybrid or genre-bending narrative, and we might use as our guides such authors and artists as Anne Carson (and her novel-in-verse *Autobiography of Red*), Sophie Calle (*True Stories*), George Saunders (*Lincoln in the Bardo*), Claudia Rankin (*Citizen*), Maggie Nelson (*Bluets* or *Argonauts*), Bhanu Kapil, W.G. Sebald, and probably a few others. The students might begin in a genre of their choice, but will be encouraged to experiment with other genres. We will start with a series of building-block exercises to get us going, but eventually everyone will develop his or her own narrative project, portions of which we will workshop in class.

6700-01 (class#17322) SEMINAR IN MAJOR AUTHORS: REMEMBERING HISTORY: TONI MORRISON AND WILLIAM FAULKNER: (Eby): The past is not dead," Faulkner once said, "In fact, it is not even past." Mindful of the confederate ghosts currently stalking national news and the proliferation of highly selective visions of American history, this course brings together two Nobel laureates who deliberately and extensively repurpose the past. The overarching question is how each writer renders history into fiction and to what ends, particularly when it comes to conceptualizing racial difference. Morrison and Faulkner have constructed two of US literature's most influential--and troubling--frameworks for thinking about racial formation, and so we will be centrally concerned with the relationship of race to history.

Faulkner and Morrison are also related to each other in ways that seem almost intimate. Morrison has made provocative yet ambiguous comments about Faulkner (the subject, along with Virginia Woolf, of her Cornell MA thesis). For instance: "He could infuriate you in such wonderful ways. It wasn't just complete delight--there was also that other quality that is just as important as devotion: outrage. The point is that with Faulkner one was never indifferent." (And few words are more characteristically Faulknerian than "outrage.") She describes the Mississippian as "the only writer who took black people seriously"--but then goes on to add, "which is not to say he was, or was not, a bigot." But curiously, in *Playing in the Dark*, Morrison's influential study of canonical white American writers' response to what she calls the "Africanist presence," she mentions Faulkner only in passing. In addition, she insists her work is "not like Faulkner," and she's right. So if the relationship between Morrison and Faulkner cannot be reduced to one-way influence, how might we conceptualize it? (Notably, the monographs and articles looking at Faulkner and Morrison in tandem are almost uniformly disappointing.) This course also invites reflection on the implications of old canons and new. Has Morrison's cultural capital impacted Faulkner's?

Reading list: For Morrison, we'll read *Beloved*, *Song of Solomon*, *Jazz*, *Paradise*, *Home* and selections from *Playing in the Dark*. For Faulkner: *Go Down, Moses*, *The Sound and the Fury*, *Absalom, Absalom!*, *Light in*

August, and *Sanctuary*. Every week will also include secondary reading, which will certainly include selections from the following: Edouard Glissant's *Faulkner, Mississippi*; La Vinia Jennings's *Toni Morrison and the Idea of Africa*; Thadious Davis's *Games of Property: Law, Race, Gender, and Faulkner's Go Down, Moses*; and Joel Williamson's *William Faulkner and Southern History*.

Students will write one 8-10 p. conference length paper and one 18-20 paper (which can be a revision and extension of the short paper). Students are welcome to write papers on other works by either or both of our authors, or to pursue theoretical or historical questions related to the course in papers that may not even center on Faulkner or Morrison at all. Because graduate education and professional development should (in my humble opinion) entail *your* deciding what's important to talk about, students also sign up for two sessions of "co-teaching," in which they help lead discussion on the day's reading. (Those sessions do not require any additional reading.) In the final session of class, students will share annotated bibliographies and informally describe to the class their final paper-in-progress.

ENGL 6800-01 (class#16430)/AMST 6000 (class #14054) /HIST 6000(class#) AMERICAN STUDIES: METHODS AND MAJOR TEXTS: (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. Course requirements will include an oral presentation, a review essay, and one seminar paper (15-22 pages).