

**ENGLISH DEPARTMENT GRADUATE COURSES**
**FALL 2019**
**SPRING 2020**

	FALL 2019	SPRING 2020
5100-01 Theory and Teaching of Writing	Brueggemann	
5182-01 Practicum in the Teaching of Writing (1 credit)	Blansett	
5150-01 Research Methods (1 credit course)	Smith	
5160-01 Professional Development		Somerset
5440-01 American Literature IV (1914-Present)		Makowsky
5550-01 Rhetoric and Composition: Prose Style: Theory, Practice, Pedagogy		Deans
6315-01 Seminar in Medieval Literature: Romance and Crusade	V.P., Norako	
6330-01 Seminar in Eighteenth-Century British: Women and Theatre in the Restoration and Eighteenth-Century		Marsden
6345-01 Seminar in Victorian Literature: Growing Up Victorian	Smith	
6400-01 American Ethnic Literature: "White" and "Black" Irish: Race, Class and Irish American	Burke	
6450-01 Seminar in American Literature: The Contemporary Literary Genre Novel	Knapp	
6450-01 Seminar in American Literature: Black Girl Magic: History, Agency, and Futurity in Constructions of Black Girlhood		Capshaw
6500-01 Seminar in Literary Theory: Empathy Ethics and Narrative	Hogan	
6500-01 Seminar in Literary Theory: Religion and Postsecularity		Codr
6500-02 Seminar in Literary Theory: African American Literary Criticism and Theory	Salvant	
6500-02 Seminar in Literary Theory: Lyric Theory		Mahoney
6500-03 Seminar in Literary Theory: Marxist Theory and Marxist Cultural Studies	Vials	
6540-01 Seminar in Literature and Human Rights: Antislavery, Literature, and Human Rights in the Atlantic World, 1760-1870		Winter
6550-01 Seminar in Rhetoric and Composition: Responding to the Writing of International Students		DeCapua
6750-01 Seminar in Language and Literature: Landscape, Aesthetics, and the First Environmental Crisis, 1785-1865	Franklin	
6750-01 Seminar in Language and Literature: Queerness in Literature 1870-1930		Breen
6750-02 Seminar in Language & Literature: Nothing in No-Place: Utopia in Literature and Theory	Somerset	

6750-02 Seminar in Language & Literature: Dystopias		Eby
6750-03 Seminar in Language & Literature: Material Texts	Tribble	

## FALL 2019

TIME	MON	TUES	WED	THURS	FRIDAY
9:30 - 12:00	5100-01 9:30 - 11 am Smith AUST 216	6750-03 Tribble AUST 216	6500-03 Vials AUST 237  Grad Exec.Meet. 10-11:30 AUST 216	6345-01 Smith AUST 216	
1:00 - 3:30	6750-01 Franklin AUST 216  6315-01 Oct.2-30, V.P. AUST 129	6400-01 Burke AUST 216  6750-02 Somerset AUST 237	KEEP OPEN FOR  6315-01 Oct.2-30, V.P. AUST 129	6450-01 Knapp AUST 216	6500-02 Salvant AUST 216
4:00 - 6:30		5100-01 Brueggemann AUST 245	DEPT  MEETING	6500-01 Hogan AUST 216	
7:00 - 9:30					

**5100-01 (class# 9261) THEORY AND TEACHING OF WRITING: (Brueggemann):** This course brings together theory and practice in the college-level writing classroom. We will contextualize the histories, theories, and principles of teaching writing in a post secondary context. Our work will take place in a highly interactive, collaborative, multi-modal learning environment. The course and its co-requisite practicum (5182) offer a space to support new instructors as they develop their theories of teaching and writing while collaboratively composing a repertoire of effective course materials.

**5182-01/02/03 (class# 9375/9376/9377) TEACHING COLLEGE COMPOSITION:**

**PRACTICUM: (Blansett):** One- credit course. Required of all incoming graduate-student FYW instructors. Practicum in the Teaching of Writing: Guided development of teaching in the University of Connecticut First-Year Writing Program. We will be implementing theories of teaching and writing; meeting program goals and objectives; selecting texts; drafting writing assignment prompts; developing classroom work; guiding peer feedback; reading, responding to and evaluating student work. Supervision includes one-on-one, group, and peer.

**5150-01 (class# 13644) ADVANCED RESEARCH METHODS: (Smith):** One-credit course.

Monday, 9:30-11 am, AUST 216: 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 objects of literary-critical analysis.

**6315-01 (class# 13645) SEMINAR IN MEDIEVAL LITERATURE: CRUSADES**

**LITERATURE: MEDIEVAL AND MODERN: (V.P., Leila K. Norako):** Meets twice per week for the month of September. This graduate seminar will focus on the representation of the crusades in medieval and contemporary literature and culture. Our central goal will be to examine both medieval and post 9/11 reimaginings of the historical crusades as a way of gauging how cultures, at times of perceived precarity, tend to produce fictional works that meditate upon and fuel particular sets of aspirations, nostalgias, anxieties, and xenophobias. We will spend ample time examining crusading literature written in late Medieval England (c. 1300-1450), and these texts will include shorter vernacular romances (like *Sir Isumbras* and *Sir Gowther*) but also longer works such as the romance *Richard Coer de Lyon* and *The Siege of Jerusalem*. Students will also be introduced to accounts of the historical crusades, crusades sermons, recovery treatises, and travel literature in order to get a clear sense of how these romances reflect their cultural surroundings. The modern works we will examine will include the director's cut of *Kingdom of Heaven*, but also the film and graphic novel *300*, Frank Miller's *Holy Terror*, and the film *American Sniper* (in addition to a wide array of shorter contemporary works that evoke the concept of crusading). Students will be evaluated on the basis of their preparedness and in-class participation, and will also be asked to lead discussion during one of our class meetings and write a seminar paper (due in early December) on a topic and text of their choosing. Professor Norako can be contacted with questions at [lnorako@uw.edu](mailto:lnorako@uw.edu).

**6345-01 (class#13288) SEMINAR IN VICTORIAN LITERATURE: GROWING UP**

**VICTORIAN: (Smith):** This seminar explores Victorian literature and culture through the child, real and imagined. From Dickens's *Little Nell* and *Oliver Twist* to Henry Mayhew's match girl and James Sully's evolutionary child specimen, children and representations of them bring to the fore nineteenth-century discourses of subjecthood and human development, progress, class, nation, empire, science,

gender, and sexuality. After an initial review of cornerstone texts, primary and critical, we will read literature (for children and adults) and explore artifacts (textual and visual) of Victorian childhood and youth in four overlapping settings: in the classroom, on the streets, in the colonies, and in the laboratory. While one seminar cannot provide an exhaustive exploration of all elements of nineteenth-century childhood, these focal points offer a representative survey of the many uses to which childhood was put—and, occasionally, how children and adults acknowledged, revised, or challenged those cultural scripts. Moreover, two methodological concerns will underpin the semester. First, because the seminar focuses on childhood within a particular cultural moment—and because the structure of the course assumes that a historical understanding of childhood illuminates the literature we read—we will explore methods of conducting historical research, ways of crafting historicist arguments, and the practical challenges of organizing a scholarly argument that relies on close readings, theoretical positioning, and sometimes multiple layers of context. Second, because we will be reading well-known texts alongside lesser-known works, we will confront questions of canonicity and examine the nature and methods of recuperative scholarship. How do we determine the stakes of lesser-known texts? If we determine that such a text is worthy of close study, how do we communicate its relevance? What questions do we ask of texts that are ephemeral, unexamined, or undertheorized? Course assignments will provide students the opportunity to experiment with these questions in their own scholarship.

**6400-01 (class#13411) AMERICAN ETHNIC LITERATURE: “WHITE” AND “BLACK”**

**IRISH: RACE, CLASS AND IRISH AMERICAN: (Burke):** By 1790, one half of the 400,000 US residents who were commonly labelled “Irish” descended from Ulster stock, and the majority of those were Presbyterians of Scottish descent. However, the differentiating coinage “Scotch-Irish” gradually gained currency in response to issues such as anti-immigrant feeling in the early republic, the Second Great Awakening, and the creation of a post-Civil War unified Southern white Protestant identity in opposition to the active citizenship of ex-slaves (Hale; Mitchell). Thus, the influx of poor Irish immigrants after the 1845 Famine merely cemented what had already become a growing chasm between “old” (predominantly Ulster Presbyterian, skilled or eastern seaboard Irish) and “new” (predominantly western seaboard, unskilled and Catholic) Irish-Americans (Miller). In the ensuing ethnic hierarchy of the United States, the older, “whiter” Irishness outranked the more recent, and inter-Irish tensions erupted sporadically in northeastern urban areas where a large population identified as Scots-Irish (*Gangs of New York*). For the most part, however, Ulster immigrants were subsumed by Anglo-American identity, and into the twentieth century and particularly after the Kennedy era, Irishness became almost exclusively understood as Catholic, urban, and Famine-era in origin. Thus, writers such as Steinbeck and James – whose work engages with Ireland and their Scots-Irish ancestry – are rarely examined in the context of the Irish-American canon. In considering better-recognized twentieth-century depictions of Irish America (Fitzgerald; O’Neill; Smith), we will depart from simply auditing the negative stereotypes that unarguably clung to the post-Famine Irish to discuss how Irishness evolved into both the antithesis and the very definition of “American,” paying particular attention to the role that race, class, and religion played in such debates. Thus, we will read Frank Yerby, whose Scots-Irish and African-American parentage will allow us to consider his very post-*Gone with the Wind* best-seller about an Irish immigrant protagonist, *Foxes of Harrow* (1946), as an important point of collision for many of the questions considered. Similarly, queer theory will allow us to complicate standard readings of the 1920s dramas of the “lace curtain” Philadelphia Irish of Pulitzer Prize-winning George Kelly. A surprising number of texts pivotal to the seminar are created or set in the immediate postwar period. The 1950s saw a sharp rise in emigration out of Ireland (*Brooklyn*) even as processes of liberalization, urbanization, and secularization gained a foothold in that country. It was also a period in which Irish tourism and trade agencies began to target what was perceived in Ireland to be a wealthy, assimilated Irish-American cohort (Zuelow). The post-war boom that fueled the midcentury Irish-American fantasy of “return” to bucolic Ireland (*The Quiet Man*) is the context for

narratives of “troubled homecoming” (Lavin’s “Tom”; Donleavy; *The Field*); despite dizzying seesaws between signifiers of “tradition” and “modernity” in images of Ireland that circulated in postwar America, the reality was that Ireland was neither fully “traditional” in the way promised to tourists nor evenly modernized. Evolving racial stereotypes regarding immigrants are pertinent to the cultural and political invisibility of illegal Irish immigrants of the 1980s (*In America*), a further period of increased emigration out of Ireland. Such invisibility is implied by an overemphasis in depictions of the contemporary Irish in America as privileged, dual-passport-holding cosmopolites (Kilroy; McCann). This aligns with what Diane Negra calls the recent rise of Irishness as “white ethnicity of choice” in the American identity marketplace.

The seminar will, ideally, encompass a talk by UConn English Ph.D., Chris Dowd (a current UNH professor), whose 2011 study, *The Construction of Irish Identity in American Literature*, will be an important volume for our course.

**6450-01 (class #13289) SEMINAR IN AMERICAN LITERATURE: THE CONTEMPORARY LITERARY GENRE NOVEL: (Knapp):** Scholars of contemporary literature contend with the challenge of defining a moment that is, by definition, in flux. The present certainly does not lend itself to the discipline of historical analysis, but the process itself is enlightening: what are the politics involved in imagining a present moment somehow different from the past? What does and doesn’t belong and why? Genre fiction offers a particularly fruitful avenue toward understanding the contemporary moment, since it invites us to consider the present in both historical and aesthetic terms: contemporary genres carry the past with them, after all, inviting us not only to historicize these stories, but to use these retooled instruments for uncovering *how* we historicize within the confines of the present. Indeed, once considered formulaic, dull, and fully complicit with what Theodor Adorno and Max Horkheimer labeled “the culture industry,” genre has since been embraced by the literary establishment, its conventions and predictability in stark contrast to postmodern fiction’s experimentation and radical uncertainty. We will examine the work of esteemed and emerging literary authors who have turned to a variety of genres—among them, the detective story, espionage, fantasy, the roman a clef, the road novel, the graphic novel, the generational saga, domestic, dystopian, post-apocalyptic, and zombie fiction—to determine how they comment upon our era’s most vexing challenges, such as intransigent racial and economic inequality; interminable war, terror, and slow violence around the globe; grand-scale environmental disasters; and new communication networks that have simultaneously erased geographic boundaries and divided us into an increasingly vitriolic and divided nation. We will read novels in the context of current cultural and theoretical criticism not only to arrive at a provisional sense of what Theodore Martin calls “the problem of the present,” but to assess the state of the field itself, since the turn to genre has also encouraged some scholars (most prominently Franco Moretti) to abandon the practice of close reading and canonization in favor of distance reading and tracing literary trends.

*Possible* texts include Alison Bechdel, *Fun Home* (2005); Jennifer Egan, *Manhattan Beach* (2017); Percival Everett, *Erasure* (2001); Lisa Halliday, *Asymmetry* (2018); Mohsin Homad; *Exit West* (2017); Lydia Keisling, *Golden State* (2018); Tommy Orange, *There There* (2018); Celeste Ng, *Little Fires Everywhere* (2017); Viet Thanh Nguyen, *The Sympathizer* (2015); Gary Shteyngart, *Super Sad True Love Story* (2010); Laura Van Den Berg, *Find Me* (2015); Whitehead, Colson Whitehead, *Zone One* (2011); and Ben Winters, *Underground Airlines* (2016).

Assignments include a class presentation that identifies and historicizes a given novel’s indebtedness to a genre or genres; an annotated bibliography; and 18-20-page seminar paper.

### **6500-01 (class#10058) SEMINAR IN LITERARY THEORY: EMPATHY ETHICS AND**

**NARRATIVES: (Hogan):** This course will begin by introducing some common cognitive and philosophical ideas about emotion, empathy, and narrative in relation to ethics. We will then discuss a familiar work—perhaps, *Incidents in the Life of a Slave Girl*—in terms of those broad concerns. Starting in the third week, I would take part of the class to introduce relevant research in more detail—for example, on the nature of emotion. The rest of the class would be a discussion of the reading (e.g., Matravers), often guided by two of the students. I would also ask students to be prepared to relate the reading to a literary work or film (such as Jacobs). The following classes would follow the same general format, as outlined below. Requirements would include one conference-presentation-type essay (roughly seven pages) and one journal-type essay (roughly eighteen pages). A very, very tentative outline (just to give an idea of how the course will proceed):

Week 1. What is emotion? What is empathy? What is narrative? What is ethical evaluation?

2. Same questions. Jacobs
3. Emotion. Matravers. Jacobs.
4. Emotion. Keen. Jacobs.
5. Empathy. Keen. Satrapi.
6. Empathy and Ethics. Decety. Satrapi.
7. Empathy and Ethics. Decety. Satrapi.
8. Blocking Empathy: Disgust. Shakespeare. (First paper due.)
9. Blocking Empathy: Anger. Shakespeare.
10. Against Empathy. Bloom. Godard.
11. Narrative and Emotion. Haidt. Godard.
12. Narrative and Emotion. Haidt. Mizoguchi.
13. Narrative and Ethics. Mizoguchi.
14. Students on their research projects.

Theory:

Bloom, Paul. *Against Empathy: The Case for Rational Compassion*. New York: Harper-Collins, 2016.

Decety, Jean, ed. *Empathy: From Bench to Bedside*. Cambridge, MA: MIT P, 2012.

Haidt, Jonathan. *The Righteous Mind: Why Good People Are Divided by Politics and Religion*. New York: Pantheon, 2012.

Keen, Suzanne. *Empathy and the Novel*. New York: Oxford UP, 2010. Matravers, Derek. *Empathy*. Cambridge: Polity Press, 2017. Literature and Film (the sorts of works I will choose, but maybe not the exact works): Godard, Jean-Luc, dir. *Les Carabiniers*. Paris: Cocinor, 1963.

Jacobs, Harriet. *Incidents in the Life of a Slave Girl*. 1861.

Mizoguchi, Kenji, dir. *Ugetsu Monogatari*. Tokyo: Daiei Studios, 1953.

### **6500-03 (class#13184) SEMINAR IN LITERARY THEORY: MARXIST THEORY AND**

**MARXIST CULTURAL STUDIES: (Vials):** Scholars of literature, cultural studies, and American Studies employ a whole critical vocabulary with origins in Marxism, and an examination of these origins is crucial not only to an informed lexicon but also to a comprehensive analysis of social structures. The course aims to provide a historicized, materialist understanding of social class formations and a richer understanding of frequently used terms such as capitalism, class, hegemony, consumption, ideology, reification, globalization, neoliberalism, enclosure, finance, and commodity fetishism. In so doing, it will familiarize students with major works of Marxist theory and cultural studies, tracing the historical trajectory of this discourse as well as selected methodological applications to twentieth and twenty-first century culture and history. We will pay special attention to the intersections of Marxism with critical ethnic studies, feminism, empire studies, and queer theory.

**ENGL 6750-01 (class#8716) SEMINAR IN LANGUAGE AND LITERATURE: LANDSCAPE, AESTHETICS, AND THE FIRST ENVIRONMENTAL CRISIS, 1785-1865: (Franklin):** This course will read across genres (prose fiction, lyric poetry, travel writing, historical narrative, reportage) to explore how contemporaneous values in the visual and spatial arts (e.g., painting and building/landscape design) link to or contrast with literary attitudes toward the physical environment. It furthermore will consider both bodies of cultural evidence in conjunction with the massive transformation of American space (e.g., Westward “expansion” of agriculture and other extractive industries) undertaken in the eight decades following the Revolution. Works by T. Cole, F. E. Church, and other painters/engravers represented in the Wadsworth Atheneum collection will form the basic body of work for consideration of landscape aesthetics, with other works/sites (such as Church’s home, Olana) brought in at critical points. Material culture theory (as exemplified in the work, for instance, of Henry Glassie) will provide one basis for reading art and literature against each other; G. P. Marsh’s seminal 1864 ecological study, *Man and Nature*, will provide the main textual source on environmental conditions, with many other visual, spatial, and historical materials (e.g., L’Enfant’s 1791 design for Washington, D.C., or the 1811 Manhattan street grid plan, and so forth) brought in across the semester.

For the course’s research component, each student will identify and explore one significant landscape site (e.g., the Oxbow of the Connecticut River; Lebanon Shaker Village; a surviving textile mill complex) that can be explicated via literary/artistic texts/works. The fundamental challenge is to learn how to perform interdisciplinary cultural analysis of a related group of artifacts. During the semester, each student will make a pair of presentations on the chosen site and its associated cultural records/analogues and the relevant theoretical perspectives. A seminar paper of 20-25 pages will be the main basis for evaluation.

**ENGL 6750-02 (class# 10428) SEMINAR IN LANGUAGE AND LITERATURE: NOTHING IN NO-PLACE: UTOPIA IN LITERATURE AND THEORY: (Somerset):** This topic-based multi-period survey course is designed for students in all fields and periods of literary study, and aims to address our need for instruction in upper-level pedagogy. We will read a range of utopian writing from medieval dream vision through to contemporary science fiction, as well as theorists who critique or embrace utopianism. Premodern texts will be available in translation. Utopian literary texts will include some or all of *Mandeville’s Travels*, *Piers Plowman*, Christine de Pizan’s *Book of the City of Ladies*, *The Tempest* (including the film version starring Helen Mirren as Prospero), *As You Like It*, *Gulliver’s Travels*, excerpted readings from the *Faber Book of Utopias* ed. John Carey, N.K. Jemisin’s Broken Earth trilogy, William Gibson’s *The Peripheral* and *Agency*, and Janelle Monae’s *Dirty Computer*. Theory will include Karma Lochrie’s *Nowhere in the Middle Ages*, Sara Ahmed’s *Willful Subjects*, parts of Fred Moten’s *consent not to be a single being*, and José Muñoz’s *Cruising Utopia*.

After a few early weeks of common readings, we will complete and workshop a pedagogical assignment where each student would plan out a syllabus and assignments for a topic survey course (either multi period or in their own period/field). Other grad students interested in joining us for this component only are welcome to sit in. In the final weeks, each student will write a course paper on a text in their own period/field, and our reading will focus on the topics they select.

**6750-03 (class#13620) SEMINAR IN LANGUAGE AND LITERATURE: MATERIAL TEXTS: (Tribble):** “Material texts” examines some case studies of the material instantiations of literature from the early modern period to the present. We begin with *Hamlet*, in response to James McLaverty’s famous question, “If the Mona Lisa is in the Louvre, where are *Hamlet* and *Lycidas*? What effect does the material of a text have upon writers and readers? How does technology shape readers? In what way can books be seen as cognitive artifacts? How do editors mediate texts to the readers? Among the texts and topics we will discuss: debates around literary, orality, and cognition; *Hamlet* in its various manifestations (as cue-script, plot, and playhouse manuscript (reconstructed); the ‘bad quarto’; the Folio; later editions); Renaissance poetry, including the question of scribal publication;

*Northanger Abbey* as a case study on circulating libraries, women readers, and the novel; Charles Dickens, *Hard Times* (issues read and discussed weekly via the *Household Words* facsimile on the Dickens journal online project ([djo.org.uk](http://djo.org.uk)); Material poetry: case studies on William Blake's and Emily Dickinson's poems, the digital archive, and debates about materiality and edition; George Gissing's *New Grub Street*; seriality and short fiction (selections of Sherlock Holmes stories as published in *The Strand Magazine*); artists' books (including a visit to special collections); reading in a digital age: a collection of sources.

We will also read theories and methods of material writing, literacy, reading and cognition, including the work of Johanna Drucker, Kate Hayles, Peter Stallybrass, Jerome McGann, Susan Howe, Christopher Collins, Marian Wolf and others.

Requirements; A commonplace book (including reflections and analysis of the process, as well as a pedagogical element (adapting the commonplace book to the undergraduate classroom). Students will be asked to experiment with different kinds of writing practices over the course of the semester (hand writing, letter writing, typewriting, digital writing).

Students will choose a literary text from a period that interests them and research its material forms over time. In addition to a final essay, students will present research over the course of the semester, including a brief extract from a proposed edition of the text, a discussion of digitization projects related to their text, and an oral presentation.

Students who choose to research a text from before 1800 may receive pre-1800 credit for this course.