

ENGLISH DEPARTMENT GRADUATE COURSES

FALL 2020

SPRING 2021

5100-01 Theory and Teaching of Writing	Brueggemann/ Blansett	
5182-01-05 Practicum in the Teaching of Writing (1 credit)	Brueggemann/ Blansett	
5150-01 Research Methods (1 credit course)	Smith	
5160-01 Professional Development		Knapp
5530-01 World Literature	Coundouriotis	
5650-01 Digital Humanities		Igarashi
6315-01 Seminar in Medieval Studies: Literature of the Borderlands: From Medieval to the Present." cancelled	Nahir Otano Gracia, V.P.	
6320-01 Seminar in Language & Literature: Shakespeare's Cultural Legacy	Semenza	
6450-01 Seminar in American Literature: Metaphors of Childhood		Duane
6500-01 Seminar in Literary Theory: African American Literary Criticism and Theory	Salvant	
6500-01 Seminar in Literary Theory: Theory of Irony		Mahoney
6500-02 Seminar in Literary Theory: Theory, Religion and Postsecularity cancelled	Codr	
6550-01 Seminar in Rhetoric & Composition: Teaching Twenty-First Century Professional Writing		Brueggemann
6550-02 Seminar in Rhetoric & Composition: Classical Rhetoric and the Institution of Slavery		Winter
6600-01 Seminar in Creative Writing Workshop: Fiction	Litman	
6700-01 Seminar in Major Authors: Austen and the Brontes		Marsden
6750-01 Seminar in Lang. and Literature: Representations of Social Class in British, Irish, and U.S. Fiction Since 1800	Lynch	
6750-01 Seminar in Language and Literature: Edges of Personhood		Somerset
6750-02 Seminar in Lang. & Lit.: The Temporality of Texts		Tonry
6800-01 American Studies: Key Words		Vials

FALL 2020

TIME	MON	TUES	WED	THURS	FRIDAY
9:30 - 12:00	ENGL 5150 Smith AUST 216 10 -11:30 am	ENGL 5530-01 Coundouriotis AUST 216	ENGL 6600-01 Litman AUST 237 Grad Exec. Meetings, 10 – 11:30 am AUST 216	ENGL 6320-01 Semenza AUST 237	
1:00 - 3:30	ENGL 6500-01 Salvant AUST 216		KEEP OPEN	ENGL 6750-01 Lynch AUST 216	
4:00 - 6:30		ENGL 5100-01 Brueggemann AUST 245	FOR DEPT. MEETINGS		
7:00 - 9:30					

5100-01 (class#8081/13760) 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#TBD) 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#9853) ADVANCED RESEARCH METHODS: (Smith): One-credit course. Monday, 10-11:30 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.

ENGL 5530-01 (class#13107) WORLD LITERATURE: (Coundouriotis): This course is an opportunity for students to get a good handle on key texts in the postcolonial field. The course gains coherence from its focus on the novel and the syllabus's historical organization. Each week, we will place a key text in a "topic" central to the postcolonial field, hence broadening out to concerns beyond the given novel. We will pay attention to theoretical statements that have defined the field and examine the careers of postcolonial writers (including their own statements about the novel as form) to understand the impact of colonial education on the cultural project of the postcolonial novel. This is a good course not only for students who want to anchor their research on world literature but also for students more broadly interested in the novel as form. We will read African, Caribbean and South Asian Anglophone writers such as Ngũgĩ wa Thiong'o, Buchi Emecheta, Tsitsi Dangarembga, V.S. Naipaul, Margaret Cezair-Thompson, Arundhati Roy, and Amitav Ghosh. Assignments include oral presentations, a book review, and research paper. An alternative to the research paper will be offered in the form of a take-home essay exam.

ENGL 6315-01 (class# 9854) SEMINAR IN MEDIEVAL LITERATURE: "LITERATURE OF THE BORDERLANDS: FROM MEDIEVAL TO THE PRESENT." (Nahir Otano Gracia, Visiting Prof.): In *Borderlands/La Frontera*, Gloria Anzaldúa writes that "The U.S-Mexican border *es una herida abierta* where the Third World grates against the first and bleeds. And before a scab forms it hemorrhages again, the lifeblood of two worlds merging to form a third country — a border culture" (25). Anzaldúa's groundbreaking work both forefronts the violence that borders can enact as well as the potential of the borderlands to become radically inclusive. This course uses the concept of the borderlands to read literature from both the past and

the present. Beginning in the Middle Ages and the Pre-Modern and moving on to colonial, post-colonial, and twenty first century literature, the course explores how literature of the borderlands can theoretically construct, deconstruct, erase, undermine, and potentially destroy borders.

ENGL 6320-01 (class# 13767) SEMINAR IN LANGUAGE AND LITERATURE: SHAKESPEARE'S CULTURAL LEGACY: (Semenza):

Just a few years beyond the quatercentenary year—the 400th anniversary of Shakespeare's death—this seminar will focus on Shakespeare's cultural legacy. Looking critically and theoretically at engagements of Shakespeare in scholarship, corporate business practices, educational curricula, music, television, and film, we will ask the question “Why Shakespeare?” That is, how and why has the “cultural capital” of Shakespeare been evoked since at least the publication of the First Folio in 1623? More specifically, how has Shakespeare been presented to the masses in terms of sexuality, gender, race, violence, and nationalism? What happens when Shakespeare is transplanted into a non-British or non-western context? What happens when Shakespeare's name is evoked in lowbrow entertainment or appropriated in popular culture forms? What can the serious study of reception, adaptation, appropriation, and other such engagements teach us about Shakespeare and his considerable influence?

From Shakespeare's day to our own, certain specific binary oppositions have impacted our ability to answer such questions as these. Thus, our seminar will foreground five specific, interrelated binaries central to the reception and theorization of Shakespeare: 1) eternal (transhistorical) and temporal (historical); 2) highbrow (high culture) and lowbrow (popular/mass culture); 3) radical and conservative; 4) subversive and recuperative (i.e., “subversion and containment”); and 5) global and local.

How are these binate structures connected to each other? To what extent might they be said to originate in Shakespeare's own authorial style? To what degree did the First Folio's publication contribute to their development and proliferation? Finally, how do they continue to limit—as well as inform—our current understanding of both Shakespeare's work and his cultural legacy?

6500-01 (class# 8606) SEMINAR IN LITERARY THEORY: AFRICAN AMERICAN LITERARY CRITICISM AND THEORY: (Salvant):

African American Literary Criticism and Theory guides students through the development of African American literary criticism and theory from (roughly) the 1920s to today. The course introduces students to the periods, methods, and major texts of African American literary criticism and theory. Course learning objectives include identifying the most influential scholars in the field and their contributions. Students will become conversant with key concepts in the field and participate in past an ongoing debates within the field. With a fuller understanding of previous conversations and controversies, students will understand how this previous scholarship informs current work in the field, and they will then produce their own essays applying knowledge learned in the course to engage in current scholarly conversations about African American literature and theory. 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, spatial studies, etc. Before the course begins, students will be encouraged to read as many texts as possible from a prerequisite reading list of primary texts. Course readings and content are designed to demonstrate the trajectory and influence of foundational concepts by analyzing their manifestation or transformation in more recent texts by current scholars. Regular participation; regular written responses to the readings; short 3-5 page paper; 20-25 page final seminar paper.

ENGL 6500-02 (class#13295) SEMINAR IN LITERARY THEORY: RELIGION AND

POSTSECULARITY: (Codr): This seminar – open to and welcoming of students from all fields, time periods, and global literatures – is organized by a few introductions and by a diverse and exciting set of questions. As for the introductions, we will read and discuss postsecular theory and some of the conversations that have arisen under that heading in the last 30 years or so, so that you might find ways to make use of such theory in your own research and writing. We will read some very recent, exemplary postsecular literary and cultural criticism – including a 2020 special issue of the journal edited by the instructor on postsecularity and the postcritical turn. And you will be introduced to postsecular scholars personally, by way of online interactions/interviews.

In the course of our reading and discussions, we will ask and hopefully answer some questions concerning the nature, meaning, and historical force of secularization. What is secularization? What is the secularization thesis? What relationship does secularization have to literature, critical reason, and the university? What are the principle problems with secularization as well as the secularization thesis? We will ask, with Talal Asad and Charles Taylor, whether we ever left religion and what is at stake in saying that we did. We will ask, with scholars such as Michael Warner, what role the literature we read (as well as the critical methods we employ when writing) plays in the consolidation of secular Enlightenment epistemologies. We will ask, with Graham Huggan, whether the “post” in “postsecular” is the “post” in “postcolonial.” We will ask, with John Schad and Mark Jordan, whether the affordances of postsecular theory are the same as those of queer theory. And we will ask, with Gayatri Spivak and Guari Viswanathan, what voice religious heterodoxy has in a discourse dominated by secular, Enlightenment values, identities, and formations.

Requirements for the course include two presentations, regular participation in the seminar’s discussions, and a final research project – not a paper, exactly – in which students survey the place of ideas concerning religion, secularization, and postsecularity in their chosen field.

ENGL 6600-01 (class #13296) CREATIVE WRITING WORKSHOP: (Litman): In this seminar we will be exploring and creating hybrid narratives. Rather than dedicate ourselves to one genre, we are going to look at texts and projects that refuse to be confined to a single category. They combine poetry, fiction, autobiography, dramatic writing, criticism, photography, painting, digital media, collage, and more. Some are deeply personal. Some engage in unexpected conversations with historical/cultural figures or writers of the past. Some appear as a cohesive narrative. Others are built out of fragments. In the end, though, they all manage to tell a story. We will use a diverse list of authors and artists that may include Anne Carson (*Autobiography of Red*), Sophie Calle (*True Stories*), Bhanu Kapil (*The Vertical Interrogation of Strangers*), Tyehimba Jess (*Olio*), Maggie Nelson (*Argonauts*), and others. Over the first half of the semester the students will work on a series of exercises designed to (1) encourage them to mix genres (*Experiments*) and (2) help them discover the story they would like to tell (*Building Blocks*). Gradually they will develop their own narrative projects, portions of which we will workshop over the second part of the semester. Please feel free to contact Ellen Litman (ellen.litman@uconn.edu) with any questions about this course

ENGL 6750-01 (class#13110) SEMINAR IN LANGUAGE AND LITERATURE:

REPRESENTATIONS OF SOCIAL CLASS IN BRITISH, IRISH, AND U.S. FICTION SINCE 1800: (Lynch): Recent events and popular cultural productions (for example *Downton Abbey*, the College admissions scandal) underline the continuing importance and relevance of social class divisions on both sides of the Atlantic. We will not erase or avoid the inevitable and indeed necessary intersectionalities of race,

gender, and sexuality; however, the primary focus here will be on class structures. The novels listed below, drawn from three countries and two+ centuries, all share an interest in unpicking the threads of the social fabric of their place and time. They interrogate the privileges of the protected classes, the factors facilitating class slippage and redefinition, and the viability of working class empowerment.

Comprehensive coverage of such a topic is of course impossible. Therefore I have selected ten primary texts, each of which offers insights into a particularly relevant place and time. For example, *Brideshead Revisited* shines a spotlight on the huge shift in established social hierarchies that took place in England at the end of World War II. I have deliberately chosen some lesser-known novels. Students will be asked to plan an individual research project for the final paper, and can pursue one of two directions. They can choose a text and then delve deep into its particular time and/or place, choosing other texts for comparison. *Elements of Style* could be examined in the context of other tales of New York privilege. Multimedia projects are encouraged, so an interrogation of *Brideshead Revisited* could incorporate television series focusing on the same period, like *Upstairs Downstairs* and the first season of *The Crown*. Alternatively students can choose to place two or more texts from different times and places in transnational conversation.

Foundation text: Jane Austen, *Pride and Prejudice* (1813)

Elizabeth Gaskell, *Mary Barton* (1848)

Evelyn Waugh, *Brideshead Revisited* (1944)

Maria Edgeworth, *Castle Rackrent* (1800)

Roddy Doyle, *The Commitments* (1987)

Claire Kilroy, *The Devil I Know* (2012)

William Dean Howells, *The Rise of Silas Lapham* (1884)

Edith Wharton, *House of Mirth* (1905)

Wendy Wasserstein, *Elements of Style* (2007)

Ngozi Adichie, *Americanah* (2014)

The major requirement will be an original research paper, based on the two approaches I list above, and written with the possibility of publication in mind. Preparation for this project will include a proposal indicating the student's planned approach and choice of primary and secondary sources. Additionally, each student will prepare and deliver a conference-length paper based on a text other than that chosen as the diving board for the research project.