

ENGLISH DEPARTMENT GRADUATE COURSES FALL 2011 SPRING 2012

5100-01 Theory and Teaching of Writing	Blansett	
5150-01 Research Methods (1 credit course)	King'oo	
5160-01 Professional Development		King'oo
5310-01 Old English	Hasenfratz	
5325-01 Renaissance I: 1485-1603	Kneidel	
5330-01 Restoration & Early Eighteenth-Century Lit.		Codr
5340-01 Romantic Literature	Fairbanks	
5360-01 Irish Literature	Burke	
5410-01 American Literature I	Franklin	
5420-01 American Lit. II: 1776-1865		Phillips
5530-01 World Lit. (Neag Prof.)		Schoene
6200-01 Seminar in Children's Lit.: Graphic Novels		Capshaw-Smith
6315-01 Seminar in Medieval Lit. (Visiting Professor)	Horobin	
6315-01 Seminar in Medieval Lit.: Medieval Drama		Jambeck
6310-01 Seminar in Beowulf		Biggs
6325-01 Sem. In Renaissance: The Meanings of Early Modern Manhood	Bailey	
6345-01 Seminar in Victorian Lit.: Victorian Lit. & Culture Survey or Victorian Controversies: Politics, Religion, Law, Science, Sexuality	Winter	
6400-01 Amer. Ethnic Lit.: African American Lit., A "Post Bellum-Pre Harlem"	Salvant	
6400-01 American Ethnic Lit.: Literary Legacies of the Civil Rights Movement		Schlund-Vials
6450-01 Special Topics in American Lit.: Toni Morrison and William Faulkner	Eby	
6450-01 Special Topics in American Lit.: A Nation Divided: The Civil War and Its Implications for 19 th Century Lit. & Culture		Harris
6450-02 Special Topics in Amer. Lit.: American Historical Romance	Tilton	
6550-01 Seminar in Rhetoric & Comp. Theory: Literacy and Sexuality		Gorkemli

6575-01 Seminar in Women & Lit.: Gaskell/Burnett Transatlantic Construction of Anglo-American Female Authorship		Recchio
6575-01 Seminar in Women & Lit.: Willa Cather and Sexuality (Visiting Professor from Univ of NE)		Homestead
6600-01 Creative Writing Workshop: Creative Nonfiction	Bloom	
6600-01 Creative Writing Workshop: Poetry		Pelizzon
6700-01 Seminar in Major Authors: Piers Plowman	Benson	
6700-01 Seminar in Major Authors: Joyce		Hogan
6750-01 Sem. in Special Topics: Literature, Culture and Humanitarianism		Bystrom
6750-02 Seminar in Special Topics in Language and Lit.: The War Novel in Africa		Coundouriotis
6750-03 Sem. in Special Topics: Coleridge on Shakespeare		Mahoney

FALL 2011

TIME	MON	TUES	WED	THURS	FRIDAY
9:30 - 12:00	6450-02 Tilton CLAS 237	6325-01 Bailey CLAS 216 6400-01 Salvant CLAS 237	5340-01 Fairbanks CLAS 216 5325-01 Kneidel CLAS 237	6450-01 Eby CLAS 216	5100-01 Blansett CLAS 237
1:00 - 3:30	5150-01 King'oo CLAS 237	5310-01 Hasenfratz CLAS 216 6345-01 Winter CLAS 237	KEEP OPEN FOR 6315-01 Visiting Prof . MS Library	5360-01 Burke CLAS 216	
3:30 - 6:00	5410-01 Franklin CLAS 237	6700-01 Benson CLAS 216 6600-01 Bloom CLAS 237	DEPT. MEETINGS		
7:00 - 9:30					

5100-01 (class# 7327)THEORY AND TEACHING OF WRITING (Blansett): This course has two goals: to provide insight and support for the day-to-day practice of the teaching of writing and to encourage critical reflection on the history, values, principles, and meanings of teaching writing in an academic context. The course is divided into three parts. (1) Composition Pedagogy and History: During the first five weeks we address questions of writing pedagogy in the context of the history of composition as a teaching practice; (2) Theory of Language: the next four weeks we explore Bakhtin's dialogic theory of language in an effort to understand the fundamental medium of writing; and (3) Language Theory and Composition: the final five weeks address the relationship between language theory and writing with some emphasis on the ways in which teaching writing through literary texts enables academic writers to explore the intersections among culture, academic inquiry, and the development of the critical capacities of the individual.

5150-01 (class# 6020) APPROACHES TO LITERATURE: ADVANCED RESEARCH METHODS: INTERPRETIVE PRACTICES, DISCIPLINARY PRIORITIES: (C. King'oo): This seminar is intended as an introduction to advanced research methods in English. Our objective will be to enable beginning graduate students to situate their own work in relation to the past, present, and future of literary studies. To that end, we will trace the most significant theoretical and methodological developments in the field over the last several decades (from Formalism and Structuralism to Queer Theory and Post-Colonial Studies), and will consider how these have altered both interpretive practices and disciplinary priorities for students embarking on research in English today. Readings will be from the latest edition of Julie Rivkin and Michael Ryan, *Literary Theory: An Anthology*, with additional selections from Eagleton, Culler, Fish, Ngugi, Said, and others. Participants will be expected to work in small groups, complete several short written assignments, and engage energetically in class discussion.

5310-01 (#10488) OLD ENGLISH: (Hasenfratz): The Anglo-Saxons developed the earliest and largest body of vernacular texts of medieval Europe. Written in Old English, the form of the language from between roughly 450 and 1100C.E., these texts represent a wide range of genres: the homily and sermon, law-codes, chronicles, histories, saints' lives, medical texts, as well as pastoral, lyric and epic poetry. This introduction to the language and literature of Anglo-Saxon English will focus, particularly in the beginning, on equipping you with the linguistic skills to read Old English texts in their original form (something akin to learning Dutch). Subsequent sessions will focus on both canonical and non-canonical literary texts such as "The Wanderer," "The Wifes Lament," "Wulf and Eadwacer," "The Battle of Maldon," "The Dream of the Rood," as well as medical texts, recipes, magical charms, etc. A knowledge of Old English serves as excellent preparation for studying the Middle English of Chaucer, the Gawain Poet, Langland, and Gower. Cultural criticism, gender studies, feminist, psychoanalytical, and various historical approaches welcomed. Requirements: quizzes, a bibliographic report, a seminar paper, and a final exam.

5325-01 (P.S.# 10605) RENAISSANCE I: 1485-1603: (Kneidel): A survey of Tudor authors ranging in genre (lyric, satire, drama, romance, prose narrative) and including both canonical works by major authors (Skelton, More, Marlowe, Sidney, Spenser, Donne) and recently-recovered works by lesser known figures (Whitney, Gascoigne, Marston). We will also explore major critical developments in the field of Renaissance or Early Modern studies over the past fifty years. Short weekly writing assignments and a final paper.

5340-01 (P.S.#10490) ROMANTIC LITERATURE: (Fairbanks): This course will cover primarily the great canonical works of the period and major critical contributions since 1950. Major themes of the course:

- the relation of British romanticism to the Enlightenment;
- the role of the French Revolution;
- distinctively romantic directions in poetry (e.g., the “Greater Romantic Lyric, closet drama, the epic as exemplified by *The Prelude* and *Don Juan*);
- directions in the novel (Austen, Godwin, Scott);
- the contested role of women (Mary Wollstonecraft, Jane Austen, Mrs. Barbauld);
- Romantic epistemology;
- religion and Romanticism.

Major critical approaches to be introduced via required readings, recommended readings, or lecture would include Abrams’ *Natural Supernaturalism*, *The Mirror and the Lamp*, and “The Greater Romantic Lyric”; Earl Wasserman on Romantic epistemology; Marilyn Butler’s *Jane Austen and the War of Ideas*; Lukács on the historical novel; and Jerome McGann’s *The Romantic Ideology*. One draft essay, term paper, and final exam.

5360-01 (P.S.#8751) IRISH LITERATURE: (Burke): This course will consider a variety of literatures from the island of Ireland from the eighteenth to the early twenty-first century. Although the emphasis will be on canonical late nineteenth and twentieth-century writings by Wilde, Yeats, Synge, O’Brien, Heaney, McCabe, McDonagh and Carr, we will open by examining the eighteenth-century Scots dialect poetry of the Ulster Weaver Poets alongside near-contemporaneous Irish-language poetry from the province of Munster (in translation) and close by looking at the literature of contemporary Irish minority communities, including a novel by an Irish Traveller (“Gypsy”) writer and Roddy Doyle and Irish-Nigerian playwright Bisi Adigun’s rewriting of Synge’s *Playboy of the Western World* from the Celtic Tiger-era immigrant perspective. The accent throughout will be on the historical, cultural, linguistic and political contexts of the works concerned, the manner in which each period responds to the literature of the previous, and the way in which the literature of the marginalized “writes back” to canonical works. No extensive knowledge of Irish culture or history is presumed at the outset. Primary texts: Selections from Thomas Kinsella’s *An Duanaire, 1600-1900: Poems of the Dispossessed*, Selections from Frank Ferguson’s *The Ulster-Scots Anthology*, Wilde’s selected plays and prose, Synge’s selected plays and prose, Yeats’s selected poems, Edna O’Brien’s *The Country Girls*, Patrick McCabe’s *The Butcher Boy*, Martin McDonagh’s plays, Marina Carr’s *On Raftery’s Hill*, Heaney’s *Opened Ground*, Juanita Casey’s *The Circus*, and Bisi Adigun and Roddy Doyle’s *The Playboy of the Western World* (DVD of the Abbey 2007 production).

Requirements: one short draft essay, one long paper and one class presentation.

5410-01(#10491) AMERICAN LITERATURE I: (Franklin): This course is a survey of major themes, forms, and issues in American literature and culture during the colonial period. We shall begin with fifteenth-century Spanish experience (Bernal Diaz del Castillo, Cabeza de Vaca), and then examine England's late entry into exploration and colonization (Hakluyt, John Smith, William Bradford). Our concern with landscape and how it was rendered both visually and verbally will expand to include consideration of contact and conflict with Native American peoples (Mary Rowlandson, Eunice Williams). But we shall also focus attention on early American poetry (Anne Bradstreet, Edward Taylor, and others) and shall end with a pair of writers rooted in the colonial era who nonetheless looked ahead to the post-colonial questions of "American character" (Benjamin Franklin, J. Hector St. Jean de Crevecoeur). Grades will be based on participation as well as on in-class reports on collateral readings and on research papers.

6315-01 (#) SEMINAR IN MEDIEVAL LITERATURE: (Simon Horobin, Visiting Professor) MW 1-3:30pm, Aug.29-Sept. 21 in CLAS 216: The Charles A. Owen, Jr. Visiting Professor course will focus on the literary manuscripts of the fifteenth century. Each seminar will focus on core skills like manuscript description, paleography and dialectology, as well as lectures on broader topics such as textual transmission, book production, reception and so on. The key authors would be Chaucer, Langland, Gower and Hoccleve.

6325-01 (P.S.# 10492) SEMINAR IN RENAISSANCE: THE MEANINGS OF EARLY MODERN MANHOOD: (Bailey): Grounded in current theoretical perspectives within cultural studies, gender studies and queer studies, this course explores the varied meanings of manhood in early modern England. In addition to the scholarship of Alan Bray, Mark Breitenberg, Michael Kimmel, Thomas King, Todd Reeser, Bruce Smith, Alexandra Shepard, and John Tosh, we will engage a range of late sixteenth-and early seventeenth-century social, political, religious, and medical writings, as well as works by Francis Bacon, Robert Burton, Michel de Montaigne, Thomas Middleton, Thomas Nashe, and William Shakespeare. Our objectives will be to 1) investigate the ways that an often-incoherent patriarchal ideology existed in tension with alternative codes of manhood in the period 2) survey how masculinity was performed on and off the early modern stage and 3) reconstruct the history of and divergent responses to the contested field of Masculinities Studies. To round out our discussions we may turn to selected episodes of the television series *Mad Men*, as well as excerpts from films like *Fight Club* and *The Wrestler*. Paper topics may explore issues of male friendship, sexual jealousy, the performance of gender, domestic violence, queer desire, cross-dressing, effeminacy, male honor, youth, misrule, and urbanity. There will be one in-class presentation and a research project.

6345-01 (P.S.#8756) SEMINAR IN VICTORIAN LITERATURE: VICTORIAN CONTROVERSIES: POLITICS, RELIGION, LAW, SCIENCE, SEXUALITY: (Winter): This course will be organized around readings of literary works that engage specific controversies in

which the authors were engaged either personally or through their writing at different moments in the nineteenth century. Authors/topics may include: Dickens and the New Poor Law of 1834; Trollope and civil service reform; Darwin, Tennyson, and evolution; George Eliot and the status of the Jews; Braddon, Collins, Kipling and the Indian Rebellion; Samuel Butler and Evangelical education; Josephine Butler and prostitution; Wilde, aestheticism, and sexuality. Readings: Matthew Arnold, *Culture and Anarchy*; Mary Elizabeth Braddon, *Lady Audley's Secret*; Wilkie Collins, *The Moonstone*; Charles Dickens, *Oliver Twist*; George Eliot, *Daniel Deronda*; Samuel Butler, *The Way of All Flesh*; Anthony Trollope, *Barchester Towers*, and *The Three Clerks*; Darwin (Norton critical edition); Tennyson, *In Memoriam A.H.H.*; Rudyard Kipling, *Kim*; Oscar Wilde, *The Picture of Dorian Gray*, *De Profundis*, selected court transcripts; also writings by J. S. Mill, Carlyle, Josephine Butler. Assignments: annotated bibliography; 25-30 page seminar paper; weekly analysis paper, 3-4 pages; class symposium presentation; assigned readings.

6400-01 (P.S.#8757) AMERICAN ETHNIC LITERATURE: AFRICAN AMERICAN LIT.: "POST BELLUM-PRE-HARLEM": (Salvant): A course on African American literature during the Reconstruction, post-Reconstruction, and pre-Harlem Renaissance periods (roughly 1870-1920). The course centers around five authors : Charles Chesnutt, Frances Harper, Paul Laurence Dunbar, Pauline Hopkins, and W.E.B. DuBois (with complementary primary readings from Ida B. Wells, Booker T. Washington, James Weldon Johnson among others and supplementary historical and critical readings). Among the topics to be considered: issues of African American dialect in Chesnutt and Dunbar; developments of African American feminism in Harper; the response to race riots and anti-black violence in Chesnutt and Ida B. Wells; the philosophical roots and literary implications of Du Bois's paradigmatic model of black consciousness as articulated in *The Souls of Black Folk*; the supposed conflict between Booker T. Washington's accommodationism and the more politically progressive thought of DuBois; African American periodical literature and the response to scientific racism in the short stories, ethnological writing, and novels of Pauline Hopkins; the pessimism of Paul Laurence Dunbar's Great Migration novel, *Sport of the Gods*; problems of passing and the synthesis of African American and European musical forms in *Autobiography of an Ex-Coloured Man*. Students should leave the course with a firm knowledge of the literature and authors of the period as well as an understanding of how this literature has impacted the trajectories of African American literary criticism and theory. Grade will be based on weekly responses, participation, presentation and a 20-25 page seminar paper.

6450-01 (P.S.#7632) SPECIAL TOPICS IN AMERICAN LITERATURE: TONI MORRISON AND WILLIAM FAULKNER: (Eby): Toni Morrison has made various provocative yet ambiguous comments about William Faulkner, her fellow Nobel laureate (and the subject, along with Virginia Woolf, of her M.A. thesis). She has said, 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." Morrison has also commented, albeit again ambiguously, about a matter of increasing concern to readers: Faulkner's representations of race. She describes Faulkner as "the only writer who took black people seriously"--but she then goes on to add, "Which is not to say he was, or was not, a bigot." Curiously, in Playing in the Dark, Morrison's often-cited study of canonical white American

writers' response to what she terms an "Africanist presence," she mentions Faulkner only in passing. One thing, however, is clear: Morrison's engagement with Faulkner is deep, longstanding, and resonates productively throughout her novels. Yet one-way influence would be entirely too paltry a model for understanding the relationship between these towering figures of modern American literature. As recent studies have made clear, we can as productively re-read Faulkner's books through the lens provided by Morrison's corpus as we can better understand her books in reference to his.

While this course examines two undeniably "major authors," the whole becomes even greater than the sum of its distinguished parts when we imagine the novels of Faulkner and Morrison as talking to (and at times talking back to) each other. To enhance this dialogue, I will arrange readings so that we move back and forth between our authors each week. Our topics of conversation will undoubtedly include representations of race, place, community, memory, history, gender, as well as consideration of narrative form, the relationship of oral and written forms of storytelling, representations of the past, and (a personal favorite) how we know what we know. In addition, I arrange the syllabus so as to highlight other topics that become especially visible when we juxtapose particular novels: e.g., how communities construct themselves and treat outsiders; how Morrison and Faulkner variously configure family (black, white, and inter-racial); how characters develop racial consciousness; how individuals experience initiation and maturation; the causes and effects of racialized violence and sexual violation.

Reading lists: Faulkner: *Light in August*, *Sound and the Fury*, *Absalom, Absalom!*, *Sanctuary*, and *The Hamlet* and Morrison: *Sula*, *Beloved*, *Song of Solomon*, *Tar Baby*, and *Jazz*.

6450-02 (P.S.#10493) SPECIAL TOPICS IN AMERICAN LITERATURE: AMERICAN

HISTORICAL ROMANCE: (Tilton): In this seminar we will study the American Romance, from its early 19th century beginnings through the 20th century. Our introductory discussion will consider the emergence of the historical romance as a genre. It will culminate in our reading, for Week 2, Sir Walter Scott's popular and influential *Waverley*. Among the American romances that we will consider are Cooper's *The Last of the Mohicans*, Sedgwick's *Hope Leslie*, Hawthorne's *The Blithedale Romance*, James's *The Bostonians*, Twain's *A Connecticut Yankee in King Arthur's Court*, Cather's *O Pioneers!*, Wharton's *The Age of Innocence*, Mitchell's *Gone with the Wind*, Holmes's *Go*, and Welch's *Fools Crow*. Along the way we will read a number of prefaces and note how various authors defined the "romance," which, in some cases, they attempted to distinguish from the "novel." We will also engage canonical and more recent critical discussions of both the romance and the novel. Each student will be responsible for one 20 minute in-class report on one of our readings. There will also be a 20-25 page seminar paper due at the conclusion of the course.

6600-01 (P.S.#10494) CREATIVE WRITING WORKSHOP: CREATIVE NONFICTION: HOT

TOPICS: (Bloom): Brian Doyle says that "The Greatest Nature Essay *Ever*" "would begin with an image so startling and lovely and wondrous that you would . . . read straight through the piece, marveling that you had indeed seen or smelled or heard exactly that, but never quite articulated it that way. . . ." Five paragraphs (yes!) later he concludes, "Oddly, sweetly, the essay just ends with a feeling eerily like a warm hand brushed against your cheek, and you sit there, near tears, smiling, and then you stand up. Changed."

All the hot genres of creative nonfiction have the potential impact of Doyle's "Greatest Nature Essay Ever." Hot genres are categories of informal essays focusing on topics at "the deep heart's core," what matters most in human relationships, nature, the world. They allow us to be fully human, providing space and time to think, feel, contemplate, without the pressure to rush to closure; they let us play—with subject, style, form, length. They demand originality, as we'll see in works by writers such as Joan Didion, Scott Russell Sanders, M.F.K. Fisher, Meredith Hall, Terry Tempest Williams, Atul Gawande, David Sedaris.

This writing workshop will focus on reading, writing, and revising six of these types (4-5 shorter essays and a longer piece), compiled in the *Best American Essays* series, that are the most fun and challenging to read, write, and teach: personal essays, ranging from self-understanding to families to relationships with the wider world; essays about food; travel and places; science, medicine, and nature; performance (music, art, drama, sports); politics and culture more generally. With permission, students may continue with work-already-in-progress. Ultimate aims: insight, incandescence, publication!

6700-01 (P.S.#10495) SEMINAR IN MAJOR AUTHORS: PIERS PLOWMAN: (Benson): Piers Plowman is one of the greatest poems of Middle English literature, and in many ways a better and more complete introduction to the social religious, and political life of late Medieval England than Chaucer's works. We shall read this challenging, radical quest poem carefully, concentrating on the B-version but also aware of C. We shall use contemporary contexts to help us understand the poem (such as art, and history) as well as the insights of modern literary theory.

CLCS 5315 (P.S.#10221) THIRD WORLD CINEMA: CINEMA OF INDIA Tu 3:30-6:00 ARJ
243: (Hogan): Since it is impossible to do justice to the range of films produced in former European colonies around the world, this course will confine itself to an examination of key developments in colonial and post-colonial cinemas of India, the largest producer of films in the world. The course will touch on the early period of Indian national cinema, but focus primarily on the "Golden Age" of the 1940s to the 1960s, then on post-liberalization cinema of the last twenty years. Though concerned primarily with Hindi cinema, the course will also address a few films from the "regional" cinemas, such as Bengali-, Tamil-, and/or English-language works. We may also consider an Indian remake of a Hollywood film (e.g., Varma's revision of THE GODFATHER). We will pay attention to both film technique (e.g., the distinctively flamboyant or obtrusive use of camera movement and rough cutting) and politics (e.g., the relation of the 1950s films to progressivism or recent pro-military trends). Students will be expected to view the films on their own and come to class prepared to discuss them along with associated readings. (DVDs of the films will be on reserve in the library.) Final exam and term paper.

SPRING 2012

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