

ENGLISH DEPARTMENT GRADUATE COURSES	Fall 2012	Spring 2013
5100-01 Theory and Teaching of Writing	Blansett/ Campbell	
5150-01 Research Methods (1 credit course)	King'oo	
5160-01 Professional Development		Schlund-Vials
5200-01 Children's Literature	Smith	
5315-01 Medieval Literature	Biggs	
5325-01 Renaissance I: 1485-1603	King'oo	
5345-01 Studies in Victorian Literature	Higonnet	
5350-01 Modern British Writers	Burke	
5430-01 American Lit. III (1865-1914)	Eby	
5550-01 Rhetoric & Composition Theory		Deans
6270-01 Seminar in Modern Poetry: Modernist Masters	MacLeod	
6315-01 Seminar in Medieval Lit.: Being an Author, 1450-1550, Visiting Professor from England	Boffey	
6315-01 Seminar in Medieval Lit.: Advanced Readings in Old English		Hasenfratz
6325-01 Seminar in Renaissance Lit.: Literature and the Crisis of the Reign of Henry VIII		Hart
6330-01 Seminar in Eighteenth Century Lit.: Cultures of Property and Finance in England, 1660-1760		Codr
6410-01 American Lit. & Culture: 19 th -Cent. U.S. Literature and Medicine	Harris	
6540-01 Seminar in Lit. And Human Rights: Testimonial Lit. And Human Rights	Coundouriotis	
6500-1 Seminar in Literary Theory: Lyric Theory		Mahoney
6500-02 Seminar in Literary Theory: Class Frames		Vials
6575-01 Seminar in Women Writers; Contemporary Irish Women's Fiction		Lynch
6600-01 Creative Writing Workshop: Poetry		Dennigan
6750-01 Seminar in Special Topics: Word and Image	Higonnet	
6750-02 Seminar in Special Topics: Jews, Turks, and Moors in Early Modern England	Shoulson	

6750-01 Seminar in Special Topics in Language and Literature: Literature of the Sea		Bercaw-Edwards
6750-02 Seminar in Special Topics in Language and Lit.: British Literature on Film		Semenza
6750-03 Sem. in Special Topics: Book History at the Medieval/Renaissance Moment		Tonry
6750-04 Sem. In Special Topics in Language and Lit.: Narrative Theory and British Detective Fiction (V.Neag)		McGlynn

FALL 2012

TIME	MON	TUES	WED	THURS	FRIDAY
9:30 - 12:00	5150-01 King'oo CLAS 237 10:30 to 12	6410-01 Harris CLAS 216	5345-01 Higonnet CLAS 216	6540-01 Coundouriotis CLAS 237	5100-01 Blansett CLAS 237 5100-02 Campbell CLAS 216
1:00 - 3:30	6270-01 MacLeod CLAS 237 5325-01 King'oo CLAS 216 6315-01 Boffey (VP) CLAS 152 MS Library 8/27-9/19	5350-01 Burke CLAS 216	DEPT. MEETINGS 6315-01 Boffey (VP) CLAS 152 MS Library 8/27-9/19	5430-01 Eby CLAS 237	
3:30 - 6:00	5200-01 Smith CLAS 237 6750-02 Shoulson OAK 201	6750-01 Higonnet CLAS 237 5315-01 Biggs CLAS 216			
7:00 - 9:30					

5100-01 (class#6886) 5100-02 (#9955) THEORY AND TEACHING OF WRITING (L. Blansett/S. Campbell): 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. Many of the texts we read extend beyond composition and are selected with an eye toward a wider introduction to the work of English studies. Assigned texts include such cultural critics as Theodor Adorno, Mikhail Bakhtin, Walter Benjamin, Judith Butler, Antonio Gramsci, Jacques Ranciere, and Gayatri Spivak as well as the work of contemporary compositionists such as David Bartholomae, Donald Bialostosky, Patricia Bizzell, Joseph Harris, and Nancy Sommers.

5150-01 (class# 5700) ADVANCED RESEARCH METHODS: (C. King'oo): The goal of English 5150 (Fall 2012) is to introduce graduate students to the history of, as well as recent developments in, research methods in the humanities, specifically those practiced by faculty in departments of English. To this end, a central concern will be the consideration of the question, "What is a research method?" Students will be introduced to a variety of methods in current scholarship through presentations by members of the graduate faculty in English. (Most of these faculty will be offering seminars in spring 2013.) Thus the workshop provides students with an opportunity to acquaint themselves with the diversity of the methodologies used by the UConn English faculty at a critical juncture in their own intellectual development.

5200-01 (class#10360) CHILDREN'S LITERATURE: (Smith): Course Objective: To analyze the features of the modern canon of children's literature. **Key Questions:** What makes a children's book? Is children's literature different thematically or stylistically from "adult" literature? How does children's literature cross boundaries of audience and genre? Do canonical children's texts share certain qualities? How are children's texts historically and contextually situated? What is the role of didacticism to children's literature? What is the role of the adult mediator to the endurance of children's texts? How do children's texts construct the child reader? How can we apply text/image theory to children's books? **Requirements:** Short paper (8-10 pages), long paper (20-25 pages), weekly response papers, two presentations, archival research project, annotated bibliography.

5315-01(class#10361) MEDIEVAL LITERATURE: (Biggs): This course will survey Medieval English literature from Caedmon to Malory, with attention given to related traditions in Irish, Norse, Latin, French, and Italian. While we will devote a week to each of the major 14th-century authors--the *Gawain*-poet, Langland, and Chaucer (n.b. Gower is not included, but if you would like to work on him, let me know)--the emphasis will be on the broad range of works written throughout the period. Major themes will include

the strengths and weaknesses of theoretical and historical approaches; the aims of literary surveys; comparative evidence; manuscript evidence; sources and analogues; the literature of religious and social groups; and the literature of reform.

The main text for the course is *Old and Middle English c. 890-c.1450: An Anthology*. I will also order copies of the *Tain*, *Grettir's Saga*, *The History of the Kings of Britain*, *The Lais of Marie de France*, and the *Decameron*. You may want read further in some areas. *Anglo-Saxon Poetry*, trans. S. A. J. Bradley (London, 1982) provides an almost complete translation of the Old English poetic corpus. I assume you owe or can get your hands on a complete translation of *Beowulf*, a completed edition (or translation) of the works of the *Gawain*-poet, and an edition Chaucer's *Canterbury Tales* (we can discuss the merits of individual ones). You may want to read all of Julian or Margery. You will need to find copies of Malory and *The Second Shepherds' Play*.

The two goals of the course are for you (1) to read widely and (2) to find a topic that you can research in depth. Some system of class reports will develop over the semester. There will be a final exam and a research paper.

5325-01 (class#13901) RENAISSANCE I (1485-1603): (King'oo): This survey course is designed as an introduction to the major writers and literary traditions of the Tudor period. Our primary aim will be to familiarize ourselves with the most popular non-dramatic genres of the sixteenth century, including autobiography, martyrology, religious polemic, lyric verse, pastoral poetry, epic, prose fiction, royal propaganda, and apology. We will also examine how the literature of the English Renaissance interacted with the social, cultural, and economic upheavals of the time—such as the rise of the printing press, the ongoing development of Humanist thought, the growth of capitalist enterprise, the exploration and conquest of the new world, and the violent religious conflicts of the Protestant Reformation. We will read from Sir Thomas More, Anne Askew, John Foxe, Sir Thomas Wyatt, Henry Howard (earl of Surrey), George Gascoigne, Elizabeth I, Edmund Spense, Sir Philip Sidney, William Shakespeare, and others. In addition, we will pause regularly throughout the semester to consider some of the pressing theoretical issues involved in teaching and/or taking a survey course, posing questions about canonization (How do we decide which writers to include or exclude?), categorization (Which texts from the era count as literature?), and periodization (Are dynastic dates valid, or even useful, as literary boundaries?). In other words, we will explore and query many of the political and aesthetic concerns that have come to define not only Renaissance Studies, but also our profession as a whole.

5345-01 (class#5345) STUDIES IN VICTORIAN LIT.: (Higonnet): This introduction to highlights of Victorian literature will pursue dialectical pairings such as dramatic monolog and epic, local and imperial, male and female authors. We will probe novels that present travel that may translate into an inward journey, movement across social divisions, or a projection of England onto a screen of the Other. Through a selection of major poets (both men and women) we will explore formal experiments such as Sapphi verse or “inscapes” that remain strikingly modern, as well as adaptations of the past such as Homeric or “pre-Raphaelite” themes. Another segment will examine the illustrated book (it is the Golden Age of children's literature) and fin de siècle eroticism. Kipling will point to the gendering of audience as well as the popular construction of imperialism. Course requirements will include regular short response papers and two conference-length papers.

5350-01 (class# 10364) MODERN BRITISH WRITERS: (Burke): This seminar will examine Modern Irish and British Drama from the immediate pre-Revival period to the close of the twentieth century. Plays by, among others, Shaw, Wilde, Arden, Murphy, Brenton, Friel, McGuinness, McDonagh and McPherson will be considered. The course will emphasize the historical, political and cultural contexts of the relationship between the two traditions, both before and after 1922, when the island of Ireland was partitioned into an independent Republic of Ireland and the UK-constituent Northern Ireland. Our starting point will be an examination of the reasons why playwrights of Irish origin such as Shaw and Wilde were long categorized as British but have been relatively recently “repatriated” by critics. Conversely, in the contemporary globalized theatre scene, certain Irish-born playwrights who have had little success in Dublin are constituted as successful “Irish” dramatists on the London stage. We will also consider the complexities inherent in certain contemporary British-born playwrights’ claiming of Irish identity (e.g. Martin McDonagh and John Arden) and the debates generated in Ireland and Britain by the perceived political allegiances of contemporary Northern Irish and British playwrights who depict the Northern Irish Troubles (e.g. McGuinness and Brenton).

Tentative Reading List: Shaw, *John Bull’s Other Island*

Wilde, *The Importance of Being Earnest*

Murphy, *A Whistle in the Dark*

Pinter, *The Homecoming*

Orton, *What the Butler Saw*

Stoppard, *Travesties*

Arden, *Live Like Pigs*

Friel, *Translations* and *Making History*

McDonagh *Beauty Queen of Leenane*

McPherson *The Weir*

McGuinness, *Observe the Sons of Ulster*

Brenton, *Romans in Britain*

Stewart Parker, *Northern Star* and *Pentecost*

5430-01 (class#10365)AMERICAN LITERATURE III (1865-1914): (Eby): This course showcases the turmoil characterizing the period between the end of the Civil War and start of World War I. In particular, the reading list highlights conflicts due to three causes: the reinscription of the color line after “emancipation,” changing roles for women, and economic dislocation. Primary texts will be supplemented by criticism as well as selections from influential nonliterary texts, such as anti-lynching writings by Ida B. Wells-Barnett and satirical commentary by Thorstein Veblen. Students will help lead discussions for two class period and write one short (10ish pp) and one long (20ish pp) paper. The longer paper can be an extension and revision of the short. There may be a substitution or two, but the reading list will *likely* include:

Whitman, selections

Dickinson, selections

The Education of Henry Adams

Twain, *Puddn’head Wilson*

Howells, *Hazard of New Fortunes*

James, *Portrait of a Lady*

Harper, *Iola Leroy*

Chesnutt, *The House behind the Cedars*

Du Bois, *The Souls of Black Folk*

Dreiser, *Sister Carrie*
Wharton, *The House of Mirth*
Johnson, *Autobiography of an Ex-Colored Man*
Sui Sin Far, *Mrs. Spring Fragrance*

6270-01 (class#10367) MODERN POETRY: MODERNIST MASTERS: (MacLeod): We will study seven poets: Ezra Pound, T. S. Eliot, William Carlos Williams, Wallace Stevens, Marianne Moore, Hart Crane, and Elizabeth Bishop. One running theme will be the importance of the visual arts to the development of modern poetry. There will be two class presentations, one short paper (10 pp.) and one long paper (20 pp.).

6315-01 (class#8278) SEMINAR IN MEDIEVAL LIT.: BEING AN AUTHOR, 1450-1550: (Julia Boffey, V.P.): What did it mean to be an author in the years between 1450 and 1550, a span of years which saw the introduction of printing throughout the countries of Europe, and has come to be defined as the watershed between the medieval and the early modern periods? This module will explore both contemporary notions about authorship, and some of the processes by which an author's work reached an audience. It will review authors' own reflections on the work they produced, how they represented themselves and their predecessors, and some of the forms of commentary on authorial activities offered by editors and other intermediaries. Taking account of a range of writings which will include poems, plays, romances, devotional writings, sermons, and histories, it will work with modern editions and also with digital facsimiles of manuscripts and early printed books.

6410-01 (class #13032) AMERICAN LITERATURE & CULTURE: DIAGNOSING AMERICA: 19TH-CENTURY LITERATURE, MEDICINE AND THE NATION: (Harris): In the context of interdisciplinary and transnational studies, the area of Literature and Medicine has become one of the premier fields. This course follows new trends in the history of medicine and literature that reads the practice of medicine as part a broad cultural discourse and its representations in literature as a configuration of the political anatomy. This political anatomy includes the body; the surgeon who perfects his knowledge of anatomy in order to dissect the body; the patient (separated from the body per se by the nineteenth century's objectification of the body as an object for study), including patient critiques of physicians and medical practice; the homes, asylums, dispensaries, and hospitals in which the body is examined, diagnosed, and treated; the courtroom in which medical jurisprudence shapes the legal impact of this "reading" of the culture; and the literature that depicts physicians and patients as characters in order to engage medical debates that configure national tensions around race, trans/nationalism, equality, rural/metropolitan reconfigurations, imperialism, etc. Our readings this semester will range across the nineteenth century in order to examine the rapidly changing attitudes and means by which literature captures the means by which medical culture shaped the individual and the nation. Students are required to write several short essays on selected aspects of literature and medicine relating to 19th-c. cultural evolutions, present orally on a range of topics relating to history of medicine, and write a final research paper.

Readings include George Lippard, *The Quaker City; or, The Monks of Monk Hall* (1845), Oliver Wendell Holmes, Jr., M.D., *Elsie Venner: A Romance of Destiny* (1861), Rebecca Harding Davis, *Kitty's Choice; or The Story of Berrytown* (1874), Elizabeth Stuart Phelps, *Doctor Zay* (1882), Henry James, *The Bostonians* (1886), shorter fiction, and a wide selection of readings on the history of nineteenth-century medicine.

6540-01 (class#10369) SEMINAR IN HUMAN RIGHTS: TESTIMONIAL LITERATURE AND HUMAN RIGHTS: (Coundouriotis): Testimony and witnessing are central to human rights discourse. Whether we consider the work of uncovering and reporting abuse (by international organizations, NGOs, journalists, etc), the legal prosecution of abuses, or the individual and communal processes of recovery from trauma, human rights practice is centered on the activities of testimony and witnessing. It is no surprise that much of what has been labeled “human rights literature” draws from testimony for its rhetorical power. In this course we will examine a range of testimonial practices, textual (literary and not), oral, and visual. We will contrast testimony to witnessing and read the human rights theoretical literature that examines this difference. Our primary material will be clustered around three types of events and their paradigms of testimony and witness: genocide, gender violence, and famine. Students will be expected to make one class presentation as a theoretical reflection and write two papers (a short midterm paper and a longer term paper).

6750-01 (class#12994) SEMINAR IN SPECIAL TOPICS: WORD AND IMAGE Also cross-listed with **CLCS 5301: (Higonnet):** How many words is a picture worth? The seminar will be oriented to recent theory about the boundaries between the visual and the verbal, starting with the letter and calligraphy. Manuscripts provide early evidence for the juxtaposition of verbal and visual representation. The course also explores the **printed book** and **experimental play** with media, visual narrative, word-painting, and words as images. One context will be the “history of the book” (Roger Chartier), which calls attention to material aspects of the book or codex, i.e., the evolution of the printed book and **shifting techniques** of (re)production. These affect the **visual and tactile design of the text and its “peritexts”** such as cover or endpapers (Genette). We will examine “pattern” poetry, “illuminated” texts by William Blake, the golden age of nineteenth-century illustrated books, and avantgarde experiments in typography. We will juxtapose illustrated children’s books (e.g. Caldecott, MW Brown) with “picturebooks” (Sendak) that fuse text and image. We will also look at caricature as a verbal/visual form of satire. Twentieth-century innovations in production have enabled a return to earlier experiments with lettering, montage, or movable books, while comics have evolved into the graphic novel, changing boundaries between media as well as between audiences.

6750-02 (class#15369) SEMINAR IN SPECIAL TOPICS: JEWS, TURKS AND MOORS IN EARLY MODERN ENGLAND: (Prof. Jeffrey Shoulson): Also cross-listed with **JUDS 5397 AND CLCS 5301** This course examines how early modern English society grappled with its increasingly fraught, intimate, and prolonged encounters with religious and ethnic Others. Our focus will be on the varied representations of Jews, Muslims (identified as “Turks” during the period, despite the imprecision of this ethno-geographic designation), and Africans (often misnamed “Moors”) in writings of the period. We shall examine these depictions in relation to popular stereotypes and beliefs about these groups (and their historical roots).

The course will address these and many other questions: To what extent did early modern writers—dramatists, poets, polemicists, travel writers, and others—undermine or support stereotypical conceptions of the Other? In what ways are the conflicting representations of these different religious and ethnic minorities interrelated and mutually constitutive? How do the multiple discourses of alterity constitute essential components of the evolving sense of (masculine, bourgeois) Englishness in the early modern period?

Texts: Christopher Marlowe, *The Complete Plays*, Frank Romany and Robert Lindsey, eds. (Penguin,

ISBN: 0140436332); William Shakespeare, *The Merchant of Venice*, Lawrence Danson, ed. (Longman, ISBN: 0321164199); *Piracy, Slavery, and Redemption: Barbary Captivity Narratives from Early Modern England*, Daniel Vitkus, ed. (Columbia UP, ISBN: 0231119054); *Three Turk Plays*, Daniel Vitkus, ed. (Columbia UP, ISBN: 0231110294); *Othello and the Tragedy of Mariam*, Clare Carroll, ed. (Longman, ISBN: 0321096991). (**NB.** Since these editions include essential additional readings, it's important that you obtain *these specific versions of the texts.*) There will also be substantial supplementary materials circulated electronically.

SPRING 2013 COURSES

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6315-01 Sem. in Medieval Literature: Advanced Readings in Old English: Hasenfratz
6325-01 Sem. In Renaissance: Literature and the Crisis of the Reign of Henry VIII: Hart
6330-01 Sem. in Eighteenth-Century: Cultures of Property and Finance in England, 1660-1760: Codr
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6575 Sem. in Women Writers: Contemporary Irish Women's Fiction: Lynch
6600-01 Creative Writing Workshop: Poetry: Dennigan
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6750-02 Special Topics in Language & Literature: British Literature on Film: Semenza
6750-03 Special Topics in Language & Literature: Book History at the Medieval/Renaissance Moment: Tonry
6750-04 Special Topics in Language & Literature: Narrative Theory and British Detective Fiction: V. Neag, McGlynn

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