

Graduate Course Descriptions Spring 2014

636 History of Literary Criticism

Cassvan Jeffrey M 4:30

This course provides a thorough introduction to the main concerns of literary criticism and literary theory. We will begin with a careful reading of a few texts by Plato and Aristotle and then turn to a consideration of the diverse perspectives on literature (including Marxism, Psychoanalysis, Formalism, Structuralism, Semiotics, Poststructuralism, Deconstruction, New Historicism, Gender Studies and Queer Theory) that have emerged during the twentieth century. The most stimulating and far reaching theoretical insights very often arise out of reading encounters: Derrida's careful readings of Plato and Rousseau, Lacan's reading of Freud, Freud's own reading of literature and of the German language, Althusser's reading of Marx, Butler's reading of Derrida's reading of Austin, to cite a number of important examples. Accordingly, we will treat the texts of critics and theorists as primary and will attend throughout the semester to the fallout of what Paul de Man has described as literary theory's "necessarily pragmatic moment...that adds a subversive element of unpredictability and makes it something of a wild card in the serious game of the theoretical disciplines." So while we will make use of the introductory materials and organizational format provided in the second edition of *The Norton Anthology of Theory and Criticism*, we will resist and question the tendency to produce or rely upon simple summaries and paraphrases of difficult arguments and points of view and our class sessions will be devoted to reading encounters with very specific paragraphs and pages in the assigned works. These primary critical and theoretical texts will often be supplemented with a wide range of literary materials (poems, short stories, essays, translations) made available on Blackboard.

638 Contemporary American Theater

Sirlin Rhoda F 4:30

This course will focus on recent Pulitzer Prize-winning American plays, exploring themes and approaches of contemporary dramatists and what their plays reveal about American culture. We will discuss the works of both male and female playwrights, discovering any similarities and differences. We will explore connections to ancient Greek tragedy and to the social realist plays of Henrik Ibsen. We will also look for any trends or dominant subject matter revealed in late 20th-century and early 21st-century American theater. Some of the plays we will cover are *'night*, *Mother*, *Glengarry Glen Ross*, *How I Learned to Drive*, *Wit*, *Dinner with Friends*, *Doubt*, *Rabbit Hole*, *August: Osage County*, *In the Next Room*, *The Glory of Living*, *Water by the Spoonful*, and *Disgraced*.

681

Black Masculinities on the Market

Grier

Miles

T. 6:30

Think of the last time you heard the language of hip-hop--in person, on your iPod, or on screen. Though hip-hop began in the impoverished urban areas of the Caribbean, Brooklyn, and the Bronx in the 1970s and came to be dominated by male recording artists in the 1980s, it is not uncommon now to hear its trademark phrases spoken by those who are neither black nor male. Could it be that the idioms of African-American men have come to signify one's belonging in the United States, understood as a multiracial frat party?

This course examines the gendered, national, and sexual selves that have emerged over four centuries of people positioning themselves in relation to black men. I do not seek to present to you black culture as it is. Instead, we will consider how people of all backgrounds derive pleasure, achieve social standing, and assume powers, and liberties by interacting with *imaginary* black men.

Our investigation into the making and enjoyment of blackness will include theories and histories of desire, gender, labor, ideology, and consumption. We will build and test our own theories and histories using and literary and cultural examples. Texts will come from the history of Atlantic slavery, psychoanalytic theory, British and US-American literature, film, and popular music studies. Possible works studied may include those of: historians Walter Johnson and Stephanie Smallwood; fiction writers Aphra Behn, Herman Melville, Langston Hughes, Toni Morrison, and Mat Johnson; filmmakers Spike Lee, Quentin Tarantino, and Dee Rees; and samples of jazz, blues, rock, gospel, and hip-hop. Both oral presentations and regular writing are required. With permission of the instructor and the Director of Graduate Studies, students may tailor this course to meet the pre-1900 requirement.

701

Studies in Graduate Methodology (open only to entering MA students)

Drury

Annmarie

T 4:30

What does literary scholarship in graduate school look like? When your graduate instructors ask you to write a research paper, what do they mean? In this course, we practice methods in research and writing that will be useful to you in all your graduate classes. For us, it is an especially reflective practice, because we think together about how knowledge is created in the discipline of "English": about what kinds of questions generate knowledge, and about the values that inform those questions. By examining the work of others – of scholars outside our course and of one another – we collect a toolkit of thinking, reading, writing, and research strategies. We give particular attention to the academic essay as a flexible, sophisticated form. We aim to develop a new sense of our own proclivities as literary scholars and a new competence in realizing our interests: to leave the course knowing which strategies for reading and posing questions each of us finds most engaging *and* knowing how to research and write in ways convincing to other literary scholars.

W 6:30

When your graduate instructors tell you to do a research paper, what do they mean and how can you do it? This course will tell you. We'll investigate which websites are reliable, discuss how to find useful on-line resources, and explore how to find the best printed articles and books. Not only will we learn how to find the right sources, we will also study how to read and use them properly. We'll figure out what makes an article good (and how to tell if it's good at a glance), and we'll discuss how criticism has changed over the last few decades. Finally, we will talk about how to develop your master's thesis. You'll design your own research project, and also do some shorter assignments to learn how to use various research techniques. This course will prepare you for all your graduate research and help you get ready to write your thesis.

W 6:30

This course provides current and future secondary-school teachers with an opportunity to study literary criticism from a pedagogical perspective. Besides reflecting on the selection process of a text appropriate for a secondary-school curriculum, we will examine research methods and theoretical perspectives currently used in the field of literature. We will focus on two novels, *Heart of Darkness* and *Things Fall Apart*, examine them through a variety of critical approaches, and discuss how these reading strategies could be incorporated in a high school literature classroom. Independently, you will also research and synthesize existing interpretations of a novel of your choice. The ultimate goal of the course is to enrich and deepen your understanding of literary study, as well as to broaden your pedagogical content knowledge. The shift to the Common Core Standards, with its renewed emphasis on complex texts, is meant to develop students' higher order thinking skills. This course equips you with essential tools to address these new standards in your teaching.

M 6:30

The class will be devoted to the theory and application of myth criticism. Based on the depth psychology of Swiss psychiatrist Carl Jung, this approach posits that myth-making is a basic function of the human imagination. Though the images of myth may disguise themselves in new and different forms, they never disappear. “Myths,” says the Roman historian Sallust, “are things that never happened but always are.” We will begin our semester with a discussion of the theoretical underpinnings of this methodology, followed by a look at those fundamental patterns of myth that Jung calls “archetypes.” Then—by examining classic literature, folklore, and

Walkden Andrea W 4:30

Hahn Kimiko W. 4:30

Hong Caroline Kyungah Th. 6:30

In US popular culture, comedy and humor have historically been used to make fun of and to mark Asians and Asian Americans as alien and other. This course examines comedy and humor

in Asian American literature and culture, which use the same mediums to disrupt stereotypes and fixed notions of race, gender, sexuality, class, and so on. By studying this vital yet underexamined aspect of Asian American history and culture, we will define and explore an Asian American comedic tradition, which is vast and varied, spanning all forms of mainstream and independent media and a wide range of genres and subgenres. We will also engage many of the major critical debates and theoretical concerns of Asian American literary and cultural studies through the lens of comedy/humor. Questions we will address include the following: How have Asians and Asian Americans been made objects of humor in US pop culture? How do we account for the relative lack of representations of Asian Americans as agents (as opposed to objects) of humor? How do we account for the scholarly neglect of funny Asian American cultural productions? What are the various kinds of work—social, cultural, political, psychic, etc.—that Asian American comedy and humor can do, with all their attendant limits and possibilities? Texts for this class may include works by Maxine Hong Kingston, Frank Chin, Gish Jen, Ruth Ozeki, Karen Tei Yamashita, Gene Luen Yang, and others, as well as a wide range of theoretical and critical readings.

781 The Graphic Novel

Orchard

William

W 6:30

The graphic novel is often defined as a book-length narrative of sequential art, which resembles the comic book but is finally distinguished from it by its length, literary and artistic sophistication, and adult readership. The term has thus been used to lift comics out of the specialized enclaves of the newsstand, comics bookstore, and comics convention and into the culturally sanctioned spaces of the library, museum, and college classroom. While the term successfully achieved this aim, it also produced an unnecessarily rigid division between graphic novels and the comic book and comic strip traditions that preceded them. In this course, we will situate alternative comics from the 1980s onward in a longer history of comic art in order to understand how contemporary graphic novels are in dialogue with the innovative comic art of the early twentieth century. This earlier work exposes how the comics medium has long articulated a distinct response to and critique of American modernity. This class aims to understand the graphic novel as not only a *genre* of literature but also a *medium* with its own specific qualities that influence the reader's experience of the text and that impact our attempts to make meaning. To help us develop a vocabulary for performing medium-specific analyses of comics, we will read theorists and critics like Walter Benjamin, Scott Bukatman, Hilary Chute, Jared Gardner, Thierry Gronsteen, Miriam Hansen, Charles Hatfield, N. Katherine Hayles, Scott McCloud, and W. J. T. Mitchell. In addition to considering the medium-specific qualities of graphic novels, we will also consider how graphic novels enlarge our understanding of familiar literary genres like memoir, biography, and travelogue. We will pay special attention to the graphic novel's ability to represent many forms of embodiment. We will read an array of graphic novels and comic art by authors like Lynda Barry, Alison Bechdel, Howard Cruse, R. Crumb, Phoebe Gloeckner, Gilbert Hernandez, George Herriman, Frank King, David Mazzucchelli, Winsor McCay, Adrian Tomine, Art Spiegelman, and Chris Ware.

791 Thesis Course

Walkden Andrea W 6:30

Enables students to write their culminating thesis essay. Students must submit a Thesis Sign-Up Form to the Director of Graduate Studies in order to register for this course.

795 Independent Study

Hong Caroline Kyungah

Tutorial for work in a special subject not covered by regular course offerings. May be repeated for credit if the topic is different. Open only to candidates for the MA in English. Registration by permission only. Please schedule an advising appointment with Caroline Kyungah Hong if you wish to register for this course.