

GRADUATE COURSE DESCRIPTIONS: SUMMER 2014

Summer I

719 **Medieval Literature: Affect and Passion** **5625**
Sargent, Michael **M/T/W/TH 6:45-8:25**

This course will explore the invocation of affect in the religious discourse of late medieval England. We will deal with the invocation and portrayal of the bloody passion of Christ, the rise of Eucharistic devotion, and the ties between these movements, anti-Semitism and the persecution of heresy. Texts will include Nicholas Love's *Mirror of the Blessed Life of Jesus Christ* and the Croxton play of the Sacrament. This course fulfills the pre-1900 requirement.

726 **Early American Freaks** **10163**
Grier, Miles **M/T/W/TH 6:45-8:25**

As they dealt with new people, goods, and ideas entering their lives, the African, Indian, and European participants in the Atlantic world economy had to devise ways to account for the strange. This course offers students an opportunity to analyze the strategies developed to meet these needs, including translation, empiricism, comparative anatomy, theatre, and characterology. Our texts will be drawn from roughly 1580-1865 and will range from historical documents to poetry and fiction. Authors will likely include Thomas Hariot, Olaudah Equiano, Phyllis Wheatley, John Marrant, Samuel Occom, Charles Brockden Brown, Leonora Sansay, and Edgar Allan Poe. This course fulfills the pre-1900 requirement. Daily contributions to Blackboard discussions and one substantial paper are required.

Summer II

723 **Romanticism & the Ruins of Paradise** **2705**
Marotta, Richard **M/W 6:00-8:05**

For many Romantic writers, the traces, "of that first Paradise whence man was driven" could be found in the imaginative and mimetic structures surrounding them. Wordsworth and Shelley found these traces in nature; Byron in irony; Keats in aesthetics; Blake in myth and Coleridge in ethics. This course will examine how the search for these images of the lost paradise, or as McGann said, of the idea "that poetry ...can set one free of the ruins of history and culture is the grand illusion of every Romantic poet," forms the central core of belief that shapes the romantic

imagination. Our readings from these poets will concentrate on how each of the major poets explores and imagines the exteriors and the interiors of this vision. Active participation and one substantial paper are required.

78

Moreland, Wayne

“And Then We Heard The Thunder”

M/W 6:00-8:05

2695

The focus of this class is the Civil Rights Movement that emerged in the mid-1950s and the Black Power Movement that arose in its wake in the mid-1960s. What we are primarily interested in are the various literary and cultural responses to these events. To that end, some of the artists and writers we shall be examining are James Baldwin, Toni Morrison, Amiri Baraka, August Wilson, John Coltrane, Gil Scott-Heron, Langston Hughes, Lorraine Hansberry, Larry Neal, and Ralph Ellison. We will be reading work in all genres and from a period covering the last sixty-odd years, a period in some ways historically remote and in others extremely contemporary.