**Graduate Seminars**

**Fall 2018**

**Dr. Blaine**

**English 572T : English Renaissance Drama**

This course will survey the history of English drama from the late Elizabethan era to the Caroline period (roughly 1580 to 1642), excluding Shakespeare.   We will strive to understand the generic variety of dramatic work in this grand epoch of theater, as well as the development of styles and fashions on the stage.  We will discuss the plays on the syllabus not only as literature but also as works written for performance, attending to the relationship between the conditions of composition, performance, and the transmission of the texts in their published forms.   The reading list will include lurid revenge plays, salty comedies, satiric farces, delicate allegories, and sublime tragedies--a little something for all tastes.

**Dr. Hollis**

**English 571T: “Love: The Opposite of Hatred”: The Writing of James Joyce**

This course will examine all of James Joyce’s major works, including *Dubliners*, *A Portrait of the Artist as a Young Man*, *Ulysses*, and *Finnegans Wake* (we won’t read all of the *Wake*!). We will also look at some of his minor works, including his poetry and his play, *Exiles*. James Joyce is known for his difficulty to such an extent that the challenge of reading his works is one of the first comments people will make in relation to him. This course will demystify his work and encourage you to engage with it through several lenses, including scholarly, creative, and personal reactions. Though Joyce wrote in the early 20th century, his works provide us with guidance on how to live in the world today. We will explore his radical approach to literature and human connection in order to help us better understand how to live in this world. The course will include one creative project as well a 15-20 page seminar paper. There will also be a weekly journal.

**Dr. Kelman**

**English 525T: Comparative American Literatures -- "Tales from the Crypt"**

This seminar will focus on the “crypt,” not only in the sense of a hidden burial site, but also more generally in the sense of something hidden, covered up, something that resists understanding or refuses to come to light.  We will trace this topic as it runs throughout the Americas, from Edgar Allan Poe to Garcia Marquez and beyond.  Along the way we will focus on the way the crypt forces us to address the relation between literature and historical events, from the Kennedy assassination to 9/11, from the disappeared in Colombia and El Salvador to uncanny wakes and repeated burials in Mississippi, Puerto Rico, and Argentina.  At the same time, we will explore the way something buried or covered up produces literary, historical, and even political effects.  Class material includes narrative fiction (novels and short stories), journalistic narrative, autobiographical narrative, film, government reports, critical essays, and literary theory.  All texts are in English or English translation.

**Dr. Norton**

**English 525T: The Age of Johnson: Mind/Body/World**

This graduate seminar studies the literature of the long eighteenth century in the context of early modern aesthetic theory and theory of mind. Its point of departure is John Locke’s influential distinction between the thing itself and the “idea” of it we encounter in the mind, the latter being, according to Locke, the actual object of perception. As he put it, “the mind knows not things immediately, but only by the intervention of the ideas it has of them.” This way of thinking would have momentous implications for epistemology (*How then can we know our ideas accurately reflect the world?*), as well as for aesthetics (*Is beauty, too, merely in the mind of the perceiver?*). Our aim will be to explore the ways literary texts work through—and even challenge—these ideas. We will be guided by the following questions: What access do we ultimately have to the “external” world? What is the value and status of sensory experience? What is the relation between the mind and the body? To what extent does literary *form* offer unique opportunities for grappling with this distinctly modern opposition between subjective experience and objective reality? Readings will include works of philosophy by John Locke and David Hume, aesthetic theory by Joseph Addison and Edmund Burke, nature poetry by James Thomson, Anna Laetitia Barbauld and William Wordsworth, philosophical fiction by Laurence Sterne, and Gothic fiction by Ann Radcliffe.