ENGLISH DEPARTMENT GRADUATE COURSES	SPRING 07	FALL 07
300-01 Theory and Teaching of Writing		Recchio
304-01 The Bible as Literature	King'oo	
305-01 Research Methods (1 credit course)		Hasenfratz
306-01 Professional Development (2 credit course)		Hasenfratz
308-01 History of the Language	Jambeck	
309-01 Old English		Hasenfratz
315-01 Medieval Literature		Tonry
323-01 Renaissance Drama		Bailey
325-01 Renaissance I: 1485-1603		King'oo
329-01 Milton	Semenza	
335-01 Restoration & Early 18th-Century Literature	Turley	
337-01 Romantic Literature		Mahoney
340-01 American Literature I		Harris
341-01 American Literature II	Hollenberg	
360-01 Modern British Writers	Barreca	
365-01 Irish Literature		Lynch
371-01 Critical Theory	Hogan	
385-01 Rhetoric & Composition Theory	Deans	
389-01 Modern American Drama		Murphy
415-01 Sem. in Medieval Lit.: 15th Century Survey	Tonry	
415-02 Seminar in Medieval Lit.: Old Norse Sagas & Saga Writing	Hasenfratz	
415-01 Seminar in Medieval Lit.		Visiting Prof.
432-01 Seminar in Eighteenth Century: Literature & Sexuality in the Restoration & 18th Century		Marsden
435-01 Seminar in Romantic Lit.: Romantic Reprobates: 'Mad, Bad, and Dangerous to Know	Mahoney	
436-01 Seminar in Victorian Lit.: Victorian Dialogue		Higonnet
440-01 Sem. in Amer. Lit.: American Women Writers to 1820	Harris	
440-01 Sem. in Amer. Lit.: Black Mountain Poetry		Hollenberg
440-02 Sem. in Amer. Lit.: Ethnic: Multiculturalism & Multilingualism		Cutter

471-01 Seminar in Literary Theory: Literature and Emotion		Hogan
484-01 Sem. in Creative Writing: Poetry	Nelson	
484-01 Seminar in Creative Writing		TBA
496-01 Sem. in Major Authors: Faulkner & Morrison	Eby	
496-01 Sem. in Major Authors: Melville		Edwards
497-01 Sem. in Special Topics: The Abbey Theatre	Burke	
497-01 Sem. in Special Topics: Gender Theory & Genre Fiction		Bedore
497-02 Sem. In Special Topics: Imagining the Black Diaspora		Phillips
497-03 Sem. in Special Topics:. Harlem Renaissance.	Smith	

SPRING 2007

TIME	MON	TUES	WED	THURS	FRIDAY
9:30 - 12:00	335-01 Turley CLAS 237 ********** 304-01 King'oo CLAS 216	497-01 Burke CLAS 237	329-01 Semenza CLAS 237 ********** 341-01 Hollenberg CLAS 216	497-03 Smith CLAS 237	
1:00 - 3:30	385-01 Deans CLAS 237	415-01 Tonry CLAS 216 ********** 440-01 Harris CLAS 237	496-01 Eby CLAS 216 ********** Jambeck 308-01 CLAS 237	435-01 Mahoney CLAS 216	
3:30 - 6:00		371-01 Hogan CLAS 237	DEPT MEET	415-02 Hasenfratz CLAS 237	
7:00 - 9:30	484-01 Nelson CLAS 237	360-01 Barreca CLAS 237	497-02 Pickering CLAS 237		

<u>304-01 (class# 11220) BIBLE AS LITERATURE</u> (King'oo): In this course, we will explore the Bible (the Hebrew Bible/Old Testament and the New Testament) as an anthology of diverse texts, composed and compiled by numerous people over more than a millennium.

Our primary goal will be to provide points of access into this vast and multifaceted work for those who would like to read it with a heightened awareness of its literary qualities. We will therefore spend the majority of our energy defining and analyzing its most significant forms, themes, and stylistic features: our emphasis will be on the alluring artistry of its narrative structures, the enduring force of its poetic language, and the often outrageous behavior of its characters (including God). We will also examine the ambiguities inherent in its divergent portrayals of human societal issues such as gender, race, sexuality, nationalism, slavery, war, suffering, and sacrifice.

In recent year, the Bible has attracted the interest of literary readers from almost every theoretical camp, inspiring criticism by feminists, Marxists, structuralists, post-structuralists, post-colonialists, and numerous others. Our secondary goal for this course, then, will be to consider some of the many different angles from which we might understand (and teach) the Bible *as* literature. To that end, we will pair our biblical readings with essays that represent a variety of contemporary approaches to the material, and we will ask ourselves what it is about the Bible that regularly places it at the center of theoretical debate.

<u>308-01 (class# 9345) HISTORY OF THE LANGUAGE</u> (Jambeck): This course will survey the development of the English language: Where it came from, where it is now, and where it's headed. We will consider how the language has changed morphologically (why do adverbs end in -ly?) Phonologically (why do we pronounce the -gh in ENOUGH one way and the gh- in GHOST another?), and syntactically (why Beowulf could "throw mama from the train a kiss," but we can't). Along the way, we'll pay attention to grammars, usage, dialects, and vocabulary.

<u>329-01 (class# 7806) MILTON</u> (Semenza): This course will examine Milton's major poetry and many of his prose works within their specific historical contexts. The difficulty of reading Milton is exacerbated by the political, religious, and economic upheavals of the mid-seventeenth century. International exploration, a rapidly expanding economy, increasing religious sectarianism, and the earth-shattering execution of Charles I, among other phenomena, all contributed to the breakdown and redefinition of an older Renaissance order. Milton was, in fact, one of the most radical proponents of change in this period, and he gave expression to his ideas through his poetry as well as his polemical writings. In this class, then, we will attempt to reconstruct these larger contexts within which Milton was writing and consider his work in light of them.

<u>335-01 (class# 9346) RESTORATION & EARLY EIGHTEENTH CENTURY LITERATURE</u> (Turley): This course is a survey of English and British literature in the Restoration and early eighteenth century. As such we shall read works both familiar and unfamiliar, by such authors/ as Rochester, Dryden, Behn, Manley, Haywood, Pope, Wycherley, Swift, and many others. Literary production boomed in the decades covered by the course, in part because of relaxed censorship laws. We will only be able to hit the highlights, of course, but those highlights are unforgettable. Politics, religion, new notions of class, gender, and sexuality all contributed to the tremendous outpouring of print. This course will require a lot of reading (although lucky for you the novels won't be the length of those written in the later part of the eighteenth century). You will be expected to give at least one

presentation, write one scholarly book review to distribute to the class, hand in an annotated bibliography, and write a fifteen- to twenty-page seminar paper at the end of the semester.

341-01 (class# 6682) AMERICAN LITERATURE I (Hollenberg): A survey of twentieth-century American poetry and fiction with a focus on modernism and its aftermath. Texts will include works by T.S. Eliot, William Carlos Williams, H.D., Langston Hughes, Gertrude Stein, Ernest Hemingway, Ralph Ellison and Denise Levertov. Class reports and one paper.

360-01 (class #) MODERN BRITISH WRITERS (Barreca): Primary readings: Zulieka Dobson (1911); The Good Soldier (1915); A Room of One's Own (1929) and Three Guineas (1938); Cold Comfort Farm (1932) Lucky Jim (1954); Saturday Night/Sunday Morning (1958); The Prime of Miss Jean Brodie (1961) and The Abbess of Crewe (1974); The Debut (1981); Small World (1984); The Country Girls Trilogy (1986); Mantrapped (2004). Requirements: one in-class presentation, one short paper, and one long paper; weekly assignments focused on critical perspective.

371-01 (class #9347) CRITICAL THEORY (Hogan): Literary theory is probably the one area that is indispensable for graduate students today. There are, of course, intellectual reasons for this. Studying literary theory helps to orient one's critical study and one's teaching; it fosters self-consciousness about interpretive and scholarly practices; it facilitates the questioning of presuppositions, offering alternative goals and methods. There is also a professional reason. Journals and publishers commonly demand that articles and books involve a clear theoretical perspective. It is not uncommon to have an article rejected because it "lacks theoretical focus."
The first half of this course will involve an overview of the main theoretical currents from Plato to the present. In this half, I will particularly emphasize the philosophical backgrounds to the theories. The second half of the course will explore two or three contemporary theories in greater depth. Possibilities include Queer Theory, Cognitive Science, and Lacanian psychoanalysis. In the course of the semester, we will apply the various theories to a play by Shakespeare and a post-colonial film. Weekly response papers, oral presentations, term paper, final exam.

385-01 (class 9348) RHETORIC & COMPOSITION THEORY: WRITING ACROSS AND BEYOND THE CURRICULUM (Deans): The first half of the course surveys the essential scholarship in English Studies on Writing Across the Curriculum and Writing in the Disciplines; the second half addresses the relationship of academic writing to workplace, civic, and self-sponsored writing. The core question: How do history, research, and composition theory help us understand what happens as novices negotiate new contexts for writing? We will also consider how our inquiry might inform approaches to teaching writing, designing curricula, and leading WAC/WID programs or writing centers. The course will require one-page reading responses and either a final seminar paper or a detailed proposal for a future research project that could be carried out in cooperation with (and perhaps get funded by) the University Writing Center. This seminar will build on some of the concepts and questions addressed in English 300 but will neither repeat any of those readings nor focus on first-year writing.

415-01 (class #7810) SEMINAR IN MEDIEVAL LITERATURE: FIFTEENTH-CENTURY SURVEY (Tonry): Over the past decade, the fifteenth century has been the subject of energetic and enthusiastic reassessment. The traditional descriptions of this century as a literary wasteland -- an "age of brass," in C.S. Lewis's words -- have themselves become rather tired within the current scholarly trend of quoting such notions in order to quickly dispense with them. This course, largely a survey of late-medieval writing from Lydgate to Skelton, will begin with the space left between traditional and current approaches to this period: What is *literary* about the fifteenth century, anyway? And how is our understanding of the late-medieval moment shaped by the conventions of literary historiography, both current and former?

Our reading will begin with Lydgate and Hoccleve, and move through work by Ashby, Bokenham, Capgrave, Pecock, Douglas and Henryson. We'll conclude with a brief tour through the most lightly traveled paths of the later fifteenth century, with readings from Caxton, Skelton and Hawes.

Because many of these readings register a deep engagement with their historical context, we'll spend some time theorizing the relationships between literature and history, as well as concepts of poetic authority, literary form and political power. We'll test methodologies, concepts of periodization, and see what it might mean to re-engage questions of the aesthetic in this period – and if that's "post-historicist" after all. Requirements include two presentations, an annotated bibliography, and a seminar paper.

415-02 (class # 11221) SEMINAR IN MEDIEVAL LITERATURE: OLD NORSE SAGAS AND SAGA WRITING: (Hasenfratz): Given that early medieval Iceland was at the edge of the known European world, had no cities, and was converted to Christianity, and thus literacy, very late (about the year 1000), it is astounding that Icelanders produced a body of narrative prose unequaled in scope and quality elsewhere in medieval Europe. Even more surprising is the fact that its literate culture was largely untouched by the unavoidable institutions that shaped literacy in the rest of Europe: the church and crown. In this seminar, we will read several major sagas in translation: *Egil's Saga, Njal's Saga, Grettir's Saga* (the prototypical "outlaw" saga), *Saga of the Earls of Orkney* (with its dubious "Saint" Magnus), *The Saga of the Volsungs* (Siegfried, Brunhilda and company before Wagner got hold of them), *The Laxdaela Saga, The Eyrbygga Saga* (a supernatural saga with witchcraft, hexes, and voodoo), excerpts from Snorri's massive *Heimskringla* (biographical sagas of the kings of Norway), *The Saga of Hrolf Kraki* (with its macho queen and astral projection). Along the way, we will consider the competing theories about the evolution of the sagas, their historical accuracy, their original audiences and the conditions surrounding their composition, etc. Please note that an independent study on Old Norse language (with readings from Gordon's *Introduction to Old Norse*) will run in connection with the seminar.

435-01 (class #9351) SEMINAR IN ROMANTIC LITERATURE: ROMANTIC REPROBATES: 'MAD, BAD, AND DANGEROUS TO KNOW' (Mahoney): The League of Incest...Satanic poets...crepidarian critics...adultery...cross-dressing...'Dry-Bob'...regicide...the Cockney School...*l"Amour fou*...atheism...Hellenism...opium dens and opium-eaters...duelling...apostles of profligacy...insanity...monstrosity...harem girls...This is not Romanticism as 'nature poetry," nor is it anthology Romanticism. There will be no daffodils, no clouds, no rustic cots...no optimism, no joy, no 'sense sublime of something evermore about to be." (Nature, by the way, does betray the hearts that love her.) This is the dark underside of Romanticism, the gnostic depths where all

the secrets lurk ("the deep truth is imageless'), a tapestry of pain, suffering, and excess...doubt, decay, and destruction.
Concentration on 'second-generation' Romanticism (the writers and writings of the 1810s and 1820s), we will examine such issues and and concerns as addiction and stimulants; 'romance' in relation to 'Romanticism': 'renegado-ism' and apostasy (religious as well as political and aesthetic); sensual excesses; monstrosity and the sublime; incest; the attractions of the daemonic; exile, the 'cult' of the poet (romantic hagiograph); and the 'wake of Romanticism' (the afterlife of Romanticism in nineteenth-century writers).
Figures likely to be considered: Byron, Coleridge, deQuincey, Haydon, Hazlitt, Hemans, Hogg, Hunt, Keats, Caroline Lamb, Charles Lamb, the Prince Regent, Princess Charlotte, Mary Shelley, P.B. Shelley, Southey, and Tennyson.

440-01 (class # 11222) SEMINAR IN AMERICAN LITERATURE: AMERICAN WOMEN WRITERS TO 1820 (Harris): This course will focus on early women's writings from the beginnings to 1820, with a primary emphasis on diaries, letters, and fiction. For the majority of women in North America, diaries and letters were their primary forms of writings, and these genres are only now beginning to receive significant theoretical analyses. These "private" writings were integral to the rise of fiction in the United States, as approximately one-third of early novels were epistolary in style. Within these genres we will examine changing gender and race inscriptions and the cultural contexts in which women entered print culture in early America. Authors will include Judith Sargent Murray, Mercy Otis Warren, Susanna Rowson, Hannah Webster Foster, and Rebecca Rush. Courses requirements include two in-class oral presentations and substantial research paper.

484-01(class#7813) SEMINAR IN CREATIVE WRITING: POETRY: (Nelson): This is an advanced workshop devoted to critical analysis and revision of poems. We will discuss student work in light of central problems in poetics, with particular emphasis on the relationship between voice (evidence of human presence) and description (evidence of world), received and organic form.

496-01 (class # 11224) SEMINAR IN AMERICAN LITERATURE: FAULKNER & MORRISON: (Eby): Toni Morrison has said of William Faulkner, "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's engagement with her white Southern predecessor becomes evident as one peruses the many intersections in topic, literary form, and narrative voice in such works as *Beloved, Song of Solomon, Paradise, Sula, Light in August, Sanctuary, Intruder in the Dust, The Sound and the Fury*, and *Absalom, Absalom!* (There will also be a few additional primary texts. So feel free to cast an email ballot for your favorites.) Morrison also describes Faulkner as "the only writer who took black people seriously"– and goes on to add, "Which is not to say he was, or was not, a bigot." Although we can never know what Faulkner might have said about Morrison, this course will image their conversation by placing their novels in dialogue with each other. As readers familiar with either author will no doubt anticipate, this conversation will likely be circuitous, but topics will undoubtedly include representations of race, place, gender, community, memory, history,

gender, as well as consideration of narrative form and how we know what we know. Secondary readings will include works that examine the authors in tandem as well as some of the leading critics on each writer individually. For further information contact clareeby@earthlink.net.

497-01 (class #9444) SEMINAR IN SPECIAL TOPICS: THE ABBEY THEATRE: (Burke): In the decades leading up to Irish Independence in the 1920s, Irish cultural nationalists created institutions that anticipated the establishment of a new state before such was political reality. Foremost amongst such organizations was the Abbey Theatre in Dublin, whose founders included W.B. Yeats. This course will consider a wide variety of plays staged during the early years of the Abbey in an attempt to answer the following questions concerning the Irish national theatre: How did the Abbey construct itself as a space within whcih "Irishness" itself could be recreated? How did a young Yeats reconcile his ascetic nature with the roles of propagandist, fund-raiser and businessman required of him as Abbey director? Why was the early Abbey dismissed as a pro-British, Protestant, elitist and merely superficially revolutionary institution by certain commentators? How did the choice of plays of early Abbey directors Yeats, J.M. Synge, and Lady Gregory create a canon of Irish theatre and an expectation of what an "Irish play" should look like that remains largely unchallenged today?

497-03 (class# 11223) SEMINAR IN SPECIAL TOPICS: THE HARLEM RENAISSANCE LITERATURE (Smith): This course will explore a transformative moment in American literary history, the Harlem Renaissance, also known as the "New Negro" movement. In New York in the 1920s and 1930s, African American creative writers, visual artists, and popular musicians all grappled with the subject of cultural reinvention. Harlem took on an almost mythic significance for African Americans as excitement about new Black aesthetics and political identities spread across the country. In Washington, D.C., throughout the South, and in Midwest cities, writers engaged the larger cultural dialogue, whether by publishing in *Opportunity* and *The Crisis*, by corresponding with key Harlem figures like W.E.B. Du Bois and Langston Hughes, or by "writing back" to influential aesthetic modes and models. The course will explore the origins of the renaissance in the late 1910s by examining the collision of the elite "uplift" movement with popular demands for political and social change. We will study key intellectual and philosophical figures, such as Du Bois and Alain Locke, and consider ways in which class and generational expectations helped shape aesthetic debates. The course will attend to the place of whites in Harlem, both as patrons of specific artists and as participants in a cross-cultural exchange about literary modernism. While we will study landmark texts like Jean Toomer's *Cane* and Zora Neale Hurston's *Their Eyes Were Watching God*, we will also attend to less frequently studied writers like Georgia Douglas Johnson, Effie Lee Newsome, and Helene Johnson. In expanding our vision of the renaissance, we will pay special attention to cultural movements and texts that allow us to resist the traditional critical emphasis on a white patronage system: Black publishing houses, Marcus Garvey's UNIA movement, little magazines, children's literature, and community theatre all focused on African American audiences and, in many cases, furthered efforts at cultural nationalism. Expect also to learn about the larger cultural milieu by examining paintings by Aaron Douglass and Lois Mailou Jones, photographs by James Vander Zee, and blues songs by Bessie Smith and Ma Rainey, among others. Requirements include presentations, response papers, a short essay, and a seminar paper.