

**ENGLISH DEPARTMENT GRADUATE COURSES****Spring 2008****Fall 2008**

|  |         |               |
|--|---------|---------------|
| 300-01 (5100) Theory and Teaching of Writing                                     |         | Recchio       |
| 300-02 (5100) Theory and Teaching of Writing                                     |         | Recchio       |
| 305-01 (5150) Research Methods (1 credit course)                                 |         | Hasenfratz    |
| 304-01 (5240) Bible as Literature  | King'oo |               |
| 306-01 (5160) Professional Development   |         | Hasenfratz    |
| 310-01 (5318) Chaucer  |         | Biggs         |
| 326-01 (5326) Seventeenth-Century Lit.   |         | Kneidel       |
| 5320-01 (5320) Shakespeare   | Hart    |               |
| 335-01 (5330) Restoration and Early 18th Century Lit.                            | Turley  |               |
| 338-01 (5345) Victorian Literature   |         | Higonnet      |
| 341-01 (5430) American Lit. I  |         | Harris        |
| 365-01 (5360) Irish Literature   |         | Burke         |
| 371-01 (5500) Critical Theory  |         | Hogan         |
| 379-01 (5270) Modern Poetry  | MacLeod |               |
| 389-01 (5280) Modern American Drama  |         | Murphy        |
| 406-01 (6310) Beowulf  | Biggs   |               |
| 415-01 (6315) Sem. in Medieval Lit. : Visiting Professor                         |         | TBA           |
| 415-02 (6315) Seminar Medieval Lit.: Medieval English Drama                      | Jambeck |               |
| 430-01 (6320) Seminar in Shakespeare: Reading Shakespeare                        |         | Bailey        |
| 423-01 (6325) Seminar in Renaissance Literature: Donne, Law & Literary Criticism | Kneidel |               |
| 432-01 (6330) Sem. in 18th Century Lit.:The 18 <sup>th</sup> Century Novel       |         | Turley        |
| 484-01 (6600) Seminar in Creative Writing: Creative Non-Fiction                  | Barreca |               |
| 484-01 (6600) Seminar in Creative Writing  |         | Mda           |
| 485-01 (6550) Seminar in Rhetoric & Composition                                  | Winter  |               |
| 496-01 (6700) Seminar in Major Authors:  |         |               |
| 496-01 (6700) Seminar in Major Authors: Oscar Wilde                              | Burke   |               |
| 497-01 (6750) Seminar in special Topics: American Autobiography                  | Bloom   |               |
| 497-01 (6750) Seminar in Special Topics: Empire and the British Novel            |         | Coundouriotis |

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| 497-02 (6750) Seminar in Special Topics: Queerness in Fiction, 1880s-1930s                                 | Breen      |          |
| 497-02 (6750) Seminar in Special Topics: The Image of the City   |            | Benson   |
| 497-03 (6750) Seminar in Special Topics: Authorships, Publishing, and the Rise of American Lit., 1770-1840 | Franklin   |          |
| 497-03 (6750) Seminar in Special Topics: American Realism and Naturalism                                   |            | Eby      |
| 497-04 (6750) Sem. in Special Topics: American Lit. & Culture: Race and Gender in 19th Century America     | Harris     |          |
| 497-04 (6750) Seminar in Special Topics: Romanticism & Formalism   |            | Mahoney  |
| 497-05 (6750) Seminar in Special Topics: Constructing Literary Spaces: Geographies, Maps, Architectures    | Hasenfratz |          |
| 497-05 (6750) Seminar in Special Topics: Fear of Prosody   |            | Pelizzon |
| 497-06 (6750) Seminar in Special Topics: The Wake of Romanticism   | Mahoney    |          |
| 497-06 (6750) Sem. in Special Topics: Scholarly Writing for Publication                                    |            | Semenza  |
| 497-07 (6360) Seminar in Irish Studies: Irish Lit. & Exile   | Shea       |          |
| 497-08 (6400) Seminar in Ethnic Lit.: Ethnic American Children's Lit.                                      | Smith      |          |

New numbering system ( ) starting Fall 2008

**SPRING 2008**

| TIME         | MON  | TUES  | WED   | THURS   | FRIDAY                     |
|--------------|--|---|---|---|----------------------------|
| 9:30 - 12:00 |  | 496-01<br>Burke<br>CLAS 216<br><hr/> 485-01<br>Winter<br>CLAS 237                                       | 497-06<br>Mahoney<br>CLAS 237<br><hr/> 497-04<br>Harris<br>CLAS 216 | 497-07<br>Shea<br>CLAS 216<br><hr/> 497-05<br>Hasenfratz<br>CLAS 237            |                            |
| 1:00 - 3:30  | 423-01<br>Kneidel<br>CLAS 237<br><hr/> Bloom<br>497-01<br>CLAS 216 | 497-02<br>Breen<br>CLAS 237<br><hr/> 497-03<br>Franklin<br>CLAS 216                                     | DEPT.   | 415-01<br>Jambeck<br>CLAS 237   | 330-01<br>Hart<br>CLAS 216 |
| 3:30 - 6:00  | 406-01<br>Biggs<br>CLAS 237  | 304-01<br>King'oo<br>CLAS 216<br><hr/> 400-05<br>Biggs<br>CLAS 237<br>3:30-5 pm                         | MEET.   | 379-01<br>MacLeod<br>CLAS 237<br><hr/> 400-05<br>Biggs<br>CLAS 216<br>3:30-5 pm |                            |
| 7:00 - 9:30  |  | 6:30 to 9:00 pm<br>484-01<br>Barreca<br>1 <sup>st</sup> Fl. Lounge<br><hr/> 497-08<br>Smith<br>CLAS 237 |   |   |                            |

classes/spring 08 time grid

Tu/Th 3:30 to 4:30pm

**304-01 (#8683) BIBLE AS LITERATURE: (King'oo):** It is common for institutions of higher education to offer courses in “The Bible as Literature.” Yet what is “the Bible”? Is it accurate to classify it as “literature”? And what reasons might one have for doing (or not doing) so? Our aim will be to explore these concerns from as many different theoretical angles as possible. To that end, we will pair scriptural passages with essays that represent a range of critical affiliations: feminist, Marxist, structuralist, poststructuralist, psychoanalytic, postcolonialist, and more. Our biblical readings will be from both the “Old” and the “New” Testaments; our theoretical readings from scholars as diverse as Auerbach, Bal, Barthes, Bloom, Derrida, Eagleton, Frye, Said and Walzer. Thus while we will consider the most significant forms, themes, and stylistic features of the Bible, 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. Ultimately, I hope that we will be able to ask ourselves how putting the Bible in conversation with literary theory may lead us to alter the ways in which we conceive of (and therefore read and write about, as well as teach) this highly canonical text. Some previous experience with the Bible is helpful, but not required.

**330-01 (#9987) SHAKESPEARE: (Hart):** We will consider one or two representatives each of Shakespeare’s festive comedies, “problem” comedies, mature tragedies, classical plays and late romances. Students will read widely in critical materials that situate the plays both in terms of their sixteenth- and seventeenth-century contexts and in terms of their treatment by late twentieth-century critical schools. One short essay, oral reports, one full-length (18-20 pgs.) essay, and one two-hour final exam required.

**335-01(#8251) RESTORATION AND EARLY 18<sup>TH</sup> CENTURY LITERATURE: (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.

**379-01 (#9988) MODERN POETRY: (MacLeod):** We will study six poets: Ezra Pound, T.S. Eliot, William Carlos Williams, Wallace Stevens, Marianne Moore, and Elizabeth Bishop. One running theme will be the importance of the visual arts to the development of modern poetry. There will be two oral presentations and a term paper.

**406-01 (#9989) BEOWULF: (Biggs):** The main focus of this course will be a close reading of the epic in the original. We will also consider the literary and historical context of *Beowulf* by discussing other works such as the *Tain*, Bede’s *Ecclesiastical History*, and Njal’s *Saga*. Final paper, presentation of a research project, and a final exam.

**415-02 (#7502) SEMINAR IN MEDIEVAL LITERATURE: MEDIEVAL ENGLISH DRAMA**

**(Jambeck):** This course introduces the student to the drama of medieval England. We begin with the rediscovery of the dramatic instinct in Western Europe (astonishingly, the very notion of drama was lost to the medieval world, but like the Greeks before them, the medievals discovered the dramatic impulse in religious ritual and reinvented drama anew); we trace the development of the drama from its Latin liturgical beginnings (in translation) through its twelfth century Norman versions (in translation) to its English Flowering in the fourteenth and fifteenth centuries. Along the way we concentrate on the two major genres (the civic cycles and the morality plays) and on the literary, religious, and social contexts that shaped the drama of late medieval England.

**423-01 (#9990) SEMINAR IN RENAISSANCE LITERATURE: DONNE, LAW & LITERARY CRITICISM**

**(Kneidel):** Donne, Law, and Literary Criticism: A study of the law in its various forms (metrical, generic, common, civil, natural, religious, scriptural) in the poetry and prose of John Donne. We will study the influence of legal culture on the literature of the late Elizabethan and Stuart eras as well as on the subsequent criticism of Donne and his writings (e.g., the recurrent idea that Donne in various ways is the exception to the rule).

**484-01 (#12133) SEMINAR IN CREATIVE WRITING: CREATIVE NON-FICTION (Barreca):** \_\_ This

seminar, designed for graduate students with an interest in writing their own non-fiction with an eye towards publication, assumes a serious commitment both to reading and writing throughout the semester. Requirements: Writing: students will produce seven pieces of writing (between 1,000-2,5000+ words each) and email these to all the other members of the seminar at least three days before the class meets. As a final project, each student will submit to me a portfolio of revised, carefully edited essays, out of which two will be submitted for publication to venues of your choice (I'll pay for postage and will take them to the post-office myself). Reading and commentary: Students are responsible for reading and commenting in detail their colleague's essays (I'll provide a list of suggested questions); they will email their comments the day before the class meets. In addition, students will give two in-class presentations, each analyzing the merits and flaws of different non-fiction pieces published within the last five years. Deadlines are non-negotiable.

**485-01(#11216) SEMINAR IN RHETORIC AND COMPOSITION THEORY: RHETORIC, SEMIOTICS, AND THE PHILOSOPHY OF LANGUAGE (Winter)**

**(Winter):** This course will investigate the intersecting histories of rhetoric and semiotics in relation to the history of the philosophy of language, with particular focus on how the interaction of these fields may provide new perspectives on how the interaction of these fields may provide new perspectives on the role of language theory in contemporary literary studies. Semiotics would seem to correspond to rhetoric as theory to practice: rhetoric is associated with opportunistic and performed argument for a particular audience and occasion, whether in oratory or composition, while semiotics involves the reflective abstraction, systematization, and interpretation of signs and communicative functions. Because rhetoric, semiotics, and the philosophy of language now represent distinct disciplines, such juxtaposition may suggest that their division took place as the result of theoretical tensions as well as methodological and pedagogical incompatibilities. The readings in this course, however, will highlight the interplay rather than the oppositions between rhetoric and semiotics. Given the ongoing critical reconsideration of theory and historicist methods in literary studies, a conjoint reconsideration of the histories of rhetoric and semiotics can support a renewed focus on theories of language and communication in literary studies.

The syllabus includes major readings in the history of classical rhetoric (Plato, Aristotle, Cicero). Longinus

and Augustine create a bridge from rhetoric into semiotic theory as parallel traditions founded in classical approaches to language and moving into the modern period (including Locke, Rousseau, Burke, Marx, Saussure, Peirce, Levi-Strauss, Barthes, Eco, and Derrida). Because recent literary theory has been so strongly defined by poststructuralist and postmodernist arguments, a critique of structuralism has often occupied the place of a disciplinary history of the roles of linguistics, semiotics and rhetoric in the history of criticism. This course will redress that imbalance by introducing students to structuralism and its attendant controversies in the context of semiotics and rhetoric. The course will conclude by considering a new, sometimes controversial, interdisciplinary approach with Darwinian origins, *biosemiotics* or *Biocultures*, that works to integrate biological, literary, semiotic, and linguistic theories in order to understand both biology and language, the semiosphere and the biosphere, as systems of signs.

**496-01 (# 8687) SEMINAR IN MAJOR AUTHORS: OSCAR WILDE (Burke):** This course approaches Wilde as a canonical figure of both Irish and British literature, and will cover a variety of his plays, poems, poems in prose, critical dialogues, children's stories, aphorisms, and his novella. Although I will also offer a course on Wilde and his work at undergraduate level in the spring, the graduate course will, of course, be pitched at a much higher level and will consider a wider variety of texts. 6700 will focus on the contexts of Wilde's work and reputation (the 'discreetly' and overtly queer drama of the London and Dublin stages both during and after Wilde's lifetime, the 1990s debate surrounding Wilde's Irishness, and the legal, literary and social legacies of the Wilde trial), on Wildean intertexts (Tom Stoppard's *Travesties*, Terry Eagleton's *Saint Oscar*, Joe Orton's *What the Butler Saw*, and Michéal MacLiammóir's *The Importance of Being Oscar*), and on the literary influence of those in Wilde's immediate circle, such as his great-uncle, the Irish Gothic novelist Charles Maturin, his mother, the Irish nationalist poet known as Speranza, his father, the surgeon and folklorist, Sir William Wilde, his lover, the minor poet, Lord Alfred Douglas, and Bram Stoker, a fellow Dubliner and London resident who married Wilde's first love.

**497-01 (#8327) SEMINAR IN SPECIAL TOPICS: AMERICAN AUTOBIOGRAPHY: (Bloom):**

"My life is history, politics, geography. It is religion and metaphysics. It is music and language," says Paula Gunn Allen, exploring the intricate, indeterminate meaning of autobiography. The concept of autobiography is further complicated in our current age of media intimacy, in which the private has become public, thanks to television and the Internet, where anybody and everybody can write their electronic autobiography.

This course will focus on reading and writing autobiography as an evolving and pervasive literary genre its history, artistry, and changing theory as understood by critics, readers, and autobiographers themselves. We'll explore the major modes of autobiography, focusing on artistic and intellectual constructs with a host of subtexts--social, political, ethical. These include personal essays; models of exemplary lives; coming of age--and into one's gender and ethnic identity; social and political protests; interpretations of history--national or natural; stories of survival and often problematic triumph over adversity, disability, marginality, displacement; journeys spiritual, philosophical, geographical; writers' lives; mixtures of fact and fiction; graphic narratives. We'll read ten major representative autobiographies, canonical and contemporary. Core texts include works by Benjamin Franklin, Frederick Douglass, Harriet Jacobs, H.D. Thoreau (excerpt), Henry Adams (excerpt), Gertrude Stein. Choices among contemporary works include autobiographies by Richard Wright, Peter Balakian, Mary Karr, Tobias Wolff, Mary Morris, John Hockenberry, Lauren Slater, Art Spiegelman, and others of the students' nomination to be determined at the first class meeting. Students will write two short theoretical, critical or position papers and a short autobiographical paper or personal essay; and a critical or creative term paper.

**497-02 (#8328) SEMINAR IN SPECIAL TOPICS: QUEERNESS IN FICTION, 1880s-1930s: (Breen):** This course examines fiction that responded to and, in some cases, informed late nineteenth- and early twentieth-century cultural, legal, medical, and political discussions of sexual and gender otherness. Likely authors to be discussed are v. Sacher-Masoch, Franz Kafka, Bram Stoker, Radclyffe hall, E.M. Forster, Gertrude Stein, Virginia Woolf, Djuna Barnes, and Sylvia Townsend Warner.

**497-03 (#8686) SEMINAR IN SPECIAL TOPICS: AUTHORSHIPS, PUBLISHING, AND THE RISE OF AMERICAN LITERATURE, 1770-1840: (Franklin):** This course will explore the expansion of the press as an element in American public culture from the revolutionary era to 1840. That was a period of remarkable growth in both the number and nature of items published and in the role of the press in public life. Paying particular attention to the practices of textual production as these evolved across the five decades, we shall be concerned with three key issues: 1) authorial practices—how writers conceived and produced their texts as both intellectual constructs and material artifacts; 2) printing and publishing practices—how texts moved from manuscript to print and then to and through the market; and 3) reading practices—how books were owned and understood by individual readers, as well as how they were handled in and by the periodical press. To focus these concerns, we shall look at a series of examples from the period, running from the work of the French émigré essayist St. Jean de Crèvecoeur and the English-born novelist Susannah Rowson to several writers who began their careers in the 1820s, including Catharine Maria Sedgwick and James Fenimore Cooper. Special attention will be paid to the role of various “popular” books, including such items as Thomas Paine’s Common Sense (1776) and Mary Jemison’s Narrative (1824).

**497-04 (#9992) SEMINAR IN SPECIAL TOPICS: AMERICAN LIT. & CULTURE: RACE AND GENDER THEORIES IN 19TH CENTURY AMERICA (Harris):** This course will examine changing race and gender theories in 19th -century US literature and culture. Particular emphasis will be placed on miscegenation, Darwinian, and eugenics theories and of women’s rights and masculinity theories. Authors will include David Walker, Harriet Beecher Stowe, Harriet Wilson, Rebecca Harding Davis, María Amparo Ruiz de Burton, Stephen Crane, Frank Norris, Pauline Hopkins, and W.E.B. DuBois. Course requirements will include vigorous participation in discussions, two short writing assignments, and a final research paper.

**497-05 (#9993) SEMINAR IN SPECIAL TOPICS: CONSTRUCTING LITERARY SPACES: GEOGRAPHIES, MAPS, ARCHITECTURES: (Hasenfratz):** We will get at the subject of this seminar, the construction of literary space, through theory, praxis and direct reading. In the theoretical portion, we will take on board some of the most important thinkers on space and its construction: LeFebvre, de Certeau, Bachelard, Calvino, Hillis Miller, etc. In the praxis portion, we'll read how scholars deploy theories of space, architectures, topographies, and geographies on literature from a wide range of periods in studies like *Premodern Places: Calais to Surinam*, Chaucer to Aphra Behn (Wallace), *Spatial Representations and the Jacobean Stage* (West), *Geographies of Empire in English Literature 1580-1745*, *The Transformation of Space from the Victorian Age to the American Century* (Michie et al.), and *'Keeping Up Her Geography': Women's Writing and Geocultural Space in Twentieth-Century U.S. Literature and Culture* (Kennedy). Finally, we will read a few literary texts with an eye to how they create and manipulate space: these may include the following: Chaucer's *House of Fame*, Shakespeare's *King Lear*, Behn's *Oronooko*, Swift's *Gulliver's Travels*, Eliot's *Mill on the Floss*, Aldair Gray's *Lanark*, Hurston's *Their Eyes were Watching God*, and Auster's *New York Trilogy*--though I am open to suggestions from the participants in the seminar. The course is open to students of any specialty or period.

**497-06 (#9994) SEMINAR IN SPECIAL TOPICS: THE WAKE OF ROMANTICISM: (Mahoney):**

Romanticism poses a problem. At the same time as it occupies a pivotal position in literary history (simultaneously the ending of a narrative ‘from Classic to Romantic’ and the beginning of a narrative ‘from Romantic to Modern’), it calls into question the very legitimacy of such concepts as literary periodization and historical narrative. In doing so, Romanticism also names a particular moment when ‘literature’ first begins to think (about) itself as such. To that end, Romanticism marks a seminal moment in the formulation and institutionalization of what we now call ‘literary theory’ (that is to say, the theory of the literary). Partially because of these and other critical cruxes (moments that articulate a ‘crisis’), Romanticism invariably seems equally to compel and to resist interpretation. Consequently, this seminar takes as its premiss that (as Paul de Man put it) ‘the interpretation of romanticism remains for us the most difficult and at the same time the most necessary of tasks.’ Integral to this difficulty is that (again citing de Man), ‘we have experienced [Romanticism] in its passing away’ – that is to say, we continue to read and write, to act and interpret, in the wake of Romanticism.

Key terms for this consideration of Romanticism will include ‘sublime,’ ‘irony,’ ‘critique,’ ‘literature,’ and ‘theory,’ and a great deal of emphasis will be placed throughout on close reading and explication. Readings will be taken from late eighteenth- and early nineteenth-century writing (eg Kant, Schiller, Friedrich and August Wilhelm Schlegel, Fichte, Novalis, Hegel; Wordsworth, Coleridge, De Quincey; de Stael) as well as twentieth- and twenty-first century ‘critical’ writing (eg Giorgio Agamben, Walter Benjamin, Maurice Blanchot, Jonathan Culler, Paul de Man, Jacques Derrida, Barbara Johnson, Philippe Lacoue-Labarthe, Jean-Luc Nancy). The two pivotal texts will be Benjamin’s *The Concept of Art Criticism in German Romanticism* (1920) and Lacoue-Labarthe and Nancy’s *The Literary Absolute: The Theory of Literature in German Romanticism* (1978). Requirements: one or two seminar presentations; midterm ‘conference paper’ (10pp); seminar paper (20-25pp).

**497-07 (#9999) SEMINAR IN SPECIAL TOPICS: IRISH LITERATURE AND EXILE: (Shea):**

The Irish literary critic George O’Brien has recently said “It seems only a slight exaggeration to say that without exile there would be no contemporary Irish fiction.”

This course will center on Irish literature from World War I to the present by writers who, for a multitude of reasons, write about Ireland from a position of exile. “Exile” will be a volatile term throughout our studies as we explore how migration, expatriation, displacement, and tropes of banishment affect various authors’ senses of cultural identity and their literary texts. We will study writers selected from the following list: James Joyce (Trieste, Paris, Zurich, etc.), Elizabeth Bowen (England), Samuel Beckett (France), Liam O’Flaherty (England, South America, Hollywood), Edna O’Brien (England and America), Patrick McGinley (Australia and England), Eamonn Wall (New York City and South Dakota), Eavan Boland (England and California); Colm McCann (Japan, Mexico, and New York City), Paul Muldoon (New Jersey).

**497-08 (#10000) SEMINAR IN SPECIAL TOPICS: ETHNIC AMERICAN CHILDREN’S LITERATURE:**

**(Smith):** Many of the major writers we associate with the ethnic experience in America – Langston Hughes, Sandra Cisneros, James Baldwin, Sherman Alexie, Frank Chin, and Louise Erdrich, among others – have written texts intended for children or appropriated by young readers. Reconsidering our major ethnic writers as children’s authors will change our sense of the scope of their readership and enhance our understanding of writers’ complicated aesthetic and political purposes. But the course will also attend to ethnic writers who publish mainly for a young audience, like Virginia Hamilton, Walter Dean Myers, and An Na, and reflect on the place of ethnic children’s literature to American literature and ethnic studies. The course will first investigate the thematic and theoretical crossovers between adult and child ethnic literature: issues of identity,

assimilation, nationalism, and cultural pluralism permeate both genres. Theoretically, however, issues fundamental to ethnic studies take on a different cast when examined through the lens of children's literature. Identity formation takes center stage, particularly in fictional and non-fictional autobiography, coming of age stories, and the bildungsroman, since such forms emphasize childhood and child protagonists. Artists often rewrite their childhoods or narrate their contact with their own children, which establishes a reciprocal relationship with the child reader who is both audience and a form of inspiration, a cycle which might not occur in adult literature. Themes common to adult texts, like the relationship of the individual to collective identities of family, ethnicity, nationality, and religion, are brought into relief by children's writers who often unravel the child character's hybrid cultural position. Course requirements include presentations, response papers, one conference-length paper, and one seminar paper.