

ENGLISH DEPARTMENT GRADUATE COURSES

FALL '04

SPRING '05

300-01 Theory and Teaching of Writing	Recchio	
308-01 History of the Language		Jambeck
310-01 Chaucer	Benson	
315-01 Medieval Literature	Hasenfratz	
326-01 Seventeenth-Century Literature	Kneidel	
330-01 Shakespeare		Hart
335-01 Restoration and Early Eighteenth-Century Literature		Marsden
338-01 Victorian Literature	Higonnet	
340-01 American Literature I	Phillips	
341-01 American Literature II		Hollenberg
350-01 World Literature	Hogan	
360-01 Modern British Writers		Hufstader
371-01 Critical Theory		Hogan
379-01 Modern Poetry	Hollenberg	
415-01 Seminar in Medieval Lit.: Cult of the Virgin	M. Rubin	
415-01 Sem. in Medieval Lit.: The Image of the City in Medieval Lit.		Benson
435-01 Seminar in Romantic Lit.: Romanticism & Formalism		Mahoney
440-01 Seminar in American Literature.: Colonial American Lit.	Tilton	
440-01 Seminar in American Lit.: New York Modernity, 1908-1930		Murphy
440-02 Seminar in American Lit.: American Ethnic Literature	Sanchez	
440-02 Sem. In American Lit.: American Environ. & Ecocriticism		Gatta
440-03 Seminar in American Lit.: Reading the City	Eby	
475-01 Seminar in Women's Lit.: Contemp. American Women	Charters	
484-01 Creative Writing Workshop: Non-Fiction	Pickering	
497-01 Seminar in Special Topics: Professional Development	Semenza	
497-04 Sem in Special Topics: History of Rhetoric: Classical to Medieval		Winter
497-03 Sem. In Special Topics: Literature Of South Africa		Coundouriotis
497-01 Sem. In Special Topics: Lesbian & Queer Literature		Breen
497-02 Seminar in Special Topics: Irish Literature		Burke

FALL 2004

TIME	MON	TUES	WED	THURS	FRIDAY
9:30 - 12:00	300-02 Recchio CLAS 237	9:00 - 11:30 340-01 Phillips CLAS 237	475-01 Charters CLAS 237	300-01 Recchio CLAS 237	315-01 Hasenfratz CLAS 237
1:00 - 3:30	440-01 Tilton CLAS 237	326-01 Kneidel CLAS 237	379-01 Hollenberg CLAS 237	440-03 Eby CLAS 237	
3:30 - 6:00	415-01 M. Rubin CLAS 237	338-01 Higonnet CLAS 240 ----- 310-01 Benson CLAS 237	DEPT MEET 415-01 M. Rubin CLAS 237	497-01 Semenza CLAS 237 1 credit hour	
7:00 - 9:30	440-02 Sanchez CLAS 237	350-01 Hogan CLAS 237	484-01 Pickering CLAS 237		

300-01 (P.S. #3056) THEORY AND TEACHING OF WRITING (T. Recchio): This course is designed to provide a conceptual orientation towards the teaching of writing. Based on an eclectic body of readings--from the major composition journals (College English, CCC, Pre-Text, etc) and from a range of disciplines (anthropology, social theory, hermeneutical philosophy, and literary/ critical theory) whose recent theoretical concerns are exerting a powerful influence on thinking in the field--the course explores the relationships among language and thought, discourse and writing, institutional contexts/practices and the imperatives and problems of self-expression. Students should enroll in this course during their first semester of teaching since the course is designed to operate on two levels. On the one hand, the readings, discussions, and writing assignments will require critical reflection on the practice of teaching, and on the other hand the course provides an introduction to the critical concepts (and vocabulary) that are shaping contemporary discourse on the nature of language, of writing, and of literature.

310-01 (#10301) CHAUCER (D. Benson): The purposes of this course are (1) to read some of the central works of Chaucer (including *Troilus and Criseyde* and major tales from the *Canterbury Tales*; (2) to acquaint you with the major trends in Chaucerian scholarship; (3) to make you competent readers and reciters of Middle English. Class participation is strongly encouraged. There will be quizzes, a short and a longish paper--and refreshments.

315-01 (#3057) MEDIEVAL LITERATURE (R. Hasenfratz): An in-depth survey of medieval English literature covering major works in Old and Middle English (the former in translation). Includes an introduction to bibliographic resources and scholarly methods. Requirements: an bibliographical report, a prospectus for the final paper, and final paper (15-20 pages). Readings will include "Elene," *Beowulf*, the Katherine Group, *Ancrene Wisse*, Walter Hilton's *Scale of Perfection*, the Lais of Marie de France, several romances (*Lanval*, *Havelok*, and *King Horn*), the *Book of Margery Kempe*, the *Divine Shewings* of Julian of Norwich, the complete *Confessio Amantis* of John Gower, *Piers Plowman* (in translation), and the *Regiment of Princes* by Thomas Hoccleve.

326-01 (#10302) SEVENTEENTH-CENTURY LITERATURE (G. Kneidel): We will consider major works of seventeenth-century English literature (Donne, Hebert, Wroth, Milton, Marvell, Bunyan) as well as some important early American texts in the context of the period's trans-Atlantic culture. How did the religious controversies about and economic exploitation of early American settlements influence this literature and how was this literature, in turn, received in America.

338-01 (#10303) VICTORIAN LITERATURE (M. Higonnet): The course will move through a cluster of focuses. We will read three novels about the protagonist as a female traveller: Charlotte Bronte, *Villette*; George Eliot, *Mill on the Floss*; and Thomas Hardy, *Tess*. We will read a selection from the major poets E. and R. Browning, Tennyson, Arnold, C. and D. Rossetti, Swinburne, Hopkins, and 'Michael Field.' Some of these readings will be focused on the dramatic monolog (R Browning and

Augusta Webster), some on the themes of art, eroticism, and death. Another segment will examine the illustrated book, including some for children as well as for adults (Carroll's Alice, Christina Rossetti's *Goblin Market* and *Sing Song*, Wilde's *Salome*). Kipling with some magazine literature such as *Boys' Own* will let us look at the gendering of audience as well as the popular construction of imperialism.

340-01 (#3058) AMERICAN LITERATURE II (J. Phillips): Let me say at the outset that one cannot do justice to over two hundred years of writing in one semester. (It would be easier to fit a camel through the eye of a needle.) What, then, can one reasonably expect to achieve? No more (but also no less) than a series of intensely close readings of important landmark texts. It should be possible to come away from the course, if not an expert in Transcendentalism, at least a skilled reader of Emerson's *Nature* or Thoreau's *Walden*. In short, in the words of the *Book of Common Prayer*, our goal is to "read, mark, learn, and inwardly digest."

The idea of America will form the thematic that links our readings. From John Locke's observation that "in the beginning all the world was America" to Abraham Lincoln's claim that the United States was "the last, best hope for the world," American realities have typically been viewed through a mythic idea, which culminates in a grand story about universal human history. The career of the American idea as potent myth can be seen in the development of an American literary tradition. The cultural work of the literary text has been to explore the conceptual idea of America through dramatic treatments of the real American scene. Sometimes the work is critique, sometimes it is affirmation; most often it is a combination of both. Of course every text has its own peculiar identity, and even as we seek the general we will stay close to the particular. Writers to be studied include: William Bradford, Roger Williams, James Fenimore Cooper, Harriet Beecher Stowe and Herman Melville. The following topics will be viewed as keys to the American idea: the frontier and the Indian; the chosen Nation and the sinful populace; black slavery and white republicanism; the romantic genius and the promethean machine; and the American woman's home and the American man's marketplace. Course requirements: a class presentation, a research paper and a final exam.

350-01 (#3059) WORLD LITERATURE (P. Hogan): Some of the most aesthetically and politically exciting literature of the past century has been produced in former colonies of Great Britain. Writers from countries such as India, Nigeria, Kenya, South Africa, Ghana, St. Lucia, and Trinidad have made the English language into a medium for representing their societies, extending their artistic traditions, and expressing their ideas and aspirations – national, cultural, and personal. In this course, we will examine literary works from these societies, focusing in particular on themes of national and cultural identity. We will read a collection of post-colonial drama (including works by Soyinka, Walcott, Karnad, Aidoo, and others), a collection of Caribbean poetry, one or two African novels (perhaps Head and Coetzee), and we will consider two or three Indian movies (by Nair, Mehta, and/or Sen). One-page response papers for each reading, two scholarly reports on cultural/historical contexts or theoretical issues, final exam, term paper.

379-01 (#7505) MODERN POETRY (D. Hollenberg): A study of six twentieth-century poets from

two generations: Ezra Pound, William Carlos Williams, H.D., Robert Creeley, Robert Duncan, and Denise Levertov. Selections from the work of these poets, and from criticism about them, in relation to modernism and its aftermath in America. Special attention to the connections between these writers, and to research opportunities afforded by the archives of our library. Two ten-page papers and a final exam.

415-01 SEMINAR IN MEDIEVAL LITERATURE: CULT OF THE VIRGIN (M. Rubin):

The Genres of Mary: Image, Text, Song. This will be an inter-disciplinary exploration of ideas about and representations and practices around Mary in medieval culture. Reading list will be available around mid-May.

440-01 (#3102) SEMINAR IN AMERICAN LITERATURE: COLONIAL AMERICAN

LITERATURE (R. Tilton): Yes, “early” in this case means *really* early—that is, writings in English from the colonial and federal periods that coincidentally satisfy departmental expectations for a “pre-1800” course. Much of our time will be spent trying to understand the “New England Mind” with reference to Puritan writings by the likes of William Bradford, Anne Bradstreet, Edward Taylor, Mary Rowlandson, and Jonathan Edwards. But we’ll also read various non-Puritan or non-New England “Strangers”—including Quakers (John Woolman), seminal mythmakers (such as Jean de Crevecoeur and Thomas Jefferson), naturalists (William Bartram), and renegade adventures (Thomas Morton). Inevitably, such a course combines literary analysis with cultural and intellectual history.

440-02 (#10304) SEMINAR IN AMERICAN LITERATURE: AMERICAN ETHNIC

LITERATURE (L. Sanchez): A survey of ethnic studies in American literary criticism and historical research, with an emphasis on the shared lineages of disparate ethnic literary canons. Primary texts will include: William Carlos Williams, *In the American Grain*; Nella Larsen, *Passing*; Jesús Colón, *A Puerto Rican in New York*; Richard Wright, *Pagan Spain*; C.L.R. James, *American Civilization*; Claude Brown, *Manchild in the Promised Land*; Piri Thomas, *Down These Mean Streets*; Nicholasa Mohr, *Nilda*; Paule Marshall, *Brown Girl, Brownstones*; Maxine Hong Kingston, *The Woman Warrior*; Angie Cruz, *Soledad*. The secondary reading will be culled from scholarship on Modernism and the Harlem Renaissance, on literary radicalism of the 1930's and 40's, and on contemporary ethnic American literature. The seminar requirements—research presentations and a final research paper (25-30pp)—are best suited to students writing (or planning to write) dissertations in American literary and cultural intellectual history.

440-03 (#10305) SEMINAR IN AMERICAN LITERATURE: READING THE CITY (C. Eby):

Cities bring people together in new ways, while also destroying traditional forms of social interaction. This course explores images of the city as the locus of social change in twentieth century American fiction. Drawing especially on authors who illustrate varied currents within the vast stream of literary realism, readings will likely include Frank Norris, *McTeague*, Theodore Dreiser, *Sister Carrie*, Upton Sinclair, *The Jungle*, Anzia Yezierska, *Bread Givers*, Edith Wharton, *The Age of Innocence*, John Dos Passos, *The Big Money*, Richard Wright, *Native Son*, Ann Petry, *The Street*, Nathanael West, *The Day of*

the Locust, Henry Roth, *Call It Sleep*, Henry Miller, *Tropic of Capricorn*, James Baldwin, *Another Country*, and Philip Roth, *American Pastoral*. Explicitly engaged with the social world, these novelists provide always intriguing, sometimes infuriating views of the problems and possibilities associated with city life, such as increasing sexual freedom; changing social roles of women and the family; tensions between workers and corporate interests; challenges to traditional moral systems; the growth of consumerism and crime, and interactions across ethnic or cultural lines. One 8-10 page paper, one 15-20 page paper. The last week of class will be devoted to informal presentation of final papers-in-progress and annotated bibliographies.

475-01 (#10306) SEMINAR IN WOMEN'S LITERATURE: CONTEMPORARY AMERICAN WOMEN (A. Charters): Introduction; Eric Jong, *Fear of Flying* 1973; Marge Piercy *Small Changes* 1973; Judith Rossner, *Looking for Mr. Goodbar* 1975; Alice Walker, *Meridian* 1976; Joan Didion, *A Book of Common Prayer* 1977; Bobbie Ann Mason, *Shiloh & Other Stories* 1982, Sandra Cisneros, *A House on Mango Street* 1984; Toni Morrison, *Beloved* 1987; Joyce Carol Oates, *Black Water* 1992; Barbara Kingsolver, *The Poisonwood Bible* 1998; Lorrie Moore, *Birds of American* 1988; Annie Proulx, *CloseRange* 1999.

484-01 (#3103) CREATIVE WRITING WORKSHOP: NON-FICTION (S. Pickering): This will be a course in both reading and writing the familiar essay. Students will be expected to read a great many essayists such as Hazlitt, Lamb, Stevenson, E.B. White, Liebling, McPhee, M.F.K. Fisher, et al. I will expect students to make polished class reports, write an academic paper, and write at least one lengthy familiar essay. The course will be rigorous and is not for the student who fancies a semester of pleasant afternoons strolling among essayists and sniffing flowers on the breeze.

497-01 (#11952) PROFESSIONAL DEVELOPMENT WORKSHOP (G. Semenza)

One Credit Course, Thursdays: 3:45 to 4:45 pm.

Feeling paralyzed by pressure to publish? Afraid of being unemployed for the rest of your life? You're not alone. Many graduate programs continue to regard students merely as apprentices despite the fact that the students are expected to design and teach their own classes, serve on university committees, and conference and publish regularly. The Chronicle of Higher Education reports that the attrition rate for American Ph.D. programs is at an all-time high, between 40% and 50% (higher for women and minorities). Of those who finish, only one in three will secure tenure-track jobs. These statistics highlight waste: of millions of dollars by universities and of time and energy by students. Our department is committed to facing the realities of the current market so that you might fashion yourself into a standout on the job market. Rather than teaching you how to be a graduate student, then, this one-credit course will prepare you for what you really seek: a successful academic career. In a straightforward manner, it will help you to set up and actually practice a smart and informed "streamlining" approach to graduate study. Topics for discussion include, but are not limited to, conferencing, publishing, time management, dissertating, and preparing for the job market. Assignments will include reading and depending on your career status submission of either a conference paper or a journal article. The course is ideally suited for MA students who plan to pursue a Ph.D. and first-year

Ph.D. students. Enrollment will be limited to 14.

(# = PeopleSoft Class Number)