

ENGLISH DEPARTMENT GRADUATE COURSES

Fall 2005

Spring 2006

300-01 Theory and Teaching of Writing	Recchio	
305-01 Approaches to Literature (1 credit course)	Hasenfratz	
309-01 Old English	Hasenfratz	
310-01 Chaucer		Benson
315-01 Medieval Literature	Benson	
325-01 Elizabethan Literature	Kneidel	
329-01 Milton		Semenza
336-01 Later Eighteenth-Century Literature		Campbell
337-01 Romantic Literature	Mahoney	
340-01 American Literature I	Meyer	
341-01 American Literature II		Eby
350-01 World Literature	Coundouriotis	
365-01 Irish Literature		Shea
371-01 Critical Theory		Hogan
389-01 Modern American Drama	Murphy	
406-01 Beowulf		Hasenfratz
415-01 Sem. in Medieval Lit. Women as Writers in the Middle Ages	Watt	
415-01 Sem. in Medieval Lit.: Medieval Drama		Jambeck
423-01 Sem. in Renaissance: "Heavenly Poesy": Religious Verse in the English Renaissance		Costley
432-01 Sem. in 18th Century Lit.: Eighteenth Century Novel	Turley	
436-01 Seminar in Victorian Lit.: The Victorian Novel, Illustration & Photograph		Recchio
475-01 Seminar in Women's Lit.: 19 th Century Women Writers	Higonnet	
484-01 Creative Writing Workshop: Poetry	Gibson	
484-01 Creative Writing Workshop: Non-Fiction: The Familiar Essay		Pickering
496-01 Sem. in Major Authors: Synge		Burke
496-02 Sem. in Major Authors: Wordsworth/Coleridge		Mahoney
496-03 Sem. in Major Authors: Austen/Brontës		Marsden
497-01 Seminar in Special Topics: The Writer in Literature	Barreca	
497-01 Sem. in Special Topics: How Not to Read a Novel		Bradfield

497-02 Sem. In Special Topics: American Autobiography	Bloom	
497-02 Sem. in Special Topics: The Short Story		Charters
497-03 Seminar in Special Topics: Translation - Irish Language	Burke	
497-04 Sem. in Special Topics: Children's Literature	Smith	
497-04 Sem. in Special Topics: Fear of Prosody		Pelizzon
497-05 Sem. in Special Topics: Travel Literature		Phillips
497-06 Sem. in Special Topics: History of Rhetoric II: Ren. To Modern		Winter

GRADUATE ENGLISH OFFICE

FALL 2005

TIME	MON	TUES	WED	THURS	FRIDAY
9:30 - 12:00	300-01 Recchio CLAS 240	497-04 Smith CLAS 237	350-01 Coundouriotis CLAS 237 ***** 432-01 Turley CLAS 240	309-01 Hasenfratz CLAS 237 ***** 497-03 Burke CLAS 240	
1:00 - 3:30	337-01 Mahoney CLAS 237	389-01 Murphy CLAS 237	475-01 Higonnet CLAS 237	325-01 Kneidel CLAS 237 ***** 300-02 Recchio CLAS 240	
3:30 - 6:00	497-02 Bloom CLAS 240	497-01 Barreca CLAS 240 ***** 315-01 Benson CLAS 237	DEPT. MEETING	301-01 3:30 to 4:30 301-01 Hasenfratz CLAS 237 (1 credit crse)	
7:00 - 9:30		340-01 Meyer CLAS 237		6:00 - 8:15 pm 484-01 Gibson CLAS 237	

300-01 (#25867 or 300-02 #31411) THEORY AND TEACHING OF WRITING (T. Recchio):

This course has two goals: to provide insight and support for the day-to-day practice of the teaching of writing and to encourage critical reflection on the history, values, principles, and meanings of teaching writing in an academic context. The course is divided into three parts. (1) Composition Pedagogy and History: During the first five weeks we address questions of writing pedagogy in the context of the history of composition as a teaching practice; (2) Theory of Language: the next four weeks we explore Bakhtin's dialogic theory of language in an effort to understand the fundamental medium of writing; and (3) Language Theory and Composition: the final five weeks address the relationship between language theory and writing with some emphasis on the ways in which teaching writing through literary texts enables academic writers to explore the intersections among culture, academic inquiry, and the development of the critical capacities of the individual.

305-01 (#32963) APPROACHES TO LITERATURE:ADVANCED RESEARCH METHODS:

(1 CREDIT) (R. Hasenfratz): Entering a graduate program can be a challenging time even for those who excelled in their undergraduate careers. This course is intended to equip you with the practical skills you will need in graduate study. You will learn the basics of literary research: how to access and search the standard databases and bibliographies, how to compile and present an oral report, and how to write a graduate seminar paper. Other topics include library resources, literary theory, conferences, and the culture of graduate school. In the last third of the course, members of the English Department faculty will meet with the seminar to discuss the nature of research in their fields. Required of all incoming M.A. students. Assignments include a research problem (aka the "brain-twister") as well as various exercises and short papers.

309-01 (#32964) OLD ENGLISH (R. Hasenfratz): The Anglo-Saxons developed the earliest and largest body of vernacular texts of medieval Europe. Written in Old English, the form of the language from between roughly 450 and 1100C.E., these texts represent a wide range of genres: the homily and sermon, law-codes, chronicles, histories, saints' lives, medical texts, as well as pastoral, lyric and epic poetry. This introduction to the language and literature of Anglo-Saxon English will focus, particularly in the beginning, on equipping you with the linguistic skills to read Old English texts in their original form (something akin to learning Dutch). Subsequent sessions will focus on both canonical and non-canonical literary texts such as "The Wanderer," "The Wifes Lament," "Wulf and Eadwacer," "The Battle of Maldon," "The Dream of the Rood," as well as medical texts, recipes, magical charms, etc. A knowledge of Old English serves as excellent preparation for studying the Middle English of Chaucer, the Gawain Poet, Langland, and Gower. Cultural criticism, gender studies, feminist, psychoanalytical, and various historical approaches welcomed. Requirements: quizzes, a bibliographic report, a seminar paper, and a final exam.

315-01 (#25868) MEDIEVAL LITERATURE (D. Benson): Students can have much to say about the content and approach of this course so please let me know your wishes. My current idea is to concentrate on the varieties of religious and courtly styles in late Middle English literature. I would expect to look at major works (such as *Piers Plowman* and *Gawain and the Green Knight*) as well as less familiar works (such as saint's lives and Henryson). Other writers might include Margery Kemp, Julian of Norwich, and Gower. We will also read romances and Malory. I especially want to look at ways that supposedly didactic works transcend mere instruction and the strategies they use to do it.

Final paper, class reports, and a final exam.

325-01 (#32965) ELIZABETHAN LITERATURE (G. Kneidel): A survey of important sixteenth-century poetry and prose - by Tyndale, Gascoigne, Spenser, Marlowe, Philip and Mary Sidney, Donne, Isabella Whitney, Elizabeth I - situated in the context of the period's controversies about religion, education, and sexuality.

337-01 (#32966) ROMANTIC LITERATURE (C. Mahoney): Writing in 1821, P.B. Shelley announced in *A Defence of Poetry* that 'the literature of England, an energetic development of which has ever preceded or accompanied a great and free development of the national will, has arisen as it were from a new birth.' And he was right. In the period we now denominate 'Romanticism' - corresponding with the early years of the French Revolution, the Napoleonic Wars, and the aftermath of Waterloo - the relations between the political 'will' and the literature of England are particularly fraught with complexity and consequence for our understanding of British literature. Taking the revolutionary nature of Romantic writing as one of our premises, we will organize our investigation of the years 1798-1825 according to various 'hot chronologies,' dates of particular volatility for Romantic writing and politics. Seventeen-eighty nine to ninety (1789-90): the debate over the French Revolution (Price, Burke, Wollstonecraft). Seventeen ninety-three to ninety four (1793-94): the treason trials and the ascendancy of William Godwin. Seventeen ninety-seven to ninety-eight (1797-98): the *annus mirabilis* for Coleridge and Wordsworth (and Thelwall and Hazlitt). Eighteen-hundred (1800): Preface to *Lyrical Ballads*. Eighteen-hundred fifteen (1815): Waterloo, as well as Wordsworth's *Collected Poems* and *Thanksgiving Ode*. Eighteen hundred sixteen (1816): the 'Frankenstein summer,' with Byron and the Shelleys in Geneva. Eighteen hundred seventeen (1817): Coleridge's *Biographia Literaria* and Keats's *Poems*. Eighteen-hundred nineteen (1819): the Peterloo Massacre, Keats's odes. Eighteen hundred twenty-one to twenty-two (1821-22): deaths of Keats and Shelley. Eighteen-hundred twenty five: Hazlitt, *The Spirit of the Age*. Expectations: seminar presentations; two essays (7pp and 15pp); final exam. No previous exposure to Romantic literature necessary - Jacobins and anti-Jacobins most welcome.

340-01 (#25869) AMERICAN LITERATURE I (M. Meyer): Following a brief look at seventeenth- and eighteenth-century literature we'll focus on major nineteenth-century writers including Emerson, Thoreau, Whitman, Hawthorne, Melville, Dickinson as well as some popular literature of the period. Count on two papers—the second longer than the first—class presentations, reading notes, and maybe an exam if we need it.

350-01 (#25870) WORLD LITERATURE: (E. Coundouriotis): This course examines the literatures of the ex-colonies of Great Britain with particular focus on sub-Saharan Africa, the Caribbean, and India. Needless to say this is a huge area to cover, and whereas the course will serve as an introduction for those students unfamiliar with these literatures, it will by no means be an exhaustive survey. Instead, we will focus on several key thematic preoccupations which have given the field of world literature in English some disciplinary coherence in the last ten years or so. Our particular focus will be on three areas: resistance literature, gender, and postmodern (which I am using as an umbrella term to address issues of literary experimentation that try to move these literatures beyond the center/margin dynamic imposed by imperialist thinking). These three areas are not distinct; they often overlap, and furthermore they do not represent any kind of historical sequence. We will pay attention to historical and cultural context as we look at each individual writer, but the

course as a whole will be organized thematically and will address the disciplinary coherence of the field. Students will be required to read theory and use it in their papers. Everyone will do two oral presentations, a long paper, and a take home final exam.

389-01 (#32967) MODERN AMERICAN DRAMA (B. Murphy): This course will focus on the interrelationship between the theater and several manifestations of modernity that appeared between 1910 and 2005: Symbolism, Expressionism, Subjective Realism, the “Theatre of the Absurd,” the second-wave Feminist Theatre, the Black Arts Theatre, Hyperrealism, and Postmodernism. Considering them in the context of both theatrical performance and the larger culture, we will read about two plays per week by playwrights such as Alfred Kreymborg, Edna St. Vincent Millay, Susan Glaspell, Eugene O’Neill, Elmer Rice, Sophie Treadwell, Edward Albee, Arthur Miller, Tennessee Williams, Amiri Baraka, August Wilson, Adrienne Kennedy, María Irene Fornés, Ntozake Shange, Sam Shepard, David Mamet, David Henry Hwang, Luis Valdez, Tony Kushner, and Suzan-Lori Parks.

415-01 (#33844) SEMINAR IN MEDIEVAL LITERATURE: WOMEN AND WRITING IN THE MIDDLE AGES (D. Watt, visiting Medievalist): In this course we will examine closely writing by and for women produced in England between 1100-1500, written in Latin, French and Middle English. We will concentrate on selected texts and writers, such as The Life of Christina of Markyate, the St. Albans Psalter, the works of Marie de France, The Book of Margery Kempe, and the letters of the Paston women. We will explore constructions of authorship in relation to women ‘writers’ (addressing issues of literacy and collaboration) and the nature of the readership/audience (discussing communities of readers, literary networks, and the emergency of lay readers in the context of increasing vernacularity). We will also examine questions about women’s literary history in the pre-modern period, the functionality of the texts, and the complex ways in which authors and readers/audience work together to produce meaning.

432-01 (#25912) SEMINAR IN EIGHTEENTH-CENTURY: 18TH CENTURY NOVEL: GENDER & SEXUALITY: (H. Turley): In this course we will study the novel through the lens of changing notions of gender and sexuality. We will ask why fiction by early women writers such as Behn, Manley, and Haywood was long ignored. We will ask why male writers such as Defoe, Fielding, and Richardson became known as the “foundational fathers” of the modern novel. We will contextualize our readings by looking at the print culture of the early eighteenth century. How did criminal biography, spiritual biography, conduct books, Continental erotica, and other genres (both “high” and “low”) influence the shape of the novel? We will place all of the readings in several theoretical contexts. You will be expected to become familiar with the more important secondary criticism of the eighteenth-century novel. Furthermore, the library has recently acquired the Eighteenth-Century Collection Online (ECCO). Every book published during the eighteenth century is now available online. ECCO will add immeasurably to your research papers and presentations. Requirements include a research term paper, mid-term short paper, presentation, book review.

475-01 (#30497) SEMINAR IN WOMEN’S LITERATURE: NINETEENTH CENTURY WOMEN WRITERS: WOMEN’S WORK: (M. Higonnet): This course will include American as

well as British authors and will focus on issues of gender, work, and national identity. The topic connects this century of the industrial revolution with a study of the representation of women and work, primarily using “literary” texts but including historical documentation as well. A surprising number of major women writers write on this topic, and they do so with an awareness of participating in a female tradition, in part because of the moral mandates of womanhood. The theme of labor is central not only in Alcott’s novel *Work* or Wilson’s *Our Nig*, but in other fiction such as Brontë’s *Shirley*, Gaskell’s *Ruth*, travel writing, and poetry as well. As Alcott suggests, women’s occupations span prostitution to stage performance, making them both commodities and consumers. Women may wear black boots or serve political projects of empire and settlement. They are at once symbolic of the land and of the age (Victoria); part of the “work” they therefore perform is cultural. What kinds of voices do women shape, in order to address themes such as the domestic angel that masks domestic servitude, or the “castaway” who chooses freedom from conventions of marriage? What is going on when middle-class women ventriloquize the voices of working class women, or when gendered roles such as the nurse or the governess slip between maternal and sexual functions? Finally, issues of gender representation are linked to the critical reception of women as writers. If female authors produce texts that circulate within a political economy where their “literariness” may be at risk, the female audience also is perceived as a hazard to the health of canonical authors.

484-01 (#25914) CREATIVE WRITING WORKSHOP: POETRY (M. Gibson): Our goal is to establish in workshop an atmosphere of intelligent inquiry, to discover what each poem wants to be, and to make our critical and creative responses more rigorous and more intimately your own. The workshop is for those who practice the craft of poetry seriously and who want to be more deeply engaged in the creative process, from initial drafts through the arrangement of poems in a manuscript. Reading of contemporary American poets is required.

497-01 (#31179) SEMINAR IN SPECIAL TOPICS: THE WRITER IN LITERATURE: (G. Barreca): Reading will include the following: George Gissing, *New Grub Street*; Virginia Woolf, *Orlando*; George Orwell, *Keep the Aspidistra Flying*; Anita Loos, *Gentlemen Prefer Blondes*, Elizabeth Bowen, *The Death of the Heart*, Margaret Atwood, *Alias Grace*; Stephen King, *Misery*; Francise Prose, *Blue Angel*; Margaret Drabble, *The Waterfall*; Erica Jong, *Fear of Flying*; Fay Weldon, *Life and Loves of a She-Devil*; Muriel Spark, *The Comforters*. One long paper (20 pages); one short paper (5-10 pgs.); one in-class presentation; critical preparation for each class.

497-02 (#32972) SEMINAR IN SPECIAL TOPICS: AMERICAN AUTOBIOGRAPHY: (L. 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; modes 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. We'll read ten major representative autobiographies, canonical and contemporary, from among works by Benjamin Franklin, Frederick Douglass, Harriet Jacobs, H.D. Thoreau, Henry Adams, Gertrude Stein, Richard Wright, Annie Dillard, Peter Balakian, Eduora Welty, Mary Karr, Andrew Pham, Lauren Slater, Tobias Wolff, and others of the students' choice. 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.

497-03 (#32973) SEMINAR IN SPECIAL TOPICS: TRANSLATION COURSE IN THE LITERATURE OF THE IRISH LANGUAGE: (M. Burke): This course will develop skills in the translation of twentieth-century Irish literature into the English language. It will commence with children's literature and simple ballads, and progress to more linguistically sophisticated works of literature as proficiency increases. Students must be willing to devote a substantial amount of time to word-for-word translation in the initial stages of coursework. No previous knowledge of the Irish language is assumed. Canonical contemporary Irish-language writers will be considered, and sound recordings of the key texts will be provided.

497-04 (#32974) SEMINAR IN SPECIAL TOPICS: CHILDREN'S LITERATURE: (K. Smith): This course will examine the canon of children's literature, beginning with early didactic literature and fairy tales, moving into the "Golden Age" of Victorian and Edwardian literature, and concluding with contemporary texts in a variety of genres. In addition to employing standard critical approaches, the class will also introduce students to critical theory specific to the field of children's literature, like picture book and text/image theory.