

ENGLISH DEPARTMENT GRADUATE COURSES**Fall 2006**

300-01 Theory and Teaching of Writing	Recchio	
305-01 Research Methods (1 credit course)	Hasenfratz	
306-01 Professional Development (2 credit course)	Hasenfratz	
310-01 Chaucer	Benson	
338-01 Victorian Literature	Winter	
340-01 American Literature I	Meyer	
350-01 World Literature	Hogan	
415-01 Seminar in Medieval Literature: Visiting Professor	Mills	
430-01 Seminar In Shakespeare: Reinventing Shakespeare in Film and Popular Culture	Semenza	
432-01 Sem. in 18th Century Lit.: Restoration & 18 th Cent. Drama	Marsden	
440-01 Sem. in Amer. Lit.: Nature Writing from Thoreau to the Present	Franklin	
475-01 Sem. in Women's Lit.: Anetebellum, Amer. Women Writers	Harris	
496-01 Sem. in Major Authors: Gordimer & Coetzee	Coundouriotis	
497-01 Sem. in Special Topics: Word & Image	Higonnet	
497-02 Seminar in Special Topics: Contemporary Irish Women's Fiction	Lynch	
497-03 Sem. in Special Topics: Modern British Drama	Burke	

GRADUATE ENGLISH OFFICE

FALL 2006

TIME	MON	TUES	WED	THURS	FRIDAY
9:30 - 12:00	306-01 Hasenfratz CLAS 237	432-01 Marsden CLAS 237	496-01 Coundouriotis CLAS 237	300-2 Recchio CLAS 237 ***** 430-01 Semenza CLAS 216	
1:00 - 3:30	300-01 Recchio CLAS 237 ***** 415-01 Mills CLAS 216 Sept. Only	338-01 Winter CLAS 237	440-02 Franklin CLAS 237 ***** 415-01 Mills CLAS 216 Sept. Only	475-01 Harris CLAS 237 ***** 497-03 Burke CLAS 216	
3:30 - 6:00	305-01 Hasenfratz CLAS 237	310-01 Benson CLAS 237 ***** 497-01 Higonnet CLAS 216	DEPT MEET	497-02 Lynch CLAS 237	

7:00 - 9:30	341-01 Meyer CLAS 237	350-01 Hogan CLAS 237			
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COURSE DESCRIPTIONS

300-01 (#3859) 300-02 (#11135) 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 (#9606) APPROACHES TO LITERATURE:ADVANCED RESEARCH METHODS:
(R. Hasenfratz): One Credit Course, 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.

306-01 (#11952) PROFESSIONAL DEVELOPMENT WORKSHOP (R. Hasenfratz):
Two Credit Course Required of all MA candidates. A continuation of 305, this course will introduce you to conferencing, the Ph.D application process, the job search (both in and out of academia), exam taking, and further nuances in research and writing. At the center of the course will be an on-going conference and publication workshop. Assignments: a conference paper, a PhD application letter, practice exam essays, etc.

310-01 (#10439) 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.

338-01 (#10440) VICTORIAN LITERATURE (S. Winter): This course will cover a wide range of works of Victorian literature and also introduce students to current approaches in the interdisciplinary field of Victorian studies. In addition to reading the primary texts on the syllabus, each student will become familiar with the secondary literature on **one** important historical, literary historical, or theoretical question about the period, such as: The Oxford movement or other Victorian religious controversies; the emergence of anthropological or aesthetic ideas of culture; the rise and collapse of Chartism; Victorian conceptions of gender, sexuality, and/or the family; the expansion of the empire and its impact (or lack thereof) on Victorians' everyday lives; the varieties of the Victorian novel; publication and reading practices; Victorian schooling; the history of evolutionary thinking; etc. Students with interdisciplinary interests in art history, music history, history of science or social science, law, politics, etc., are also welcome to explore connections of these fields with Victorian literature within this course requirement. Readings will be selected from among the following works: Matthew Arnold, *Culture and Anarchy*; Charlotte Brontë, *Villette*; Elizabeth Barrett Browning, *Aurora Leigh*; Thomas Carlyle, *Chartism*; Charles Darwin, *The Origin of Species*; Charles Dickens, *Bleak House*; George Eliot, *Middlemarch*; Elizabeth Gaskell, *Ruth*; Thomas Hardy, *Tess of the d'Urbervilles*; Rudyard Kipling, *Kim*; John Stuart Mill, *On Liberty*; Florence Nightingale, *Cassandra*; Christina Rossetti, *Goblin Market and Other Poems*; Alfred Tennyson, *In Memoriam*; Anthony Trollope, *Barchester Towers*; Oscar Wilde, *The Importance of Being Earnest*. **Course requirements**: annotated bibliography; short oral presentation of area of research; conference style presentation; seminar paper (20-25 pages; based on the presentations); final exam.

340-01 (#3861) 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 (#3862) 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.

Courses in post-colonial literature tend to emphasize novels almost exclusively. Though we will read one or two novels (from Africa and/or India), we will concentrate on drama and poetry. Specifically, we will read recent Anglophone drama from India, Ghana, Nigeria, South Africa, St. Lucia, and Jamaica. We will also read recent poetry from the Caribbean and India. Finally, we may look at a one or two films from the region that deal with “post-colonial” topics. One -page response papers for each reading, two scholarly reports on cultural/historical context or theoretical issues, final exam, term paper.

415-01 (9237) SEMINAR IN MEDIEVAL LITERATURE: THE BODY OF THE MEDIEVAL

FRIEND: (R.Mills): This intensive graduate seminar will focus on medieval representations of friendship, with a particular emphasis on England after the eleventh century. Taking stock of the recent surge of scholarship in this field, notably Alan Bray's *The Friend* (2003), students will encounter a range of literatures representing friendship and fellowship in medieval culture. Our investigations will encompass courtly and religious writings in Middle English, French and Latin (some texts will be read with the aid of translations); there may also be opportunities to explore the rhetoric of friendship and same-sex intimacy in medieval visual culture, e.g the inscribed marble tomb-slab marking the shared grave of Sir William Neville and Sir John Clanvowe, two knights in the coterie of Richard II. Themes will include: homosocial relations, sworn brotherhood and artificial kinship; the gestures and rituals of same-sex intimacy; spiritual friendship in monastic and anchoritic settings; gender and fellowship between women; homoeroticism and sodomy plemic. Above all, we will consider the extent to which the idealized language of fidelity and love through which friendship was constructed in medieval culture was not simply empty convention but a locus of bodily affect. It is the body of the friend, rather than friendship as an abstract rhetorical entity, that provides the point of departure for this seminar.

430-01 (#10448) SEMINAR IN SHAKESPEARE: "REINVENTING SHAKESPEARE IN FILM

AND POPULAR CULTURE: (G. Semenza): The course centers on how seven of Shakespeare's most revered plays *Romeo and Juliet*, *A Midsummer Night's Dream*, *Henry V*, *Hamlet*, *Othello*, *King Lear*, and *Macbeth*—have been adapted, appropriated, and reinvented in modern popular culture. Looking critically and theoretically at engagements of Shakespeare in advertising, children's literature, corporate business practices, pop music, cutting-edge visual and performance arts, and especially television and film, we will ask such questions as "Why Shakespeare?" That is, how and why is the "cultural capital" of Shakespeare evoked? More specifically (and to echo Deborah Cartmell), how is Shakespeare used in modern business and art to appeal to the masses in terms of the presentation of issues such as sexuality, gender, race, violence, and nationalism? What happens when Shakespeare is transplanted into a non-British or non-western context (think Kurosawa's absolutely stunning Shakespeare films)? What happens when Shakespeare's name is evoked in lowbrow entertainment like "South Park" or even "schlock" such as Troma Entertainment's quasi-pornographic *Tromeo and Juliet*? Do industries like Hollywood teach Shakespeare more effectively than high school teachers and university professors?

In addition to your reading on topics in such crucial areas as film theory, appropriation/influence theory, and reception history, you will experience a range of modern reinventions of Shakespeare, including, but certainly not limited to: Orson Welles' epic film, *Falstaff* (aka *Chimes at Midnight*); the BBC's miserable "Complete Plays of Shakespeare"; loose film adaptations including Tim Blake Nelson's "*O*" and Billy Morrisette's *Scotland PA*; animated children's tales of Shakespeare by Leon Garfield; popular novels such as Jane Smiley's *A Thousand Acres*; the pop-rock soundtrack to Baz Luhrmann's *Romeo and Juliet*; pop-theater such as the recent hip-hop production, *Bomb-itty of Errors*; as well as the numerous works mentioned above. Presentations and a long research essay. Please note that there will be several screenings of films outside of our scheduled class time; attendance will be mandatory.

432-01 (#3903) SEMINAR IN EIGHTEENTH CENTURY: RESTORATION & EIGHTEENTH -

CENTURY DRAMA: (J. Marsden): The course will examine the “other” great age of English drama, beginning with the bawdy comedies and dark tragedies of Restoration England and concluding with the more emotional and egalitarian “sentimental” drama of the last decades of the eighteenth century. In between, we will explore “weeping comedy,” ballad opera, and the surreal satires of Fielding. In addition to drama, the readings will include non-dramatic material, such as eighteenth-century literary theory, antitheatrical diatribes, and recent theater history and criticism. Course requirements will include weekly response papers, a written performance history, oral report and final paper.

440-01 (#10452) SEMINAR IN AMERICAN LITERATURE: NATURE WRITING FROM THOREAU TO THE PRESENT: (W. Franklin): This course will engage the legacy of Henry David Thoreau as an exemplary nature writer in the American tradition. We shall read all four of his major books (*A Week on the Concord and Merrimack*, *Walden*, *The Maine Woods*, and *Cape Cod*), and significant portions of his *Journal*. In order to trace and gauge his legacy, we shall pair the four major works with a series of later nature books: here each student will read and discuss with the class a particular trajectory of readings drawn from a long list (including such books as Mary Austin’s *Land of Little Rain*; John Steinbeck’s *Log from the Sea of Cortez*, Aldo Leopold’s *Sand County Almanac*, or John Graves’s *Goodbye to a River*). Each student will develop a research project based on his/her particular readings and related materials.

475-01 (#7862) SEMINAR IN WOMENS LITERATURE: ANETEBELLUS, AMERICAN WOMAN WRITERS: (S. Harris): This course examines the flourishing of women’s writings in the early nineteenth century. Through fiction, nonfiction, autobiographical narratives, and poetry, women writers of the era emerged as major forces in literature. Our focus will be on how women used the power of literature to enter into three reform movements of the antebellum era: abolition, temperance, and women’s rights. Writings by Catherine Maria Sedgwick, Harriet Wilson, Caroline Kirkland, Margaret Fuller, Maria Stewart, and several others will be included. Course requirements include active class participation, an oral presentation, and a research paper.

496-01 (#10459) SEMINAR IN MAJOR AUTHORS: GORDIMER & COETZEE: (E. Coundouriotis): Both Nadine Gordimer and J.M. Coetzee are Nobel prize winners and considered among the foremost writers of our times. They have been prolific novelists and essayists addressing the politics and history of South Africa in the apartheid and post-apartheid era. Although South Africa will be a focus of this course, the emphasis will be on the world stage and how Gordimer and Coetzee have addressed issues of political commitment, human rights, ethics, and aesthetics from their deliberate positioning of themselves as inheritors and innovators of the classical realist novel. We will read widely from the novels and essays of each writer, study the reception history of their works, and explore the dynamic between the formal innovation and the political purpose of their fiction.

497-01 (#8217) SEMINAR IN SPECIAL TOPICS: WORD AND IMAGE: (M. Higonnet): How many words is a picture worth? The seminar will be oriented to recent theory about the boundaries

between the visual and the verbal, drawing on various critics (e.g. W.J.T. Mitchell, Roland Barthes, Norman Bryson, Mary Ann Doane). Obviously manuscripts provide important early evidence for the juxtaposition of verbal and visual representation. But the course will emphasize the printed book and experimental play with media, visual narrative, word-painting, and words as images. We will examine the emblem book, concrete poetry, “illuminated” texts by William Blake, the golden age of nineteenth-century illustrated books, and avantgarde experiments in typography. We will juxtapose illustrated children’s books (e.g. Walter Crane) with political cartoons (Hogarth, Tenniel, Grandville) and with great illustrators’ editions of nineteenth-century classics (e.g. Dickens, Thackeray). One context will be the “history of the book” (Roger Chartier), which calls attention to material aspects of the book or codex, i.e., the evolution of the printed book and shifting techniques of (re)production, in ways that can be related to the visual and tactile design of the text and its “peritexts” (cover, endpapers, etc.) Twentieth-century innovations in production have enabled a return to earlier experiments, while cinema has affected the verbal representation of the “gaze” and comics have changed boundaries between media as well as between audiences.

497-02 (#8275) SEMINAR IN WOMEN’S LITERATURE: CONTEMPORARY IRISH

WOMEN’S FICTION: (R. Lynch): This course will examine a broad representative selection of recent and contemporary Irish women’s long and short fiction, running from Edna O’Brien’s early work to novels and short stories published within the last couple of years. The focus of the course will be on the narrative voices we encounter and on the social and cultural milieus from which these voices speak. How are these characters and milieus represented (or occasionally misrepresented) and why? For example Edna O’Brien and many of the short story writers have been both praised for unsparing honesty and blamed for offering up a victimology of Irish womanhood in which men are consistently portrayed negatively or simply not taken seriously. We will address this and the many other issues arising from these texts, including the Irish woman’s loneliness and anonymity and what Eavan Boland describes as the “silence” surrounding her; her “place” in her society; the constraint of - and suffering engendered by - laws forbidding choice; national and religious identity; past, present, and future; destructive family dynamics and domestic violence; poverty and hardship balanced by endurance, self-sufficiency, and strength.

Requirements: one 15-20 minute “conference paper” class presentation intended to provoke discussion, one short piece of bibliographic research (short summaries and critiques of three recent articles or chapters on the writer of your choice, to be presented in class) and one research paper (20+ pages), due at the end of the semester.

Texts:

Edna O’Brien: *Country Girls Trilogy* (0-452-26394-8) Plume; and *Down By The River* (0-452-27877-5); Plume; Emma Donoghue: *Hood* (1-55583-453-1) Alyson Pub;

Mary Docey: *Noise From the Woodshed* (0-90650-30-3) Onlywomen Press;

Molly Keane: *Good Behavior* (1-86049-834-5) Virago; and *Time After Time* (1-860949-835-3) Virago;

Jennifer Johnston: *Two Moons* (0-7472-5932-1) Review; and *Railway Station Man* (0-7472-5936-4)

Headline; Eilie Ni Dhuibhne: *Dancers Dancing* (0-85640-650-3) Blackstaff Press.

Also a collection of short stories (*A Green and Mortal Sound*, ed. Louise de Salvo et al; Beacon) I own three copies and we can share.

497-03 (#8726) SEMINAR IN SPECIAL TOPICS: MODERN BRITISH DRAMA: (M. Burke):

This course will examine the drama of dissent, tracing a tradition of subversion emanating from the geographical and ideological peripheries of Britain that encompasses Wilde, Shaw, Beckett, Osborne, Orton, Arden and D'Arcy, Walcott, and McDonagh, among others. Our readings will emphasize how such voices successively challenged mainstream British identity and values. Requirements: one short draft essay, one long paper, and one class presentation.

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