

ENGLISH DEPARTMENT GRADUATE COURSES	Fall 2009	Spring 2010
5100-01 Theory and Teaching of Writing	Carillo	
5150-01 Research Methods (1 credit course)	Schlund-Vials	
5160-01 Professional Development	Schlund-Vials	
5310-01 Old English	Hasenfratz	
5315-01 Medieval Literature	Tonry	
5323-01 Renaissance Drama	Bailey	
5330-01 Restoration and Early 18th Century Lit.		Marsden
5340-01 Romantic Literature		Mahoney
5430-01 American Lit. III: 1865-1914	Cutter	
5530-01 World Literature	Hogan	
6200-01 Seminar in Children's Literature: African-American Literature & Childhood		Smith
6315-01 Sem. in Medieval Lit. : The Implications of Material Texts (Visiting Professor)	Wakelin	
6315-01 Sem. in Medieval Lit. : Late Medieval Lit. & the New Formalism		Benson
6315-02 Sem. In Medieval Lit.: The Exeter Book		Biggs
6320 Seminar in Shakespeare: (Shakespeare & Film for F'2010)		
6330 Sem. in 18th Century Lit.: Women in the Theater: Playwrights, Actresses, Audiences	Marsden	
6360-01 Sem. In Irish Lit.: Modern Drama from Shaw to McDonagh		Burke
6450-01 Special Topics in American Lit.: Literature of the Civil War and Reconstruction	Harris	
6450-01 Special Topics in American Lit.: The Marriage in Progressive Era America		Eby
6450-02 Special Topics in American Lit.: Imitation and Authenticity: Nathaniel Hawthorne, Henry James, Wallace Stevens	MacLeod	
6450-02 Special Topics in American Lit.: Imagining the American Revolution: Literary and Cultural Texts, 1776-1876		Franklin
6500 Seminar in Literary Theory: Postcolonial Theory	Coundouriotis	
6550-01 Seminar in Rhetoric & Comp.: Rhetorics & Poetics, Composition and Literature		Deans
6575 Seminar in Women & Literature: Nineteenth-Century Women Writers: Women's Work	Higonnet	

6600-01 Seminar in Creative Writing: NonFiction: Familiar Essay		Pickering
6600-02 Seminar in Creative Writing Fiction, UCHI Visiting Prof.		Murr
6700-01 Seminar in Major Authors: Spenser Seminar		Peterson
6700-02 Seminar in Major Authors: Darwin, Hardy, Woolf		Winter
6750-01 Special Topics in Language & Lit.: Topics in Literature and Human Rights: Stolen Childhoods		Bystrom
6750-02 Special Topics in Language & Lit.: Adventure, Empire, Escape		Phillips

FALL 2009

TIME	MON	TUES	WED	THURS	FRIDAY
9:30 - 12:00	6500-01 Coundouriotis CLAS 237	6450-01 Harris CLAS 237	5310-01 Hasenfratz CLAS 216 6575-01 Higonnet CLAS 237	6330-01 Marsden CLAS 216	5100-01 Carillo CLAS 216
1:00 - 3:30	5315-01 Tonry CLAS 216	5325-01 Bailey CLAS 237 6450-02 MacLeod CLAS 216	EXEC. MEETING CLAS 216		
3:30 - 6:00	5150-01 Schlund-Vials CLAS 237 3:30-5:00 pm	5430-01 Cutter CLAS 216	DEPT. MEETING	5530-01 Hogan CLAS 237	
7:00 - 9:30	5160-01 Schlund-Vials CLAS 237 6:00 - 8:00 pm				

5100-01 (#2819) THEORY AND TEACHING OF WRITING: (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.

5150-01 (#6838) APPROACHES TO LITERATURE: ADVANCED RESEARCH METHODS:

(1 Credit Course) (Schlund-Vials): This course introduces students to fundamental research practices within the field of literary study. To that end, we will explore current research methodologies in English (including literary theory and practice), discuss the ever-shifting environment of graduate study, and examine changing conceptualizations of what constitutes the "literary text."

5160-01 (#7095) PROFESSIONAL DEVELOPMENT: (2 Credit Course) (Schlund-Vials): Focused on professionalization within the field of English, this course examines the connections between theory and practice. Generally, the course will encompass the layered question of how graduate study in literature connects to expectations at the doctoral level and the larger job market (inclusive of academic and non-academic positions). Specifically, students will explore the relationship between literary study and pedagogy, examine the development of a seminar paper into a conference paper, discuss expectations within the academic publishing market, and investigate professional opportunities within and outside traditional academic environments.

5310-01 (#10136) OLD ENGLISH: (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.

5315-01(#10137) MEDIEVAL LITERATURE: MIDDLE ENGLISH, EXCLUDING CHAUCER: (Tonry): This course, which might also be called "Middle English: Everything But the Kitchen Sink," is shaped as an intensive introduction to the field of Middle English writing and will be both a survey of the same, as well as an introduction to the methodological and bibliographical tools used in current scholarship. Our readings in Middle English will be thick and fast, with the aim of covering a large swath of the current canon. Depending on the experience of enrollees, we may begin the course with a quick review in Middle English language to help readings go smoothly. The pace, and thus scope, of our syllabus will be shaped by students, but we will aim to cover key texts from the early, late and 15th century periods. Readings *may* include *The Owl and the Nightingale*, early romances (*Floris and Blancheflour*, King Horn, *Havelock the Dane*), selections from religious prose, *Piers Plowman*, *Confessio Amantis*, and works by the Pearl-poet, Julian of Norwich, Margery Kempe, John Lydgate, Thomas Hoccleve, John Capgrave, and Robert Henryson. Requirements: Weekly responses, oral presentation, seminar paper.

5323-01 (#13744) RENAISSANCE DRAMA: (Bailey): This survey is designed as an introduction to the methodologies and research skills required for graduate study in English and American literature of all genres and in all periods. While we will focus on literary works of the sixteenth-century, the heart of this seminar is the close reading of texts, an introduction to current critical approaches to literature, and an exposure to the key events and ideas that shaped British intellectual, social, cultural, and political life. By the semester's end you will be familiar with the most popular dramatic genres of period, including satire, the morality play, tragedy, revenge tragedy, comedy, city comedy, romance, and tragicomedy. In addition to reading plays by Shakespeare, Jonson, Marlowe, Dekker, Marston, Middleton, Webster, and Massinger, we will examine the rise of the commercial theater, the growth of London, new ideas about nationhood, the expansion of global commerce, and the sweeping religious changes of the period. We will also consider the literary production of playscripts, as we explore the market in and circulation of plays, the reception of dramatic performances, the relationship of dramatists to court culture, and the influence of ballads, advice books, and popular pamphlets on dramatic texts.

5430-01(#10141) AMERICAN LIT. III: AMERICAN LITERATURE AND IDEOLOGY, 1865-1914 (Cutter):

This course is not a traditional course in American literature from 1865-1914 but rather an experiment in reading both canonical and non-canonical fiction from this time period. We will approach the post-Civil War period in American literature by examining certain key issues: slavery, race, gender, and the frontier. Our examination of these issues will be focused on elucidating the perspectives of marginal voices, as well as traditional points of view. We will generally begin by examining a particular issue from the point of view of a canonical writer, but we will then move further away from this centered and enfranchised voice. We will examine literature which uncovers the disenfranchisement and brutality of American society, which critiques and reconstructs the ideology of post-Civil War literature and culture. We will try to elicit both what has been remembered and eulogized, as well as what has been labeled "minor" and "unimportant," buried under and swept over, ignored and forgotten. Books: *The Health Anthology of American Literature* Volume C (1865-1910); Mark Twain, *Pudd'nhead Wilson*; Charles Chesnutt, *The House Behind the Cedars*; Willa Cather, *My Ántonia* or *O Pioneers!* The tentative course outline is available in the Graduate English Office.

5530-01 (#10142) WORLD LITERATURE: (Hogan): Postcolonial literature has become a sort of paradigmatic area in professional literary criticism. Specialists in any period of English or American literature may take up interpretive strategies, theoretical models, narrative motifs, or other concerns that became important first in post colonial studies. In this way, it is a valuable area of study even for students planning to specialize elsewhere.

In this course, we will be concerned with some of the fundamental principles required to understand the literature produced in former British colonies, particularly those of India, Africa, and the Caribbean. To do this, we will begin with some of the fundamental historical, political, and other divisions that affect the ways in which literature is produced and what sorts of literary works are produced. These include divisions among types of colony established by the British (e.g., those based on settlement for farming with or without importation of labor or those based on extraction raw materials for manufacture in England); among different periods (colonial occupation, political independence and neocolonialism, economic globalization); among different forms of cultural transmission and interaction (a highly canonical written tradition, a diffuse written tradition, a professionalized oral tradition) and different degrees of cultural dislocation. The course will be divided into three sections: India, Africa, and the Caribbean. In each section, we will read three to five works representing some of the diversity of the area. Specifically, I will try to choose works from different periods and works representing specific cultural, political, and economic concerns. For example, in the case of India, we might consider Kamala Markandaya's relatively early socialist novel, *Nectar in a Sieve*; Rushdie's later national allegory, *Midnight's Children*; and Manjula Padmanabhan's still more recent play, *Harvest*, which treats the place of India in a globalized economy. Each student will do two class presentations treating historical or cultural research bearing on the work under discussion. These could range from, say Indira Gandhi's declaration of Emergency or prosecution of the Bangladesh war (both important for *Midnight's Children*) to traditional marriage practices or sex-based division of labor among the Fanti (bearing on Ama Ata Aidoo's *Anowa*). In addition to the class presentations and general class participation, the main requirements of the course are a final exam and an article-length research paper (18-24 pages.)

6315-01 (#13602) SEM. IN MEDIEVAL LIT. : THE IMPLICATIONS OF MATERIAL TEXTS:

(Visiting Professor, Daniel Wakelin - One month class meeting twice per week)

“I have sent you word by wrytyng, . . . yf the leaevys came onto yow.” (John Langdon to William Sellyng, c.1493) Late Medieval England – its literature, of course, but also its society and culture more widely – was profoundly influenced by books and written documents. And we can learn lots about its literature, culture and society from understanding the roles which those material texts played. These seminars will: (1) *strengthen research skills* in studying late medieval English manuscript materials; and (2) *explore in depth the implications* of those materials for critical and historical research and interpretation in general.

To meet the first aim, for each seminar we’ll consult and evaluate printed and internet resources about manuscripts; and we’ll discuss, and read from, images of manuscripts.

To meet the second aim, we’ll read in advance of each seminar specified texts and sources, from printed or online editions. Then, in the seminar, we’ll consider how understanding the manuscript forms of these texts or sources prompts new literary critical, historical and theoretical ideas. We’ll also discuss some recent ideas about the ‘history of the book’ or ‘the history of reading’. Seminars will focus on particular topics such as: orality and documentary culture; page-layout and reception theory; book-ownership and the politics of reading; the economic and material dimensions of writing; physical formats and literary ‘form’; book-lists and the circulation of knowledge.

The primary materials will be predominantly fourteenth-century and fifteenth-century, predominantly in Middle English, probably including: *The Canterbury Tales*, Hoccleve’s poetry and late medieval political culture, fifteenth-century lay and monastic letters, scholars’ books and religious lyrics. The recommended secondary works will probably range from Michael Clanchy and Michel Foucault to William Sherman and Eamon Duffy. And participants might find it useful to acquire some *basic* skills in reading late medieval handwriting in advance, so that we can *improve* them during the seminars. (Suggested reading and suggested palaeographical practice materials will be circulated to participants. Do send any questions to me at dlw22@cam.ac.uk.)

6330-01(#9118) SEMINAR IN 18TH CENTURY LITERATURE: WOMEN IN THE THEATER:

PLAYWRIGHTS, ACTRESSES, AUDIENCES: (Marsden): This course will examine the many different roles women played in the theatres during the Restoration and eighteenth century. Perhaps most famously, the Restoration saw the advent of the first professional actresses, a development that literally changed the face of drama. Less obviously, but equally revolutionary, the era saw the professionalization of the female playwright as for the first time women wrote successfully for the public stage. Finally, the course will consider the female spectator, a sometimes shadowy figure whose presence in the theatre prompted anxiety as well as interest. Readings will include works by Behn, Pix, Trotter, Manley, Centlivre, Inchbald, and Cowley, primary readings on women on the stage and in the theatre, selected secondary readings, as well as theoretical approaches to performance and spectatorship.

6450-01 (#10143) SPECIAL TOPICS IN AMERICAN LIT.:CULTURAL NARRATIVES OF THE CIVIL WAR AND RECONSTRUCTION: (Harris):

“A house divided,” “the Good Death,” “God is on our side,” “liberty and equality,” “Reconstruction.” Examining a broad array of literary texts—novels, poetry, essays, and autobiographies—this course explores cultural narratives that were employed during the social and political upheaval of the Civil War and Reconstruction eras (1850s-1870s). Print narratives are conjoined with the visual arts (especially photography and magazine illustrations) to explore the ways in which the United States confronted the necessity of redefining itself as a nation at the same time that “nation-states” and new ideologies of “nationalism” were developing in the Western hemisphere. Authors will likely include Walt Whitman, Frederick Douglass, Harriet Beecher Stowe, Frances Watkins Harper, Henry David Thoreau, Susie King Taylor, Herman Melville, George Moses Horton, Rebecca Harding Davis, Edward Everett Hale, as well as an extensive body of secondary readings. Requirements include short writing assignments, an oral presentation, and a final research paper.

6450-02 (#13442) SPECIAL TOPICS IN AMERICAN LIT.:IMITATION AND AUTHENTICITY:

HAWTHORNE, JAMES, STEVENS: (MacLeod): Our primary texts will be *The marble Faun* (1860), Hawthorne's only novel set in Europe, and *The Wings of the Dove* (1903), James's famously difficult "international" novel, partly inspired by Hawthorne. We will relate these two works to the poetry and essays of Wallace Stevens.

The common ground among these writers is a central interest in the visual arts. We will pay special attention to one aspect of this interest: namely, the issue of copies and copying. The American market for plaster casts of classical statues and painted copies of Old Master paintings flourished in the nineteenth century and then collapsed early in the twentieth. This clearly defined episode in the history of taste, illustrating what Miles Orvell has described as the shift "from a culture of imitation to a culture of authenticity," provides a suggestive parallel to the rise of Modernism in American literature. The writings of Hawthorne (1804-1864), James (1843-1916), and Stevens (1879-1955) may be said to represent a counter-tradition within this movement that recognizes the *positive* value of copying and that finds its most explicit defense in Stevens' theory of the supreme fiction.

Secondary readings will include various critical perspectives on all three writers as well as background readings in art history and on the concepts of imitation and authenticity. Requirements will include several short writing assignments, a class presentation (10-15 minutes), and a final research paper (20-25 pp.).

6500-01 (#10144) SEMINAR IN LITERARY THEORY: POSTCOLONIAL THEORY: (Coundouriotis):

The aim of this course is for students to become conversant in the main critical debates in postcolonial theory as well as to understand the origins and evolution of this discourse. The course, therefore, will map a historical trajectory of early, middle and new work in the field addressing such issues as the relation of postcolonial theory to imperialism, nationalism, the literary turn in anthropology, feminism, psychoanalysis, and the newer discourses of transnationalism and human rights. The readings will be primarily essays posted on WebCT. Students will be required to write one book review, and one longer paper that will work from "keywords" of the student's interest and anchor them in the relevant theoretical debates. All students will also be asked to make an oral presentation to the class.

6575-01 (#10145) SEMINAR IN WOMEN & LITERATURE: NINETEENTH-CENTURY WOMEN WRITERS:

WOMEN'S WORK: (Higonnet): The 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 as factory literature. While many fictional texts embed documentary evidence or allude to public debates, the interest of the topic lies also in the way the problem of work restructures narrative, characterization, and rhetoric about individual and society. A surprising number of major women writers from Wollstonecraft to the New Woman writers address this topic, and they do so with an awareness of participating in a female tradition, in part because of the moral mandates of womanhood, debates over the abolition of slavery, and their consciousness of the cultural work that women's work performs.

Women's work women figures centrally in fictional conflicts over the "wrongs" and "rights" of women (which give titles to works by Wollstonecraft and Tonna). Separate spheres, one of the primary assumptions of gender study in the 19th century, will be tested in many of the texts we consider. The theme of labor is central not only in Alcott's novel *Work* or Wilson's *Our Nig*, but in fiction by Charlotte Brontë, George Eliot, Charlotte Gaskell, as well as in memoirs and poetry. Women's occupations span prostitution to stage performance, making them both commodities and consumers. Women are at once symbolic of the land and of the age (Victoria); part of the "work" they therefore perform is cultural, as they serve political projects of class stratification, settlement, and empire. What 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.

And Cancelled Courses

6600-01(#8090) SEMINAR IN CREATIVE WRITING: FICTION: (Litman): This seminar is designed for graduate students interested in producing publishable works of fiction, and will require a great degree of reading, writing, and revision. In the course of the seminar, students will complete a series of short-shorts (or flash fiction), two regular short stories, and an outline and first chapter of a novel. In addition to reading and responding to their peers' work, students also will be reading published short fiction (from an anthology to be determined) and chapters from *How Fiction Works* by James Wood (and/or *Reading Like a Writer* by Francine Prose), which we'll use as starting points for our class discussions. Each student will give one in-class presentation on a contemporary novel of her/his choice (focusing on the novel's style, structure, choice of narrative voice). As a final project, each student will submit a portfolio of three revised, carefully-edited pieces of fiction, at least one of which will be submitted for publication (we will discuss the possible venues and submission process in class).

6360-01(#13276) SEMINAR IN IRISH LITERATURE: IRISH LITERATURE FROM THE PERIPHERIES: (Shea):

The evening air was pale and chilly and after every charge and thud of the footballers the greasy leather orb flew like a heavy bird through the grey light. [Stephen Dedalus] kept on the fringe of his line, out of sight of his prefect, out of the reach of the rude feet, feigning to run now and then.

Stephen Dedalus, on the periphery, avoiding the crowd of footballers, out of sight of authority, serves as a model for the type of literature we will center on in "Irish Literature From the Peripheries." Potential Primary Authors: Flann O'Brien, *At Swim-Two-Birds*; An Beal Bocht; Marina Carr, *On Raftery's Hill*; *By the Bog of Cats...*; Martin McDonagh, *The Beauty Queen of Leenane*; *The Lieutenant of Inishmore*; Mary Morrisey, *Mother of Pearl*; Tomás O'Crohan, *The Islandman*; Muiris O'Sullivan, *Twenty Years A-Growing*; Angela Bourke, *The Burning of Bridget Cleary*; Colm Toibin, *The Blackwater Lightship*, Eilis Ni Dhuibhne, *The Dancers Dancing*; *Midwife to the Fairies*; Colum McCann, *This Side of Brightness*; Paul Muldoon, *Moy Sand and Gravel*; *To Ireland*. We will also be exploring selected RTE documentaries, print journalism, and cinematic adaptations for historical, economic, and cultural contexts. The three main goals for this course will be proposing and presenting conference papers, submitting and publishing refereed articles, and devising dissertation projects that will culminate in a first book.

COURSES CANCELLED FROM FALL 09