

ENGLISH DEPARTMENT GRADUATE COURSES**SPRING '05****FALL '05**

300-01 Theory and Teaching of Writing		Recchio
301-01 Approaches to Literature		Hasenfratz
308-01 History of the Language	Jambeck	
309-01 Old English		Hasenfratz
315-01 Medieval Literature		Benson
325-01 Elizabethan Literature		Kneidel
330-01 Shakespeare	Hart	
335-01 Restoration and Early Eighteenth-Century Literature	Marsden	
337-01 Romantic Literature		Mahoney
340-01 American Literature I		Meyer
341-01 American Literature II	Hollenberg	
350-01 World Literature		Coundouriotis
360-01 Modern British Writers	Hufstader	
371-01 Critical Theory	Hogan	
389-01 Modern Drama		Murphy
415-01 Seminar in Medieval Lit.: (visiting professor)		
415-01 Sem. in Medieval Lit.: The Image of the City	Benson	
432-01 Seminar in 18th Century Lit. : Gender & Sexuality		Turley
435-01 Seminar in Romantic Lit.: Romanticism & Formalism	Mahoney	
440-01 Seminar in American Lit.: New York Modernity, 1908-1930	Murphy	
484-01 Creative Writing Workshop: Poetry		Gibson
497-01 Sem.In Special Topics: History of Rhetoric: Classical to Medieval	Winter	
497-01 Sem. In Special Topics: The Writer in Literature		Barreca
497-02 Sem. In Special Topics: Literature of South Africa	Coundouriotis	
497-02 Sem. In Special Topics: Irish Lit. Language Translation		Burke
497-03 Sem. In Special Topics: Queer Literature, Queer Cultures	Breen	
497-03 Sem. In Special Topics: Fear of Prosody		Pelizzon
497-04 Seminar in Special Topics: Irish Literature	Burke	
497-04 Sem. In Special Topics: Children's Literature		Smith
497-05 Seminar in Special Topics: The Novel	Simpson	

GRADUATE ENGLISH OFFICE

SPRING 2005

TIME	MON	TUES	WED	THURS	FRIDAY
9:30 - 12:00	497-05 Simpson CLAS 237	335-01 Marsden CLAS 237	435-01 Mahoney CLAS 237	360-01 Hufstader CLAS 237	
1:00 - 3:30	497-02 Coundouriotis CLAS 237	440-01 Murphy CLAS 240 ***** 497-01 Winter CLAS 237	308-01 Jambeck CLAS 237 ***** 497-04 Burke CLAS 240	497-03 Breen CLAS 237	330-01 Hart CLAS 237
3:30 - 6:00		415-01 Benson CLAS 237 ***** 341-01 Hollenberg CLAS 240 (or CLAS 218)	DEPT MEET	371-01 Hogan CLAS 237	
7:00 - 9:30					

308-01 (Class #17933) HISTORY OF THE LANGUAGE: (T. Jambeck): This course will survey the development of the English language: Where it came from, where it is now, and where it's headed. We will consider how the language has changed morphologically (why do adverbs end in -ly?) Phonologically (why do we pronounce the -gh in ENOUGH one way and the gh- in GHOST another?), and syntactically (why Beowulf could "throw mama from the train a kiss," but we can't). Along the way, we'll pay attention to grammars, usage, dialects, and vocabulary.

330-01 (Class #17934) SHAKESPEARE: (L. 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 (Class #17935) RESTORATION AND EARLY EIGHTEENTH-CENTURY

LITERATURE: (J. Marsden): The course will provide an introduction to the often unknown world of Restoration and early eighteenth-century literature, a period which saw the "other" great age of English drama, the beginning of the rise of the novel, and the finest satires in the English language. It was an age of intellectual rigor, in which writers assumed that their readers were both sophisticated and intelligent, and when a sense of humor (bawdy or otherwise) and a sharp wit were a necessity. In addition to the works of Dryden, Behn, Swift, Pope and Defoe, we will read works by less canonical writers such as Lady Mary Wortley Montagu, Anne Finch, and John Wilmot, Earl of Rochester. Requirements: numerous short (1-2 page) papers, two oral representations, term paper, and final examination.

341-01 (Class #17982) AMERICAN LITERATURE II: (D. Hollenberg): A survey of twentieth-century American poetry and fiction with a focus on modernism and its aftermath. Texts will include works by T.S.Eliot, William Carlos Williams, H.D., Langston Hughes, Gertrude Stein, Ernest Hemingway, Ralph Ellison and Denise Levertov. Class reports and one paper.

360-01(Class #17937) MODERN BRITISH WRITERS: (J. Hufstader): The syllabus will, to the extent that time permits, follow the reading list for the MA exam. The format will primarily be discussion, not lecture. Over the semester, each participant will present one text to the group: One 10-15 minute reading from what could be an introduction to the Penguin edition of the text (where the emphasis is on clarity of overview and insight into main ideas). I will ask for short pieces of writing each week, which I will mark up but not grade. I will ask for vocal participation from everyone (and not too much from anyone). There will be a seminar paper (20-25 pages) due at the end of the class, for which a draft will be due two weeks before the end of the course (no exceptions to deadlines, please).

371-01 (Class# 3666) CRITICAL THEORY:(P. Hogan): Literary theory is probably the one area that is indispensable for graduate students today. There are, of course, intellectual reasons for this. Studying literary theory helps to orient one's critical study and one's teaching; it fosters self-consciousness, facilitates the questioning of presuppositions, offers alternative goals and methods. There is also a professional reason. Journals and publishers commonly demand that articles and books involve a clear theoretical perspective. It is not uncommon to have an article rejected because it "lacks theoretical focus." This course will cover representative theories of the last century, largely the last few decades. The readings will be divided into three sections, treating (roughly) social/historical, philosophical, and psychological approaches. The social section will include Edward Said, Stanley Fish, and New Historicism. The philosophical section will consider Martha Nussbaum and postmodernism (perhaps with some deconstruction). The psychological section will include Freud, Queer Theory (which obviously includes social and philosophical concerns as well), and cognitive poetics. We will apply these different theories to a couple of works in the course of the semester— a post-colonial film (such as *Sujata*) and a play by Shakespeare. Weekly response papers, oral presentations, term paper, final exam.

415-01 (Class# 3707) SEMINAR IN MEDIEVAL LITERATURE: IMAGE OF THE CITY IN MEDIEVAL LITERATURE: (D. Benson): This course will deal with the ways that the city was imagined in medieval literature. It will begin by looking at two paradigmatic sites, one secular (Troy) and the other religious (Jerusalem), and also consider the idea of the city in such authorities as Augustine and Dante, but the primary emphasis will be on how two other cities, Rome and London, appear in Middle English Literature. Rome can be both the classical city of empire and the eternal city of martyrs, relics, and ceremony. We shall explore these two aspects of Rome and compare them with the more familiar city of London with its mixture of politics, commerce, and piety. We shall read a wide range of materials from Fitzstephen's encomium and romances to Chaucer, Lydgate, and Capgrave. Although aware of the historical Rome and London, our primary concern will be the cities imagined by these writers.

435-01 (Class#17938) SEMINAR IN ROMANTIC LITERATURE: Revolutionary Measures: (C.Mahoney): "If poetry be a subject on which much time has not been bestowed, the judgment may be erroneous; in many cases it necessarily will be so." - Wordsworth

A *formal* consideration of romantic poetry and poetics. The premise of this seminar is that form matters - and that matters of form in romantic poetry require far more nuanced attention than they have of late received. In the current literary-critical climate, sustained attention to poetic form and technique is too often dismissed as irrelevant or ideologically tainted. This is unfortunate: any responsible literary criticism, regardless of the degree of its interest in ideology or in the relation of literary forms to ideology (or, indeed, to gender, culture, politics, and history), requires a more refined reading practice than a reductive suspicion of form as somehow nothing more than an aesthetic fetish. Taking our cues from a series of romantic prose writings on poetry - from Joanna Baillie's *Introductory*

Discourse (1798) to Thomas de Quincey's *Suspiria de Profundis* (1845) - we will read a versatile range of forms and genres (ballad, sonnet, romance, epic, "greater romantic lyric," blank verse, ode, elegy, etcetera) in terms of their formal conventions and strategies. We will also take into consideration more recent reflections on form and aesthetics by Adorno, Agamben, Benjamin, Culler, Lacoue-Labarthes, and Nancy.

Likely texts Baillie, *Introductory Discourse*; Wordsworth, Preface to *Lyrical Ballads* (1802); Wordsworth, *Essays on Epitaphs*; Coleridge, *Biographia Literaria*; Hazlitt, *Lectures on the English Poets*; Keats, *Letters*; Peacock, *The Four Ages of Poetry*; P.B. Shelley, *A Defence of Poetry*; Hunt, Preface to *Poetical Works* (1832); Hunt, *What Is Poetry?*; de Quincey, *Suspiria de Profundis*. Poetry by Byron, Clare, Coleridge, Hemans, Hunt, Keats, Robinson, Scott, P.B. Shelley, Charlotte Smith, Southey, W. Wordsworth.

No previous attention to matters of form (genre, meter, prosody, etcetera) necessary or expected.
Requirements: seminar presentation(s); several close readings; one seminar paper (18-20 pgs.)

440-01 (Class#3708) SEMINAR IN AMERICAN LITERATURE: NEW YORK MODERNITY, 1908-1930: (B. Murphy): This course will focus on the interrelationships among several cultural "moments" that were crucial to the response to modernity and the development of modernism in American literature during the early 20th Century: the New York "Little Renaissance," which occurred in Greenwich Village between 1908 and World War I, and the various modernist manifestations of the Jazz Age in Manhattan and Harlem that occurred between World War I and the beginning of the Great Depression. Among the writers we will study are Edna St. Vincent Millay, Eugene O'Neill, Susan Glaspell, Djuna Barnes, Sophie Treadwell, John Howard Lawson, Wallace Stevens, F. Scott Fitzgerald, Zelda Fitzgerald, Claude McKay, Nella Larsen, Langston Hughes, Jean Toomer, and Zora Neale Hurston.

497-01(Class#3709) SEMINAR IN SPECIAL TOPICS: HISTORY OF RHETORIC: CLASSICAL TO MEDIEVAL: (S.Winter): This course is intended as an introduction to the practice and history of classical rhetoric from antiquity to the Middle Ages. We will pay special attention to questions of the relations between rhetorical invention and interpretation, and ancient and modern pedagogies of classical rhetoric, and also consult literary representations of the uses and effects of rhetoric and eloquence. Texts: Bizell and Herzberg, *The Rhetorical Tradition: Readings from Classical Times to the Present*, 2001 edition; Crowley and Hawhee, *Ancient Rhetorics for Modern Students*, third edition; Covino and Jolliffe, *Rhetoric: Concepts, Definitions, Boundaries*; Kennedy, *Aristotle on Rhetoric*. Readings will include the following works: Homer, *Iliad* (excerpts); Aeschylus, *Oresteia*, Gorgias, *Encomium to Helen*; Plato, *Gorgias* and *Phaedrus*; Isocrates (short writings); Aristotle, *Rhetoric*; Cicero, *On the Ideal Orator*; Longinus, *On the Sublime*; Quintilian, *Institutes* (excerpts); Hermogenes, *On Invention*; Augustine, *On Indoctrinating the Uncultivated*, *Confessions*, *On Christian Doctrine* (excerpts); Boethius, *On Topical Differences*; excerpts from Chaucer, *The Canterbury Tales* and Dante, *Inferno*, and selected critical articles.

497-02 (Class#3710) SEMINAR IN SPECIAL TOPICS: LITERATURE OF SOUTH AFRICA:

(E. Coundouriotis): In proposing to study the literature of South Africa, we are committing to the study of a “national” literature. South African nationalism, however, has always been problematic, claimed and contested by various constituencies. Perhaps more importantly South African nationalism was not the banner of the antiapartheid movement which used instead “black consciousness” and Pan Africanism in its more radical expression and a universalist approach to political rights in its less radical expressions. This course, therefore, will seek to complicate the idea of a “national literature” by looking at the particular ways in which South African writers have claimed and disclaimed the national. Furthermore, much South African literature is often described as resistance literature. Resistance can be inscribed in many different ways in a text and we will spend some time exploring how this is done across a variety of prose genres and some drama. An equally important focus for the course will be the problem of writing history in a highly politicized situation and how the historical imagination of these writers addresses the issue of national identity. It is women writers in particular who seem the most engaged with problems of historical memory. We will spend considerable time exploring why historical discourse appeals to women and how women reshape the discourse of the national. Readings will include works by Sol Plaatje, Peter Abrahams, Bloke Modisane, Athol Fugard, Alex La Guma, Bessie Head, Breyten Breytenbach, Ellen Kuzwayo, Steve Biko, J. M. Coetzee, Lauretta Ngcobo, Zoe Wicomb, Nelson Mandela, and Antjie Krog.

497-03 (Class #17940) SEMINAR IN SPECIAL TOPICS: LESBIAN & QUEER LITERATURE

(M. Breen): This course offers an overview of queer literary texts published between 1870 and 2000. Some of the works that we will be discussing are as follows:

Metamorphoses and Fiction (1870-1930); *Venus in Furs* by Leopold von Sacher Masoch and *The Metamorphosis* by Franz Kafka; *Dracula and The Man*, by Bram Stoker; *The Unlit Lamp* and *The Well of Loneliness*, by Radclyffe Hall; *Travel and Fiction (1940-1970)*; *The Price of Salt* by Claire Morgan (Patricia Highsmith); *Giovanni's Room* by James Baldwin; *Desert of the Heart* by Jane Rule; *Fiction and Memoirs (1980s-1990s)*; *Oranges are not the only Fruit* by Jeanette Winterson; *Bastard Out of Carolina* by Dorothy Allison; *Stone Butch Blues* by Leslie Feinberg; *The Farewell Symphony* by Edmund White; *My Dangerous Desires* by Amber Hollibaugh; *Historical Fictions (1990s)*; *Tipping the Velvet* by Sarah Waters; and *The Book of Salt* by Monique Truong.

Requirements: oral presentation, annotated bibliography, book review, term paper.

497-04 (Class #18950) SEMINAR IN SPECIAL TOPICS: THE IRISH NON-REALIST MODE :

(M. Burke): It is difficult to create a literary history of the fantastic or Gothic without considering the impact of Irish writers. The writings of Charles Maturin, Joseph Sheridan Le Fanu, William Carleton, Bram Stoker and the lesser-known Mrs. J.H. Riddell connect eighteenth-century tales of terror and the contemporary horror narrative. In the twentieth century, fantasy to a great extent supplants the Gothic in Irish literature. This course will examine Irish writers of Gothic and fantasy, focusing on the nineteenth century. Among the issues we will consider are: What are the historical contexts for the flourishing of non-realist modes in Ireland? Are non-realist texts necessarily subversive? How does Gothic and fantasy literature imbricate gender? Can fantasy and Gothic be read historically without resort to allegory? Although the authors listed above merit particular attention, plays and prose by

Jonathan Swift, Lady Morgan, Oscar Wilde, Lord Dunsany, Elizabeth Bowen, Flann O'Brien and Conor McPherson will also be considered in the seminar.

497-05 (Class #18951) SEMINAR IN SPECIAL TOPICS: THE NOVEL: (K. Simpson): This class studies the evolution of the novel as genre, paying particular attention to the rhetoric of fiction and the interaction between narrative techniques and the movement of ideas. Texts by English, Scottish, Anglo-Irish, and American writers are chosen to demonstrate the rich range of possibilities offered by the novel as genre, and the course focuses on narratology's concern with 'the kinds of discourse by which a narrative gets told' (Abrams). The rich inventiveness of early practitioners of fiction is identified as precursor of Modernist and Postmodernist experimentation. Texts: Defoe, *Moll Flanders*; Fielding, *Tom Jones*; Sterne, *Tristram Shandy*; Smollett, *Humphry Clinker*; Mackenzie, *The Man of Feeling*; Austen, *Persuasion*; Scott, *Redgauntlet*; Bronte, *Wuthering Heights*; Woolf, *To the Lighthouse*; Faulkner, *As I Lay Dying*; Lowry, *Under the Volcano*; De Lillo, *Libra*.

FALL 2005 COURSES

- 300-01 Teaching of Writing - T. Recchio
- 301-01 Approaches to Literature (1 credit)- B. Hasenfratz
- 309-01 Old English - B. Hasenfratz
- 315-01 Medieval Literature - D. Benson
- 325-01 Elizabethan Literature - G. Kneidel
- 337-01 Romantic Literature - C. Mahoney
- 340-01 American Literature I - M. Meyer
- 350-01 World Literature - E. Coundouriotis
- 389-01 Modern Drama - B. Murphy
- 415-01 Seminar in Medieval Literature - Visiting Professor TBA
- 432-01 Seminar in Eighteenth-Century - H. Turley
- 484-01 Creative Writing Workshop: Poetry - M. Gibson
- 497-01 Sem. in Special Topics: The Writer in Literature - G. Barreca
- 497-02 Sem. in Special Topics: Translation in Literature of the Irish Language -M. Burke
- 497-03 Sem. in Special Topics: Fear of Prosody: Pelizzon
- 497-04 Sem. in Special Topics: Children's Literature - K. Smith