

ENGLISH DEPARTMENT GRADUATE COURSES**SPRING 2011 FALL 2011**

5100-01 Theory and Teaching of Writing		Blansett
5150-01 Research Methods (1 credit course)		King'oo
5160-01 Professional Development	Schlund-Vials	
5200-01 Children's Literature		
5220-01 History of the Language	Jambeck	
5240-01 Bible as Literature	King'oo	
5310-01 Old English		Hasenfratz
5318-01 Chaucer		
5323-01 Renaissance I		Kneidel
5335-01 Later Eighteenth-Century Literature	Marsden	
5340-01 American Literature I		Franklin
5360-01 Irish Literature		
5410-01 American Lit. IV: 1914 to Present		
5500-01 Critical Theory		
5550-01 Rhetoric and Composition	Winter	
6315-01 Seminar in Medieval Lit.	Biggs	
6315-02 Seminar in Medieval Lit. Visiting Professor		TBA
6325-01 Seminar in Renaissance Lit. Seventeenth-Century Prose	Hart	
6325-01 Sem. In Ren.: The Meanings of Early Modern Manhood		Bailey
6330-01 Seminar in Eighteenth Century Lit.: Theoretical Approaches to Eighteenth-Century Studies		Marsden
6345-01 Seminar in Victorian Lit.: Victorian Lit. & Culture Survey or Victorian Controversies: Politics, Religion, Law, Science, Sexuality		Winter
6360-01 Seminar in Irish Lit.: "Representations of the "Troubles"	Lynch	
6400-01 Amer. Ethnic Lit.: African American Lit., A "Post Bellum-Pre Harlem"		Salvant
6400-01 American Ethnic Lit.: African American Lit.	Cutter	
6450-01 Special Topics in American Lit.: American Autobiography: Issues of Ego, Ethos, Ethnics, Engagement	Bloom	

6450-01 Special Topics in American Lit.:Toni Morrison and William Faulkner		Eby
6450-02 Special Topics in American Literature: The American Suburban Literary Tradition: 1945-Present	Knapp	
6450-02 Special Topics in Amer. Lit.: American Historical Romance		Tilton
6450-03 Special Topics in American Lit.: Survey of Southern Literature	Makowsky	
6500-01 Seminar in Literary Theory: Wake of Romanticism	Mahoney	
6600-01 Creative Writing Workshop: Creative Nonfiction		Bloom
6600-01 Creative Writing Workshop: Fiction	Litman	
6700-01 Seminar in Major Authors: Piers Plowman		Benson
6750-02 Sem. in Special Topics: Paradise Lost	Semenza	
6750-02 Sem. in Special Topics: Scottish Literature	Hubbard	

SPRING 2011

TIME	MON	TUES	WED	THURS	FRIDAY
9:30 - 12:00	6315-01 Biggs CLAS 237 6450-03 Makowsky CLAS 216	5550-01 Winter CLAS 237	5335-01 Marsden CLAS 216	6600-01 Litman CLAS 216 6750-02 Semenza CLAS 237	
1:00 - 3:30	6570-03 Hubbard Visit. Neag Prof. CLAS 237 5240-01 King'oo CLAS 216	5220-01 Jambeck CLAS 237 6400-01 Cutter CLAS 216		6500-01 Mahoney CLAS 237 6450-01 Knapp CLAS 216	
3:30 - 6:00	5160-01 Schlund-Vials CLAS 237	6450-01 Bloom CLAS 216		6325-01 Hart CLAS 216 6360-01 Lynch CLAS 237	
7:00 - 9:30					

5160-01 (#) PROFESSIONAL DEVELOPMENT: ENGAGING THE ACADEMIC MARKET:

(Schlund-Vials): The field of literary study is increasingly couched according to marketplace terms. To that end, as scholars we are engaged in “knowledge production,” and what we produce in terms of scholarship is assessed according to claims of “marketability.” As professionals, we are participants in an expansive “job market,” which carries with it particular demands and expectations. Hence, it is imperative that literary scholars are aware of a field that is increasingly shaped by academic and non-academic values. This course commences with a philosophical assessment of the field by means of a theoretical approach, taking into account trends within particular courses of study. We will then shift to a more practice-oriented focus, which will include preparation of curriculum vitae, letters of interest (for publishers and prospective employers), research statements, scholarly manifestos, teaching portfolios, and grant applications (to fund research).

5220-01 (#19481) HISTORY OF THE LANGUAGE: (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.

5240-01(#19482) BIBLE AS LITERATURE (King’oo): It is common for institutions of higher education to offer courses in “The Bible as Literature.” Yet what is “the Bible”? Is it accurate to classify it as “literature”? And what reasons might one have for doing (or not doing) so? Our aim will be to explore these concerns from as many different theoretical angles as possible. To that end, we will pair scriptural passages with essays that represent a range of critical affiliations: feminist, Marxist, structuralist, poststructuralist, psychoanalytic, postcolonialist, and more. Our biblical readings will be from both the “Old” and the “New” Testaments; our theoretical readings from scholars as diverse as Auerbach, Bal, Barthes, Bloom, Derrida, Eagleton, Frye, Said and Walzer. Thus while we will consider the most significant forms, themes, and stylistic features of the Bible, we will also examine the ambiguities inherent in its divergent portrayals of human societal issues such as gender, race, sexuality, nationalism, slavery, war, suffering, and sacrifice. Ultimately, I hope that we will be able to ask ourselves how putting the Bible in conversation with literary theory may lead us to alter the ways in which we conceive of (and therefore read and write about, as well as teach) this highly canonical text. Some previous experience with the Bible is helpful, but not required.

5335-01 (#19483) LATER EIGHTEENTH-CENTURY LITERATURE (Marsden): This course will examine the literature of the second half of the eighteenth century, during a time when Britain became the world’s most powerful empire while experiencing a profound change in social structures at home. The age saw the rise of the novel, the gothic, and a multitude of mad poets. Readings will include a range of genres such as the novel (*Tom Jones*, *Evelina*, *Tristram Shandy*, *The Italian*); drama (*She Stoops to Conquer*, *School for Scandal*, *The Belle’s Stratagem*; *The West Indian*); poetry (works by Cowper, Crabbe, Gray, Smith); nonfiction prose (works by Johnson, Burke, Equiano). Course

requirements will include weekly response papers, class presentations, and a term paper.

5550-01 (#19501) RHETORIC AND COMPOSITION: CLASSICAL RHETORIC AND THE INSTITUTION OF SLAVERY:(Winter):

This course traces the relationship between rhetoric and the theory of politics by focusing on the history of the institution of slavery. Rhetoric is connected to slavery in Plato's *Gorgias*: the sophist tells Socrates that the *hetor* has the power to make other men his slaves by persuading the multitude. But rhetoric also becomes a tool for the enslaved to use against the strong in classical tragedy and historiography, and in the history of abolitionism from the eighteenth through the nineteenth centuries. This course will function as an introduction to classical rhetoric. We will also read important works of political philosophy dealing with slavery, and will end with a set of case studies on American and British abolitionist rhetorics, with particular attention to the writing of Frederick Douglass. Readings include works by: Homer, Euripides, Thucydides, Plato, Aristotle, Cicero, Longinus, Hegel, Kant, Herder, Nietzsche, Douglass, Agamben, Rancière; additional speeches and secondary critical readings.

6315-01 (#13526) SEMINAR IN MEDIEVAL LITERATURE(Biggs): A survey of medieval texts and contexts: *Beowulf* and selected Anglo-Saxon poems (in translation); several romances, including *Sir Gawain and the Green Knight*, *Pearl*, *Piers Plowman*, *Malory* and the *lais of Marie de France* (in translation); the mystical works of Margery Kempe and Julian of Norwich; drama; lyrics. Final paper, presentation of a research project, and a final exam.

6325-01 (#19503) SEMINAR IN RENAISSANCE LITERATURE: SEVENTEENTH-CENTURY PROSE/FICTION (Hart):

This course will survey proliferating forms of prose fiction in the 17th century, beginning with the influences of Sidney's *Arcadia* (1590/93) and some of that work's classical and Renaissance romance sources. The course's aim will be to study a selection of genre mixes indebted to Sidney's romance but also emerging out of the specific cultural contexts of the early 17th century. Primary readings will include the *Characters of Virtues and Vices* of Joseph Hall (1608), "A Wife" and "Conceited Newes" of Thomas Overbury (multiple editions starting in 1615), the separate publications of Overbury's imitators, such as John Earle, John Stephens, Richard Brathwaite, Nicholas Bretton, Francis Lenton, Donald Lupton, Wye Saltonstall, and Richard Flecknoe (ca. 1615-78), some biographical histories and memoirs of the Civil War period, chapbooks and other forms of "cheap" mid-century romance, and Restoration and early 18th-century responses from Dryden and Pope. The course will also consider dramatic texts by John Webster and Thomas Dekker (both playwrights believed to have made anonymous contributions to the "Overburian" editions), and issues relating to the Jacobean theater in general. Some keywords and concepts: History and form, genre theory, character, romance, theatrical embodiment, embodied spectatorship, histories of printing and reading, early modern representations of consciousness, court culture and politics, developments toward the novel.

6360-01 (#15052) SEMINAR IN IRISH LITERATURE: REPRESENTATIONS OF THE

"TROUBLES": (Lynch): This course consists of the study of portrayals of the "Troubles in Northern Ireland, defined in *The Encyclopedia of Ireland* as "a name give to the serious violence, concentrated principally in Northern Ireland, that began in the summer of 1969 and may have ended with ceasefires of the 1990s. At the root of the problem is a fundamental disagreement

between nationalists and unionists over the constitutional position of Northern Ireland, the former seeking its inclusion in an united Irish State...the latter desiring to remain part of the united Kingdom.” This turbulent period, the result of lingering unresolved issues dating back through many centuries of struggle, has spawned a rich creative output from writers and film-makers across the political, religious, and ideological spectra. We will examine and interrogate a selection of short stories, novels, plays, and films with a focus on the “Troubles,” grappling with both content and historical context.

6400-01 (#19510) AMERICAN ETHNIC LITERATURE: AFRICAN AMERICAN WRITERS:

(M. Cutter): Contemporary African American Fiction: African American artists have energized contemporary American literature through their explorations, criticisms, and celebrations of our culture’s complex history. This class will focus on contemporary (post-1975) African American literature in order to discover whether these works form a coherent tradition in modern American literature. Our focus will be on three literary genres that these authors have created or revised: the neo-slave narrative; the *bildungsroman* (or novel of individuation); and the narrative of community. Authors to be studied will include: Toni Morrison, Charles Johnson, Shirley Anne Williams, Phyllis Alesia Perry, Gayl Jones, Alice Walker, Colson Whitehead, Percival Everett, Gloria Naylor, Octavia Butler, Danzy Senna, Trey Ellis, Edwidge Danticat, and Sapphire. Both primary and secondary works will be discussed. A short paper, a long paper, and an oral presentation will be required, as well as vigorous and thoughtful class participation.

6450-01 (#13568) SPECIAL TOPICS IN AMERICAN LITERATURE: AMERICAN

AUTOBIOGRAPHY: ISSUES OF EGO, ETHOS, ETHNICS, ENGAGEMENT(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 meanings of autobiography. Contemporary autobiography encompasses the world, through works of witnessing and human rights. It is complicated by current 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; models 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 a dozen 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, Eudora Welty, Mary Karr, Andrew Pham, Lauren Slater, Art Spiegelman, Alison Bechdel, Tobias Wolff, John Hockenberry and others of the students’ choice. Students will write two short theoretical, critical or position papers, a short autobiographical paper or personal essay; and a critical or creative term paper.

6450-02 (#13570) SPECIAL TOPICS IN AMERICAN LITERATURE: THE AMERICAN SUBURBAN LITERARY TRADITION: 1945-PRESENT (Knapp): This course will examine suburban fiction and its role in reflecting, shaping, and educating the burgeoning middle-class following World War II. This fiction has alternately offered the middle class a glamorized version of themselves, exposed their weaknesses, preyed upon their fears, and challenged their assumptions concerning race, class, gender, and privilege. We will read works by John Cheever, John Updike, Philip Roth, Richard Wright, Sinclair Lewis, Ann Petry, Gloria Naylor, Ann Beattie, T.C. Boyle, A.M. Homes, Chang-rae Lee, and Junot Diaz in the context of cultural shifts and changing demographics and alongside pertinent literary, social, and environmental criticism (ranging from Irving Howe, C. Wright Mills, and Lewis Mumford to Catherine Jurca, Andrew Hooborek, Min Hyong Song, Andres Duany, Delores Hayden) in order to trace the rise, decline, and reconstitution of the suburban landscape and its aesthetic.

6450-03 (#19575) SPECIAL TOPICS IN AMERICAN LIT.: SURVEY OF SOUTHERN LITERATURE: (Makowsky): “Tell about the South. What’s it like there. What do they do there. Why do they live there. Why do they live at all” asks Canadian Shreve McCannon of his Harvard roommate, Mississippian Quentin Compson in Faulkner’s *Absalom, Absalom!* We will explore these questions through the various ways Southern writers tell about the South, from its origins to the present, with emphasis on twentieth-century literature, particularly the Southern Renaissance. **Book list:** William Andrews, ed: *The Literature of the South* (0-393-31671-8) Norton
George Washington Cable: *The Granddissimes* (0-14-043322-8) Penguin
William Faulkner: *Go Down, Moses* (0-679-73217-9) Vintage
Zora Neale Hurston: *Their Eyes Were Watching God* (0-06-112006-5) Harper Perennial
Robert Penn Warren: *All the King’s Men* (Regular ed) (0-15-600480-1) HBJ
Eudora Welty: *The Optimist’s Daughter* (0-679-72883-X) Vintage
Ernest Gaines: *A Lesson Before Dying* (0-375-70270-9) Vintage
Valerie Martin: *Property* (0-375-71330-1) Vintage

6500-01 (#21352) SEMINAR IN LITERARY THEORY: THE WAKE OF ROMANTICISM (Mahoney): Romanticism poses a problem. At the same time as it occupies a pivotal position in literary history (simultaneously the ending of a narrative ‘from Classic to Romantic’ and the beginning of a narrative ‘from Romantic to Modern’), it calls into question the very legitimacy of such concepts as literary periodization and historical narrative. In doing so, Romanticism also names a particular moment when ‘literature’ first begins to think (about) itself as such. To that end, Romanticism marks a seminal moment in the formulation and institutionalization of what we now call ‘literary theory’ (that is to say, the theory of the literary). Partially because of these and other critical cruxes (moments that articulate a ‘crisis’), Romanticism invariably seems equally to compel and to resist interpretation. Consequently, this seminar takes as its premiss that (as Paul de Man put it) ‘the interpretation of romanticism remains for us the most difficult and at the same time the most necessary of tasks.’ Integral to this difficulty is that (again citing de Man), ‘we have experienced [Romanticism] in its passing away’ – that is to say, we continue to read and write, to act and interpret, in the wake of Romanticism. Key terms for this consideration of Romanticism will include ‘sublime,’ ‘irony,’ ‘critique,’ ‘literature,’ and ‘theory,’ and a great deal of emphasis will be placed throughout on close reading and explication. Readings will be taken from late eighteenth- and early nineteenth-century writing (eg Kant, Schiller, Friedrich and August Wilhelm Schlegel, Fichte, Novalis, Hegel; Wordsworth, Coleridge, De Quincey; de Stael) as well as twentieth- and twenty-first century ‘critical’ writing (eg Giorgio Agamben, Walter

Benjamin, Maurice Blanchot, Jonathan Culler, Paul de Man, Jacques Derrida, Barbara Johnson, Philippe Lacoue-Labarthe, Jean-Luc Nancy). The two pivotal texts will be Benjamin's *The Concept of Art Criticism in German Romanticism* (1920) and Lacoue-Labarthe and Nancy's *The Literary Absolute: The Theory of Literature in German Romanticism* (1978). Requirements: one or two seminar presentations; midterm 'conference paper' (10pp); seminar paper (20-25pp).

6600-01 (#12358) CREATIVE WRITING WORKSHOP: 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).

6570-02 (#10978) SEMINAR IN SPECIAL TOPICS IN LANGUAGE AND LITERATURE: PARADISE LOST: (Semenza): An entire semester focused on the poem you feel guilty not knowing better. This seminar delves deeply into John Milton's *Paradise Lost*—both the epic poem and its 350-year-old reception history—with the aim of demonstrating the rewards of systematic close-reading, on the one hand, and the complex ways in which canonical works and authors are historically constructed, on the other. After two weeks of contextual-historical work, we'll turn to the poem, spending one week on each of the twelve books and supplementing our reading with the crucial biographical and critical writings. Over the course of the semester, you'll become familiar with the major British and American phases of Milton criticism and adaptation. The course will end by considering *Paradise Lost*'s influence on modern literature and popular culture, particularly the fantasy writings of Philip Pullman.

6570-03 (#) SEMINAR IN SPECIAL TOPICS IN LANGUAGE AND LITERATURE: SCOTTISH LITERATURE: (Hubbard, Visiting Neag Professor): An opportunity to study all the arts in Scotland - literature mainly, but also the visual arts and music - within a clearly defined period. Following an introductory session, we shall consider the work of William Alexander and the rural realism of north-east Scotland (i.e. the hinterland of Aberdeen); the poetry of James Thomson (*The City of Dreadful Night*) and John Davidson ('Thirty Bob a Week'); women writers - Margaret Oliphant and the supernatural, Violet Jacob in India; Gaelic poetry in English translation - Big Mary of the Songs, from the island of Skye; Robert Louis Stevenson - short stories, *Dr Jekyll and Mr Hyde*, and (as the main text), *The Master of Ballantrae*; the visual arts, especially Charles Rennie Mackintosh and the 'Glasgow Style'; George Douglas Brown's novel *The House of the Green Shutters* and a short story, as examples of the realist reaction against the sentimental 'Kailyard' school of Scottish fiction; John MacDougall Hay's novel *Gillespie*, at the end of our period, as a later example of Scottish

realism; the short stories of R.B. Cunninghame Graham. (A session on Stevenson's and Graham's sketches and essays based on their north American travels could be a good idea- especially on what they say about the plight of native Americans and other 'despised races' at the end/turn of the 19th century.) Examples of music, with commentary, at various stages throughout the course. Slides, overheads, videos, tapes, CDs will be used as and when appropriate.

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