

**ENGLISH DEPARTMENT GRADUATE COURSES****Fall 2010****Spring 2011**

5100-01 Theory and Teaching of Writing	Recchio/Blansett	
5150-01 Research Methods (1 credit course)	Kingoo	
5160-01 Professional Development		Schlund-Vials
5220-01 History of the Language		Jambeck
5240-01 Bible as Literature		King'oo
5318-01 Chaucer	Hasenfratz	
5320-01 Shakespeare		
5335-01 Later Eighteenth-Century Literature		Marsden
5360-01 Irish Literature	Shea	
5440-01 American Lit. IV: 1914 to Present	Murphy	
5500-01 Critical Theory	Hogan	
5550-01 Rhetoric and Composition		Winter
6315-01 Seminar in Medieval Lit. The Learned Contexts of Literature in Medieval Ireland and Wales:”	Visit. Prof.	
6315-02 Seminar in Medieval Lit.:		Biggs
6320-01 Seminar in Shakespeare: Shakespeare and Film	Semenza	
6325-01 Seminar in Renaissance Lit. Seventeenth-Century Prose		Hart
6330-01 Seminar in Eighteenth Century Lit.: 18 <sup>th</sup> C. Popular Literature	Marsden	
6345-01 Seminar in Victorian Lit.: England on the Road	Higonnet	
6360-01 Seminar in Irish Lit.: Representations of the “Troubles”		Lynch
6400-01 Amer. Ethnic Lit.:African American Lit., Antislavery, Colonization and Double Consciousness	Duane	
6400-01 American Ethnic Lit.:African American Writers		Cutter
6450-01 Special Topics in American Lit.: U.S. Women Writers: Transnational Visions	Harris	
6450-01 Special Topics in American Lit.: American Autobiography: Issues of Ego, Ethos, Ethnics, Engagement		Bloom

6450-02 Special Topics in American Lit.: The American Suburban Literary Tradition: 1945-Present		Knapp
6450-03 Special Topics in American Lit.: Survey of Southern Literature		Makowsky
6600-01 Creative Writing Workshop: Fiction		Litman
6700-01 Seminar in Major Authors: Roddy Doyle and Edna O'Brien		
6750-01 Seminar in Special Topics in Language and Lit.: Romantic Reprobates	Mahoney	
6750-01 Seminar in Special Topics in Language and Lit.: The Wake of Romanticism		Mahoney
6750-02 Sem. in Special Topics: Paradise Lost		Semenza

**FALL 2010**

TIME	MON	TUES	WED	THURS	FRIDAY
9:30 - 12:00	6450-01 Harris CLAS 216  5150-01 Kingoo CLAS 237	6330-01 Marsden CLAS 216	6345-01 Higonnet CLAS 216	6320-02 Semenza CLAS 216  5360-01 Shea CLAS 237	5100-01 Recchio CLAS 216  5100-02 Blansett CLAS 237
1:00 - 3:30	6315-01 V. Prof. Med. Studies CLAS 152	5440-01 Murphy CLAS 216  5318-01 Hasenfratz CLAS 237	DEPT  6315-01 V.Prof. Medieval Studies CLAS 152	6750-01 Mahoney CLAS 216	
3:30 - 6:00		5500-01 Hogan CLAS 237	MEETINGS	6450-01 Duane CLAS 216	
7:00 - 9:30					

**5100-01 (class# 14542) 5100-02 (#37777) THEORY AND TEACHING OF WRITING (T. Recchio & L. Blansett):** 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 (class# 11548) APPROACHES TO LITERATURE:ADVANCED RESEARCH METHODS: ( C. Kingoo):** An introduction to advanced research in the humanities. History of and recent developments in humanities-based research; the use of electronic databases and traditional material resources; the collection and organization of materials; the formulation of an argument; the forms of professional academic writing.

**5318-01 (class#35032) CHAUCER: (R.Hasenfratz):** The purpose of this course is at least three fold: 1) to give you the rather pleasurable opportunity of reading some of the central works of Chaucer (including *The Book of the Duchess*, *Troilus and Criseyde*, and major selections from the *Canterbury Tales*), 2)to acquaint you to a certain extent with Chaucerian scholarship, 3) to make you competent readers and reciters of Middle English. Requirements: weekly quizzes, mid-term, final, and a fifteen- to twenty-page paper.

**5360-01 (class#35033) IRISH LITERATURE: (T. Shea):** This will be the standard survey of predominately twentieth-century Irish literature(with some opening and closing exceptions). Reading lists: *The Tain* (Thomas Kinsella Translation); Oscar Wilde, *The Importance of Being Ernest*; John Millington Synge, Prose: *The Aran Islands* and Drama: *In the Shadow of the Glen* *Riders to the Sea*, *The Playboy of the Western World*; R.F. Foster, *Modern Ireland* (selections); Sean O'Casey, *The Plough and the Stars*; William Butler Yeats, *Selected Poems*; James Joyce, *Ulysses*; Elizabeth Bowen, *The Last September*; Tomas O'Crohan, *The Islandman*; Samuel Beckett, Krapp's Last Tape; Edna O'Brien, *The Light of Evening*; Eilis NiDhuibhne, *Midwife to the Fairies*; Colm McCann, *Let the Great World Spin*.

**5440-01(class#35034) AMERICAN LITERATURE IV: (B. Murphy):** This graduate survey will focus on a broad range of representative works from the various literary movements and important cultural and historical moments of the period, starting with Realism and post-World-War-I literary Modernism, including the Harlem Renaissance or New Negro Movement, Confessional and Beat poetry, post-World-War-II American theatrical Modernism, Postmodernism and the burgeoning interest in identity and ethnicity at the end of the 20<sup>th</sup> century. Readings will include novels by James Weldon Johnson, Willa Cather, Ernest Hemingway, William Faulkner, Gertrude Stein, Djuna Barnes, Nella Larsen, and Toni Morrison, and poems, stories, and plays by Robert Frost, Wallace Stevens, T. S. Eliot, W. C. Williams, Countee Cullen, Langston Hughes, Zora Neale Hurston, Elizabeth Bishop, Sylvia Plath, Robert Lowell, Allen Ginsberg, Tennessee Williams, Arthur Miller, Adrienne Kennedy, Sam Shepard, David Mamet, Raymond Carver, Ann Beattie, Louise Erdrich, Julia Alvarez, and Jhumpa Lahiri. There will be weekly critical readings, short postings on the reading, oral presentations, a book review and a seminar paper.

**5500-01 (class# 35035) CRITICAL THEORY: (P. Hogan):** Critical theory is ubiquitous in graduate study and professional practice. One invariably picks up some theoretical terms and ideas as they are “in the air”. But it is difficult to get an overall sense of the field of critical theory in this way. The first purpose of this course is to provide a general sense of the field, from its beginnings to the present. In keeping with this, the first half of the course will involve an historical overview of major movements and theories. We will begin with the classical Greek and Sanskrit theorists, then the Medieval Arabic theorists. We will briefly consider Neo-Classicism, before turning to the watershed figure of Immanuel Kant. After Kant, we will examine the German Idealists and Romantics, as well as such related figures as Nietzsche and Marx. The overview will continue with theories from the philosophy of mind and experience, such as Phenomenology, and offshoots, such as hermeneutics. It will turn to social and political approaches, including Foucault, Bourdieu, Baudrillard, and Lyotard. Following this, we will survey linguistic approaches, prominently formalism, structuralism, and deconstruction. We will conclude this half of the course with some more recent approaches, such as empirical poetics, and meta-theory. Another difficulty with picking up theory from the professional atmosphere is that the study of theory in that context tends to be ancillary to some other project, rather than one’s main focus. The second half of the course will explore four or five texts in literary theory. The purpose of this is twofold. First, we will learn in greater detail about the particular theories we are studying. Second, and perhaps more important, we will develop our skills at critically reading and interpreting theoretical texts. In this section, I primarily take up works treating topics not addressed in the first half of the semester. Thus we will probably consider works in gender theory (e.g., Judith Butler), postcolonial theory (e.g., Homi Bhabha or Gayatri Spivak), psychoanalysis, narratology, and/or contemporary emotion study. Students will write brief responses to the readings, do one or two class presentations, and write a term paper that either addresses a theoretical topic or applies a theory to a literary text. There will also be a final exam.

**6315-01 (class# 35930) SEMINAR IN MEDIEVAL LITERATURE: "THE LEARNED CONTEXTS OF LITERATURE IN MEDIEVAL IRELAND AND WALES:" (P. Russell)** This course sets out to explore the complex network of connections between so-called ‘learned’ texts in medieval Ireland and Wales, such as glossaries, laws, exegetical texts, triad-collections,

etc., and the literature produced in those countries. The chronological range of the course is from the earliest texts to appear in early medieval Ireland (ca AD 650) to the poetry of Dafydd ap Gwilym in the mid-fourteenth century in Wales. We shall explore the learned contexts from which much of that literature emerged and how an understanding of that context can enhance our appreciation of the literary output.

**6320-01 (class# 35037) 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.

**6330-01 (class# 14442) SEMINAR IN EIGHTEENTH-CENTURY BRITISH SEVENTEENTH-CENTURY POPULAR LITERATURE: (J. Marsden):**

The course will explore popular literature from two different periods of the eighteenth century. First, the earliest decades before the censorship imposed by the Licensing Act, when lurid dramas crowded the stage and the novel was in its infancy; and second, near the end of the century, when the gothic vied with the sentimental in fiction, poetry and drama. We will read a variety of genres during these two periods with a special focus on she-tragedies and amatory fiction in the earlier period and on gothic novels and sentimental drama in the later as we attempt to establish the cultural context for the writing and consumption of literature.

**6345-01 (class #35038) SEMINAR IN VICTORIAN LITERATURE: ENGLAND ON THE ROAD: (Higonnet):**

Nineteenth-century Britain was marked by urbanization and imperialism, with both phenomena setting men and women on the road. That historical pattern of movement corresponds

to broad changes in Victorian genres, giving fresh importance to the Bildungsroman (both male and female), autobiographical and ethnographic travel literature, and a turn toward narrative poetry. The new mapping of the globe was accompanied by a mapping of local cultures that were in the process of disappearing. In turn, the mapping of geographic and social spaces led not only to ethnography as an ideologically motivated study of “Others,” but to a reverse ethnography of the self -- as it were, a recognition that the Empire could “write back,” so that the traveller could see “home” in a fresh light. Likewise, the expanded claims of social-political space were exponentially extended through time by revolutionary theories of evolution. And the layered Marxist class-ification of social structures was mirrored by an inward journey into the detours of the mind that would lead to Freud’s outline of psychological structures, with his metaphors of surface and depth, and his postulate of dynamic relationships between social controls and individual drives. The course focus on spatial themes of travel and mapping aims to reexamine some of the canonical texts of the nineteenth century by authors such as Charlotte Brontë, Tennyson, the two Brownings, George Eliot, Lewis Carroll, Christina Rossetti, Charles Darwin, Rudyard Kipling, Joseph Conrad, and several women travellers.

**6400-01 (class#35039) AMERICAN ETHNIC LITERATURE: ANTISLAVERY,**

**COLONIZATION AND DOUBLE CONSCIOUSNESS: (A. Duane):** This course will be a richly contextualized encounter with antislavery literature and with attendant questions about race, performance and double-consciousness. In addition to reading classic nineteenth-century American literature (*Uncle Tom’s Cabin, My Bondage and My Freedom*) we will also be reading recently re-discovered literature by African American author William Grimes, and we will study the antislavery rhetoric found in both white and black periodicals. The course will explore black resistance to the often heavy-handed efforts of white abolitionists, and will pay particular attention to how the black community engaged, and eventually dismantled, the work of the American Colonization Society. Students will come away from the course with in-depth knowledge of this period of American literature and they will have had a substantial engagement with performance and race theory.

**6450-01 (class#15358) SPECIAL TOPICS IN AMERICAN LITERATURE: US. WOMEN**

**WRITERS: TRANSNATIONAL VISIONS: (S. Harris):** The course will examine transnationalism in relation to a diverse group of US women writers-Caucasian New Englanders Sedgwick, Fuller, and Alcott and Helen Hunt Jackson; African Americans Nancy Prince and Pauline Hopkins; Mexican American Maria Amparo Ruiz de Burton; and Cherokee Narcissa Owens. Thus ‘transnational’ examines these writers in relation to their explorations of England, Europe, Mexico, etc. but also the ‘nation within a nation’ aspect of transnationalism that is exposed through the writings of Jackson, Prince, Ruiz de Burton, and Owens. The course will include significant secondary readings in transnational literary theories as well. A tentative reading list follows: Primary: Catharine Maria Sedgwick, *Hope Leslie* (1827); Margaret Fuller, *These Sad But Glorious Days: Dispatches from Europe, 1846-50*; Nancy Prince, *A Black Woman’s Odyssey through Russia and Jamaica* (1853); Louisa May Alcott, *Little Women* (1869); Maria Amparo Ruiz de Burton *Who Would’ve Thought It?* (1872); Helen Hunt Jackson, *Ramona* (1884); Narcissa Owen, *Memoirs* (late 19<sup>th</sup> c.); Pauline Hopkins, *Of One Blood* (1902). Secondary: Susan Manning and Andrew Taylor, eds., *Transatlantic Literary Theories* (2007); Paul Giles and Donald Pease, *Virtual Americas: Transnational Fictions and the Transatlantic Imaginary* (2002); Stephen Knadler, *Remapping Citizenship and the Nation in African American-Literature* (Routledge Transnational Perspectives on American Literature Series, 2009); Elizabeth Jacobs, *Mexican American Literature* (Routledge Transnational Perspectives on American

Literature Series, 2009); Colleen Boggs, *Transnationalism and American Literature* (2009)

**6600-01 (class#35040) CREATIVE WRITING WORKSHOP: POETRY: (Visiting Professor):**

Wed., 1 to 3:30 pm, CLAS 216. How can poems satisfy our need for beauty and symmetry—and also for surprise and incongruity—in the 21<sup>st</sup> century, when poetry (ostensibly) relies less and less on recognizable forms, stanzas, and strict meters? That is the question this seminar will present to students, and I hope that your answers will be diverse and constantly evolving. We will explore this question primarily through your own writing experiments, revisions, and workshops. Each week, you will try a writing exercise, as well as read a variety of poets and philosophers for possible inspiration, including Gaston Bachelard, Olena Kaltyiak Davis, Russell Edson, Terrence Hayes, Brigit Pegeen Kelly, Harryette Mullen, Stevie Smith, Wallace Stevens, James Tate, Ellen Bryant Voigt, Connie Voisine, Karen Volkman, and Dean Young. In class, our discussions of the readings and of your own writing will be framed by questions such as, *How can we write in established forms, not by filling in the blanks, as in a Mad-Libs game, but by working simultaneously with and against formal parameters? How can even—especially?—prose poetry depend on prosody? How can we invent or re-appropriate new lines and rhythms to serve our individual subjects and themes?* At the end of the course, you will present a portfolio of the poetry you have written over the semester.

**6750-01 (class# 35041) SPECIAL TOPICS IN LANGUAGE & LITERATURE: ROMANTIC REPROBATES: ‘MAD, BAD, AND DANGEROUS TO KNOW’: (C.Mahoney):**

The League of Incest...Satanic poets...crepidarian critics...adultery...cross-dressing...’Dry-Bob’ ...regicide...the Cockney School...*l’Amour fou*...atheism...Hellenism...opium dens and opium-eaters...duelling...apostles of profligacy...insanity...monstrosity...harem girls....This is not Romanticism as ‘nature poetry,’ nor is it anthology Romanticism. There will be no daffodils, no clouds, no rustic cots...no optimism, no joy, no ‘sense sublime of something evermore about to be.’ (Nature, by the way, does betray the hearts that lover her.) This is the dark underside of Romanticism, the gnostic depths where all the secrets lurk (‘the deep truth is imageless’), a tapestry of pain, suffering, and excess...doubt, decay, and destruction. Concentration on ‘second-generation’ Romanticism (the writers and writings of the 1810s and 1820s), we will examine such issues and concerns as addiction and stimulants; ‘romance’ in relation to ‘Romanticism’; ‘renegado-ism’ and apostasy (religious as well as political and aesthetic); sensual excesses; monstrosity and the sublime; incest; the attractions of the daemonic; empire and exile; the ‘cult’ of the poet (romantic hagiography); and the ‘wake of Romanticism’ (the afterlife of Romanticism in nineteenth-century writers). Likely writers: Byron, DeQuincey, Hemans, Hogg, Hunt, Keats, Lockhart, Moore, Scott, Mary Shelley, Percy Shelley, Southey, Landon.

**CLCS 5301 WORD AND IMAGE Margaret R. Higonnet. Fall 2010. Tu 3-6 p.m.**

How many words is a picture worth? The seminar addresses recent theories 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, Johanna Drucker). Horace’s “*Ut pictura poesis*” is a concept with a deep history that includes medieval manuscripts and Egyptian scrolls and inscriptions. But the course will emphasize the printed book and experimental play with words as images, visual narrative, artists’ books, and media. We will examine the emblem book, “pattern” 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’s Aesop and the

development of modern "picture books") with political cartoons (Hogarth, Tenniel, Grandville). 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 and graphic novels have changed boundaries between media as well as between audiences.

### **SPRING 2011 COURSES**

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