

ENGLISH DEPARTMENT GRADUATE COURSES	Spring 2009	Fall 2009
5100-01/02 Theory and Teaching of Writing		Carillo/Recchio
5150-01 Research Methods (1 credit course)		Schlund-Vials
5160-01 Professional Development		Schlund-Vials
5200-01 Children's Literature	Smith	
5220-01 History of the Language	Jambeck	
5310-01 Old English		Hasenfratz
5315-01 Medieval Literature		Tonry
5323-01 Renaissance I: 1485-1603		
5340-01 Romantic Literature		Mahoney
5360-01 Irish Literature	Burke	
5430-01 American Lit. III: 1865-1914		Cutter
5530-01 World Literature		Hogan
5550-01 Rhetoric & Composition: Contemporary Issues and Methodologies	Bloom	
6315 Seminar in Medieval Lit.		
6315 Sem. in Medieval Lit. : 15 th Century Chaucerians (Neag Prof.)	McKim	
6315-02 Seminar Medieval Lit.: Vercelli	Hasenfratz	
6325 Seminar in Renaissance Literature: "Heavenly Poesy": Religious Verse in the English Renaissance	King'oo	
6330-01 Sem. in 18 th -Century Lit.: Women in the Theater: Playwrights, Actresses, Audiences		Marsden
6345-01 Seminar In Victorian Literature	Recchio	
6350-01 Seminar in World Lit.: Writing Beyond Rights: Coetzee, Ghosh, Ishiguro	Bystrom	
6360-01 Sem. in Irish Lit.: Irish literature from the Peripheries		Shea
6400-01 Seminar in American Ethnic Lit.: Jewish American and Asian American Writing	Schlund-Vials	
6450-01 Special Topics in American Lit.: The Captivity Narrative in American Literature and Culture"	Franklin	
6450-02 Special Topics in Amer. Lit.: Diagnosing American	Harris	
6450-01 Special Topics in Amer. Lit.:Literature of the Civil War and Reconstruction		Harris
6500 Sem. In Literary Theory: Postcolonial Theory		Coundouriotis

6575 Seminar in Women & Literature: 19 th -Century Women Writers: Women's Work		Higonnet
6600-01 Seminar in Creative Writing: Poetry	Bryan	
6600-01 Seminar in Creative Writing: Fiction Wrkshp		Litman
6700-01 Seminar in Major Authors: Roddy Doyle and Edna O'Brien	Lynch	
6750-01 Special Topics in Language & Lit.: Freud and the Freudians	Barreca	
6750-02 Special Topics in Language & Lit.: The Cannibal Other	Bercaw-Edwards	
6750-03 Special Topics in Language & Lit.: Milton: Paradise Lost	Semenza	

SPRING 2009

TIME	MON	TUES	WED	THURS	FRIDAY
9:30 - 12:00		6750-01 Barreca CLAS 216 <hr/> 5360-01 Burke CLAS 237	6750-02 Bercaw-Edwards CLAS 216	5200-01 Smith CLAS 216 <hr/> 6750-03 Semenza CLAS 237	
1:00 - 3:30	5550-01 Bloom CLAS 237 <hr/> 6345-01 Recchio CLAS 216	6450-02 Harris CLAS 216 <hr/> 5310-01 Jambeck CLAS 237	5315-02 McKim CLAS 237 <hr/> 6600-01 S. Bryan CLAS 216	6700-01 Lynch CLAS 237	6450-01 Franklin CLAS 216
3:30 - 6:00		6530-01 Bystrom CLAS 216 <hr/> 6400-01 Schlund-Vials CLAS 237	DEPT. MEETINGS 1PM TO 6PM	5315-01 Hasenfratz CLAS 237	
7:00 - 9:30					

5200-01 (#9705) CHILDREN'S LITERATURE: (Smith): It is an exciting time to study children's literature. Not only has scholarship increased in quality and variety over the past twenty years, but the academy has become more accepting of the field (perhaps because of the rich interdisciplinary and theoretical possibilities one discovers in children's books). In addition, children's literature has attracted critical attention as a site of recovery of forgotten texts by canonical writers, as well of texts from popular culture, minority communities, and women writers. In our selective survey of children's literature, we will study landmark fairy tales (Perrault, Grimm brothers, Andersen) and canonical works like *Alice's Adventures in Wonderland*, *The Secret Garden*, and *Anne of Green Gables*. We will also study contemporary children's texts, like Philip Pullman's trilogy and Walter Dean Myers's *Monster*. In order to amplify research (and recovery efforts), there will be an archival component to the course. Student work might involve visits to the Dodd Center's Northeast Children's Literature Collection, Worcester's American Antiquarian Society, or Yale's Beinecke Library. Requirements include two presentations, a short paper, and a seminar paper.

5220-01 (#11090) 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.

5360-01 (# 9707) IRISH LITERATURE: (Burke): This course will offer an introduction to canonical Irish literature beginning with the major figures of the immediate pre-Revival period such as G.B. Shaw and Oscar Wilde. We will then go on to consider the poetry and drama of important Revival-era writers such as W.B. Yeats, J.M. Synge and Lady Gregory alongside the work of major post-Revival novelists, playwrights, and poets such as Edna O'Brien, Tom Murphy, Seamus Heaney, Marina Carr and Martin McDonagh. The emphasis throughout will be on the historical, cultural, political, and social contexts of the works concerned, and the manner in which each period responded to the literature of the previous. No extensive knowledge of Irish culture or history is presumed. Requirements: one short draft essay, one long paper and one class presentation.

5550-01 (#9708) RHETORIC & COMPOSITION: CONTEMPORARY ISSUES AND METHODOLOGIES (Bloom): This course is intended to help students become conversant with contemporary research issues and methodologies in composition studies, in order to ask essential questions, get good answers; to critically evaluate the research literature; and to construct a feasible research design. We will examine a variety of research methods:

- qualitative-such as textural analysis, interviews, case studies
- Quantitative-including assessment, pedagogical practices
- mixed modes-studies of canon and/or genre theory and practice

Specific topics include digital literacy; computer access; ethical issues (including ethical research practices, ugly papers); contemporary rhetoric (feminist, gay or lesbian rhetoric; blurred and blended genres such as academic/creative nonfiction; gaps, silences, opposition, witnessing), and more. We'll read relevant key articles, analyze and critique their methodology, and prepare a brief research design that could be the basis of a term paper or dissertation. Other term paper options include an analysis of the student's favorite researcher or preferred method, or debating a key issue in composition studies as represented in contemporary

research. Instructor: Bloom, with other composition studies faculty (Deans, Recchio, Campbell, Courtmanche, Gorkemli, Carillo, and others) and visiting researchers.

6315-01 (#11091) SEMINAR IN MEDIEVAL LITERATURE: VERCELLI: (Hasenfratz): The Vercelli Book (Vercelli, Italy, S. Eusebio Cathedral Library, Codex CXVII) is one of the scant four surviving codices of Old English poetry, containing the canonical "Dream of the Rood" along with "Andreas" (an epic on the Apostle Andrew's heroic mission to save Matthew from the clutches of cannibals), "Fates of the Apostles" (a short poem by Cynewulf sketching the martyrdoms of all the apostles), as well as "Elene" (another poem by Cynewulf on the life of St. Helen, mother of Constantine, who searches for the true cross, torturing and then converting a Jewish elder who becomes St. Cyriacus to find its location). The codex also contains some of the wildest, most hair-razing homilies in English, some of them influenced by Irish folklore. In this seminar, we will study the structure, audience, and purpose of the book by reading its principal poems and selected homilies. Andy Orchard has recently suggested a rich and complex literary culture for this period, arguing that "Andreas" is heavily influenced by and echoes both *Beowulf* and the poems of Cynewulf, while "Fates of the Apostles" contains an homage to the opening lines of *Beowulf*. This is the world we will dive into.

6315-02 (#11092) SEMINAR IN MEDIEVAL LITERATURE: THE CHAUCERIANS: (A. McKim, Neag Prof.): In This course we will consider a selection of narrative and non-narrative poems by Chaucer's major successors, paying special attention to questions of literary influence and literary relationships. It is with his successors in the fifteenth and sixteenth centuries that ideas of literary authorship and literary 'works' really develop. We will investigate attitudes towards authorship, authority and textuality through our study of Thomas Hoccleve, John Lydgate, Robert Henryson, William Dunbar and Douglas, and a range of anonymous works.

6345-01 (#9712) SEMINAR IN VICTORIAN LITERATURE: AFTERLIVES OF THE VICTORIAN NOVEL: (Recchio): This course will explore the publication and adaptation histories of a range of Victorian novels by writers such as Dickens, the Brontes, Gaskell, Trollope, Collins, and Hardy among, perhaps, others. We will focus on the question of how forms of publication and adaptation (e.g. illustrated editions, school editions, dramatic, film, and television adaptations, free re-writings, and so on) may be said to be put to use at times of social change and anxieties about national and cultural identity. Some possible example texts may be *Great Expectations*, Peter Carey's *Jack Maggs* (1997), and David Lean's 1941 film adaptation; *North and South*, David Lodge's *Nice Work*, the BBC television adaptation of *North and South*, and if we can locate a copy, the British television adaptation of *Nice Work*. The possibilities are many. We will decide on the full range of specific texts and determine individual projects during the first week of the term.

6400-01 (#) AMERICAN ETHNIC LITERATURE: JEWISH AMERICAN AND ASIAN AMERICAN WRITING: (Schlund-Vials): "Whiteness" as a category of power and a marker of ethno-racial affiliation in U.S. sociopolitical discourse is far from stable. It is this instability which foregrounds our examination of twentieth-century Jewish American and Asian American literary production. Jewish Americans and Asian Americans have historically been characterized as both "strangers" to the larger U.S. body politic and "model minorities" within it. We will map the shifts that occur between these seemingly contradictory positions, as well as in contemporary theories of "whiteness" and ethno-racial formation that have arisen to explain them. Fundamental to our exploration is the "immigrant experience," which undeniably shapes Jewish American and Asian American writing. We will thus supplement our reading of Jewish American and Asian American texts with the work of other white ethnic writers and authors of color. How do the experiences of other groups

influence Jewish American and Asian American literary production? How do these immigrant experiences reflect and challenge dominant understandings of U.S. nationhood, individual negotiations of selfhood, and communal sense of belonging?

6450-01 SPECIAL TOPICS IN AMERICAN LITERATURE: THE CAPTIVITY NARRATIVE IN AMERICAN LITERATURE AND CULTURE: (Franklin): From very early in the sixteenth century, Europeans began producing a rich archive of captivity narratives, in which the cross-cultural relations of the colonial world were exemplified, probed, and countered. In this course, we shall examine an array of original narratives from the time of Cabeza de Vaca's *Relacion* (1542) to the mid-nineteenth century, along with historical and theoretical works concerning the narratives, and more recent literary texts (and films) that rework the captivity formulas. Each participant will write a long paper focused on the form's historical and cultural contexts.

6450-02 SPECIAL TOPICS IN AMERICAN LITERATURE: DIAGNOSING AMERICAN: NINETEENTH-CENTURY LITERATURE MEDICINE, AND THE NATION (Harris): Roland Barthes describes diagnosis as "an act of reading a configuration of signs" (*Semiology and Medicine* 209). Nineteenth-Century U.S. literature is rife with physicians as characters and medical debates that configure national tensions around /race, trans/nationalism, equality, rural/metropolitan reconfigurations, imperialism, etc. Authors will likely include Rebecca Harding Davis (black male physician who has to pass to practice during Reconstruction), Henry James (doctor-patient relationship inflected by disease, transnationalism, gender), William Dean Howells (woman physician and socio-literary reconfigurations), Charlotte Perkins Gilman (eugenics, sexually transmitted diseases, gender dis-ease), etc. Secondary texts such as Barthes, Long's *Rehabilitating Bodies*, Foucault, *The Clinic*, etc.

6530-01 (#) SEMINAR IN WORLD LITERATURE: WRITING BEYOND RIGHTS COETZEE, GHOSH, ISHIGURO: (Bystrom): This class will examine three major "postcolonial" authors in their attempt to theorize the ties that bind humans to each other and to their shared world. We will begin by interrogating the idea of human rights and tracing shifting concepts of the "human," kinship, and genetic identity through Kazuo Ishiguro's *Remains of the Day*, *When we Were Orphans*, and *Never Let me Go*. We will then examine J.M. Coetzee's developing interest in animal rights, in *Life and Times of Michael K.*, *Disgrace*, and *Elizabeth Costello*. Finally, we will explore ecological activism through the lens of Amitav Ghosh's *The Shadow Lines*, *A Circle of Reason* and *The Hungry Tide*. Primary readings by each author will be supplemented by current theoretical work on human rights (particularly post-colonial critiques of human rights); responsibility; postcolonial eco-criticism; non-human animal rights; and genetic kinship and/or biological citizenship.

6600-01 (#8304) SEMINAR IN CREATIVE WRITING: POETRY WORKSHOP: (Byran): Reading for the workshop will include, books by C. D. Wright, *Deep Step Come Shining Rising, Falling, Hovering* (hardcover 2008) and *Cooling Time: An American Poetry Vigil* (notes and criticism); Heather McHugh, *Hinge and Sign* and *The Father of the Predicaments* (both of whom will visit the campus spring semester of 2009), and Terence Hayes, *Wind in a Box*. Students will be encouraged to experiment with strategies used by these poets as they write their own new poems and revise earlier ones. Students will turn in a poem each week. Class discussion will focus on the assigned reading and student work. Starting points might include: voice and point of view;

nonlinear structuring of poems; inner and outer landscapes. But who knows where we'll go from there? The work by these three poets seems to me vivid illustration of the truism that great poetry can't be paraphrased, that the music in it is important as the words. So we'll listen to the music, and try articulate what we can about its techniques and effects. These poems also strike me as simultaneously really smart and very moving, so we can talk about relationships between thinking and feeling in poems. A portfolio of work, new and revised, will be due at the end of the term.

6700-01 (#7205) SEMINAR IN MAJOR AUTHORS: RODDY DOYLE AND EDNA O'BRIEN: (Lynch):

This course will focus on two of Ireland's best known and admired contemporary writers – Edna O'Brien and Roddy Doyle. Through their work we will explore the many facets of life in Ireland from 1950 (and in one case even earlier) until the present. Both writers show particular concern with family dynamics and with women's situations and status in contemporary Ireland, including women's loneliness and what Eavan Boland describes as the "silence" surrounding them; their "place" in their 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. Both writers also engage with politics. However, Doyle's chief arena is the city while O'Brien frequently focuses on a more rural environment. We will examine and discuss the narrative voices we encounter and the social and cultural milieus from which these voices speak.

Themes and subjects such as colonialism, contemporary politics, religion, violence, martyrdom, exile, and the role of the Irish woman in her culture will be examined throughout the semester. Readings will be situated in the context of Irish history, geography, politics, and culture. Both write historical/political fiction. Both our authors supplement their work with non-fiction that is relevant to an understanding of their novels. I will, as the need arises, lecture briefly on Irish history and the necessary background to individual novels, and will supply a list of secondary and supplementary reading.

Texts: Roddy Doyle: *The Barrytown Trilogy*; *The Woman Who Walked Into Doors*; *Paddy Clarke Ha Ha Ha*; *A Star Called Henry*; *Rory and Ita*.

Edna O'Brien: *The Country girls Trilogy*; *Down By The River*; *House of Splendid Isolation*; *Wild Decembers*; *The Light of Eveing*; *Mother Ireland*.

Requirements: one 15-20 minute "conference paper" class presentation intended to provoke discussion, one short piece of bibliographic research (short summaries and critiques of 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.

6750-01(#6983) SPECIAL TOPICS IN LANGUAGE AND LITERATURE: FREUD AND THE

FREUDIANS: (Barreca): In this course, we will examine several of Freud's major works, including *Dora*, *Studies on Hysteria* (with Breuer), *Jokes and Their Relation to the Unconscious*, *Civilization and Its Discontents*, *Three Case Histories: The "Wolf Man," the "Rat Man," and The Psychotic Doctor Schreber*, and selected essays including "On Narcissism," "Remarks on the Theory and Practice of Dream Interpretation," "The Sexual Enlightenment of Children," and "Female Sexuality." We will also read selected works by Jung, Cixous, Marcus, Miller, Gallop, Gilbert and Gubar, and Jacobus. Heavy reading, weekly writing, one in-class presentation, 20+ page paper.

6750-02 (#6984) SPECIAL TOPICS IN LANGUAGE AND LITERATURE: THE CANNIBAL OTHER:

(Bercaw-Edwards): This course will look at the context in which writers confront the image of the cannibal. It will investigate the early accounts of cannibals from ancient Greece through the Age of Exploration and

will look closely at the Nineteenth-century American discourse that centered on the South Pacific. It will suggest the nature of the oral component of the cannibal discourse as it existed in Herman Melville's time and as it continues to this day. It will discuss the current controversy concerning cannibalism in the field of anthropology. The course will concentrate on "cannibal talk" and the timeless and pervasive menace and fascination inherent in the image of the cannibal other.

6750-03 (#7204) SPECIAL TOPICS IN LANGUAGE & LITERATURE: MILTON: 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.