

ENGLISH DEPARTMENT GRADUATE COURSES**FALL 2016****SPRING 2017**

5100-01 Theory and Teaching of Writing	Blansett	
5150-01 Research Methods (1 credit course)	Mahoney	
5160-01 Professional Development		Ford-Smith
5315-01 Medieval Literature	Somerset	
5350-01 Modern British Writers	Shea	
5420-01 American Literature II (1776-1865)	Phillips	
5430-01 American Lit. III (1865-1914)		Cutter
6200-01 Seminar in Children's Lit.: The Graphic Novel		Capshaw
6310-01 Seminar in Beowulf		Hasenfratz
6315-01 Seminar in Medieval Lit.: Book History at the Medieval/Renaissance Moment		Tonry
6315-01 Seminar in Medieval Lit.: Anglo-Norman Lit.: From the Channel to the Mediterranean	F. Gingras	
6320-01 Seminar in Renaissance Lit.: Shakespeare's Cultural Legacy	Semenza	
6330-01 Seminar in Eighteenth Century Lit.: Eighteenth Century Women Writers		Marsden
6400-01 American Ethnic Lit.: Post-Reconstruction African American Lit.		Salvant
6450-01 Special Topics in American Lit.: Black Abolitionists and Print Culture	Duane	
6450-01 Special Topics in American Lit.: American Studies Method		Vials
6500-01 Seminar in Literary Theory: The Gift	Codr	
6500-01 Seminar in Literary Theory: Lyric Theory		Mahoney
6530-01 Seminar in World Lit.: Cold War Assemblages: Postcolonial Perspectives	Shringarpure	
6540-01 Seminar in Lit. and Human Rights: Narratives of the Refugee Experience		Coundouriotis
6550-01 Seminar in Rhetoric and Composition: Disability in Language Literature and Culture	Brueggemann	
6550-01 Seminar in Rhetoric and Composition: Writing Across and Beyond the Curriculum		Deans

6600-01 Creative Writing Workshop: Poetry and Creative Nonfiction: Beauty and Terror	Pelizzon	
6600-01 Creative Writing Workshop: Fiction		Litman
6750-01 Seminar in Special Topics in Language and Lit.: Literature of the Sea	Bercaw-Edwards	
6750-01 Seminar in Special Topics in Language and Literature: Disunited Kingdom		Burke
6750-02 Seminar in Special Topics in Language and Literature: Queerness in Literature, 1870-1930	Breen	
6750-03 Seminar in Special Topics in Language and Lit.: The Material History of 19 th -C. Popular British Fiction	Recchio	

FALL 2016

TIME	MON	TUES	WED	THURS	FRIDAY
9:30 - 12:00	5150-01 Mahoney AUST 216	6320-01 Semenza AUST 237	6530-01 Shringarpure AUST 237 Grad Exec. Meet. AUST 216	5350-01 Shea AUST 216	5100-01 Blansett AUST 216
1:00 - 3:30	6315-01 F. Gingras, VP AUST 152	6750-02 Breen AUST 216 5315-01 Somerset AUST 237	KEEP OPEN FOR 6315-01 F. Gingras, VP AUST 152	6750-03 Recchio AUST 216	5420-01 Phillips AUST 237
3:30 - 6	6550-01 Brueggemann AUST 237	6450-01 Duane AUST 237 6500-01 Codr AUST 216	DEPARTMENT MEETINGS	6750-01 BercawEdwards AUST 237 6600-01 Pelizzon AUST 216	
7-9:30					

5100-01 (class# 10307) THEORY AND TEACHING OF WRITING: (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. Many of the texts we read extend beyond composition and are selected with an eye toward a wider introduction to the work of English studies. Assigned texts include such cultural critics as Theodor Adorno, Mikhail Bakhtin, Walter Benjamin, Judith Butler, Antonio Gramsci, Jacques Ranciere, and Gayatri Spivak as well as the work of contemporary compositionists such as David Bartholomae, Donald Bialostosky, Patricia Bizzell, Joseph Harris, and Nancy Sommers.

5150-01 (class# 10309) ADVANCED RESEARCH METHODS: (Mahoney): Mon, 10:30 to 12, AUST 216 This course introduces students to the rudiments of literary critical practice by exploring current research methodologies in English studies. To that end, a broad sampling of the English graduate faculty will come to our class and introduce students to the ways they approach literary and cultural criticism. We will discuss the ever-shifting terrain of graduate study, examining how our research methods persistently re-define what constitutes the literary text.

5315-01 (class#11171) MEDIEVAL LITERATURE: (Somerset): This course is the foundational survey course for students planning to specialize in the medieval period, and a useful opportunity to broaden one's reading for other students whose interests intersect with medieval topics (e.g., those working on 20th century poetry and poetics, early modern literature, nineteenth century medievalism, or children's literature). It does not require the same range of linguistic competence as more advanced medieval courses, and so is easily accessible to students in these other fields, and to medievalists in other departments. Our main focus will be the literatures of medieval England, including (translated) readings in Latin, Anglo Norman, and Celtic languages in order to fully represent England's multilingual culture in this period. But we will also dip into the related literary traditions of continental Europe.

5350-01 (class#11172) MODERN BRITISH WRITERS: (Shea):This survey will examine the colonial and postcolonial dynamics of English and Irish literatures, histories, and cultures during the first third of the twentieth century. The fulcrum for the course will be the interplay of modernism and political upheavals coinciding with England's engagement in World War I, Ireland's fledgling independence as the Irish Free State, and the 100th Anniversary of Ireland's Easter 1916 Rising. Three of our main goals will be to assist students in developing professional conference presentations, publishing refereed articles, and (eventually) devising dissertation projects that will culminate in a first book.

5420-01 (class#11173) AMERICAN LITERATURE II (1776-1865): (Phillips): In this course we will address the characteristic features of the American experience, as treated of in literature, using three seminal measures: 'Nation,' 'Republic,' and 'Empire.' The relationship among these terms is complex and varied. In some models of the nation, republic and empire are mutually exclusive. But in other models, the claim is made that the nation is fulfilled only to the extent that the republic *is* an empire. Conceptions of nation, republic and empire are deeply informed by ideals of citizenship, and by ideologies of "race," ethnicity, class and gender. American literature, from the national moment to the Civil War, takes us into the lived experience of these social categories, as we trace out the developments whereby an "Empire for liberty" becomes an "exceptional nation," whose "manifest destiny" is to redeem the world."

6315-01 (class#11174) SEMINAR IN MEDIEVAL LITERATURE: ANGLO-NORMAN LIT.: FROM THE CHANNEL TO THE MEDITERRANEAN: (V.P., Francis Gingras): At the risk of being a little provocative, one could argue that French literature was born in England. Indeed, with some of the earliest writings produced in England at the very beginning of the twelfth century, and some more copied and transmitted throughout the Angevin Empire for the next two centuries, Anglo-Norman manuscripts have largely contributed to the validation of French as a literary language.

This course will focus on the development of French language and literature in the Anglo-Norman context. We will pay special attention to the interrelations between insular French, continental French, and the Norman Court of Sicily. For the latter, we will study the Sicilian settings in romances such as *Floriant et Florete* and *Guillaume de Palerne*, from both intertextual and political perspectives, looking at the interplay between these romances and their Arthurian counterparts, as well as the contextual questioning of Norman rule over Sicily. Through that exploration we should be able to study how, for more than three centuries, the French of England was the language of a political elite, from the English Channel to the South of Italy. The peculiar situation of a multilingual England will also be studied through the phenomenon of translation, with particular consideration for twelfth- and thirteenth-century biblical translations and paraphrases. With these texts, we can trace how the singularity of a sociolinguistic context can change texts, even those aiming towards universality.

6320-01 (class#11179) SEMINAR IN RENAISSANCE: SHAKESPEARE'S CULTURAL LEGACY: (Semenza): In recognition of quatercentenary year—the 400th anniversary of Shakespeare's death—this seminar will focus on Shakespeare's cultural legacy. Looking critically and theoretically at engagements of Shakespeare in advertising, children's literature, corporate business practices, educational curricula, pop music, television, and film, we will ask the question "Why Shakespeare?" That is, how and why has the "cultural capital" of Shakespeare been evoked in different contexts since at least the publication of the First Folio in 1623? (Note: a Folger Shakespeare Library Folio will be on campus during the run of the course in Fall 2016). More specifically, how has Shakespeare been presented to the masses in terms of sexuality, gender, race, violence, and nationalism? What happens when Shakespeare is transplanted into a non-British or non-western context? What happens when Shakespeare's name is evoked in lowbrow entertainment or appropriated in popular culture forms? Does Hollywood teach Shakespeare more effectively than high school teachers and university professors, or does it simply "dumb down" one of our most complex and revered artists? Finally, what can the serious study of these adaptations, appropriations, and other engagements teach us about Shakespeare and his influence on us?

6450-01 (class#7628) SPECIAL TOPICS IN AMERICAN LITERATURE: BLACK

ABOLITIONISTS AND PRINT CULTURE (Duane): This course would draw on the growing field of print culture studies to bring a fresh perspective to early African American literary studies. In addition to studying classic texts of early African American literature (Frederick Douglass, Equiano, Harriet Jacobs) we will move beyond the slave narrative to explore the ways that African Americans engaged in the public sphere—in newspapers, in national conventions, and in communal reading and writing communities populated by both men and women. Students will not only be introduced to a new set of texts, they will be engaging current theories on how we might engage these texts. Additionally, students will be engaging emergent digital humanities projects (such as the University of Delaware's Colored.Conventions.org) and engaging in archival research.

6500-01 (class#11175) SEMINAR IN LITERARY THEORY: THE GIFT: (Codr): Theorizations regarding gifts and gift-exchange have fundamentally shaped the way scholars have approached problems in literature, economics, politics, and, of course, ethics. Writers such as Georges Bataille, Emmanuel Levinas, Martin Heidegger, Jacques Derrida, Helene Cixous, Michael Anker and others have sought to elaborate the nature of the gift in order to challenge exchange models of human identity — wherein an action's value is measured according to the extent of its reciprocation by an other — as well as to investigate the possibility of an ethics without determinate moral foundations. This course aims to explore and extend the ideas of these writers by situating them in relation to two related discourses: Christian ethics and neoliberal political economy. More specifically, we will assess the distance and proximity between the Christian ethics of charity and poststructural ethics of the gift on the one hand; and, on the other, consider the extent to which the ethics of the gift might serve as a viable basis for a critique of neoliberalism's understanding of the human as *homo economicus* ("economic man"). The goal of this course is to acclimate graduate students to some of the most challenging poststructural formulations in a comfortable, hospitable, and empowering environment such that they can cultivate a set of ideas and approaches useful to them in their respective fields of inquiry. Students from all fields and intellectual backgrounds are therefore invited and welcome to join this seminar.

6530-01 (class# 11176) SEMINAR IN WORLD LITERATURE: COLD WAR ASSEMBLAGES: POSTCOLONIAL PERSPECTIVES: (Shringarpure): The Cold War created a powerful system of discourses, encounters, cultural initiatives, narratives, political manipulations, interventions, alliances, networks and paradigms. Given the nature of these hydra-headed systems and the long duration of the Cold War, it is not possible to study its effects, resonances, linkages, echoes and aftermaths in a systematic or linear fashion. However, if taken together as an assemblage – defined in the visual arts as the act of juxtaposing related, unrelated or found objects – the Cold War emerges as a totalizing phenomenon that has had an extraordinary impact on the political, intellectual and cultural life of most societies in the world today. In particular, this course will enquire about ways in which the Cold War intervened so as to plunge the postcolonial world into a state of war. Thus, there will be a particular focus on the period of decolonization, the subsequent formation of the postcolonial world and the ways in which this has shaped our understanding of world literature, multiculturalism, conflict studies, digital cultures, academia and humanitarianism. We will read a variety of texts that will include fiction, films, television, multimedia projects and theory. These include *Wretched of the Earth* by Frantz Fanon, *My Experiments with Truth* by Mahatma Gandhi, the speeches of Amilcar Cabral and Patrice Lumumba, *The Color Curtain* by Richard Wright, documents from the Bandung Conference of 1955 and the Asian-African Conference of Women of 1958, a cluster of Cold War spy novels, films such *Lumumba*, *Battle of Algiers*, *The Quiet American*, *Concerning Violence*, *The Upright Man*, *In the Year of the Pig*, *Hearts and Minds*, *The Good*

Shepherd, a cluster of spy films, *The Cold War and the University: Towards an Intellectual History of the Postwar Years* by Noam Chomsky et al., *Warring Fictions: Cultural Politics and the Vietnam War Narrative* by Jim Nielson, *Archives of Authority: Empire, Culture and the Cold War* by Andrew Rubin, *The Cultural Cold War: The CIA and the World of Arts and Letters* by Frances Stonor Saunders, *Epic Encounters: Culture, Media, and U.S. Interests in the Middle East since 1945* by Melani McAlister, *Freedom Time: Negritude, Decolonization and the Future of the World* by Gary Wilder, *Cold War* (the TV series), selected episodes from television shows such as *Ivan the Terrible*, *Twilight Zone*, *Homeland*, *The Americans*, etc. This interdisciplinary course draws from postcolonial studies, American studies, women and gender studies, and media studies.

6550-01 (class#9356) SEMINAR IN RHETORIC AND COMPOSITION: DISABILITY IN LANGUAGE LITERATURE AND CULTURE: (Brueggemann):

Although disability studies is a widely interdisciplinary field and people with disabilities are among the most over-studied people on the planet, a humanities-based approach to the study—and experience—of disability is relatively new. Critical consideration of the language of/around disability, the history of disability and people with disabilities, the philosophical place of differently-abled bodies and minds, and the ways in which disability is represented (and made metaphor) in literature and art has really only been ongoing in a little over a decade. A linguistic, historical, philosophical, and literary approach to disability will be the focus of this course. Our pulse points will be two:

- 1) the representation of disability and people with disabilities in language and literature;
- 2) the relationships over/around disability and the disabled body: relationships with self and relationships with others (familial, friendly, intimate, in service, in care, etc.)

In attending to this subject, we will also alternate our attention between critical, theoretical work and primary literary texts. Toggling between these kinds of texts, and in feeling for the twinned pulse, our objectives will be to:

- explore the square of theory, practice, activism, and art (literature and language) in constituting disability studies;
- take part in the recovery and (re)construction of a literary and linguistic history of disability;
- critically examine “narrative normalcy” and the writing/performance of disability in literature, language, and film;
- analyze the ethical, emotional, and logical appeals of disability and disabled bodies in the historical, literary, and linguistic record.

6600-01 (class#11178) CREATIVE WRITING WORKSHOP: POETRY AND CREATIVE NONFICTION: BEAUTY AND TERROR: (Pelizzon):

Experienced and novice creative writers alike are welcome in this workshop. “Beauty and Terror,” our focus, stems from Rilke’s famous pronouncement that “Beauty’s nothing but the beginning of terror we’re still just able to bear” (*Duino Elegies*, Stephen Spender’s translation). This is a nice bit of self-dramatizing rhetoric – but really, what does it mean? In fact, isn’t this an outrageous statement? As we watch real terror from across the globe on the news, doesn’t Rilke make us cringe a little? *And yet, beauty exists, sometime alongside terror.* How do recent poets and essayists respond to this liminal space between beauty and terror? Our readings will suggest some responses, and we’ll address the question in our writings. For this particular section of 6600, we will read/write both poems and nonfiction. Each participant will be asked to write, submit for critique, and revise a manuscript of 5-6 substantial original works of poetry, nonfiction, or cross-genre hybrid. Each participant will also be expected to lead two class discussions, either on the book of the week or on a craft issue we’re considering at that point. Likely authors we’ll read include Anthony Hecht, C.D. Wright, Juliana Spahr, Joshua Mehigan, Larry

Levis, Claudia Rankine, Averill Curdy, Eula Biss, and Maggie Nelson.

6750-01 (class# 9357) SEMINAR IN SPECIAL TOPICS IN LANGUAGE AND LITERATURE: LITERATURE OF THE SEA: (Bercaw-Edwards): This course will examine the chronological development of a literature wherein the sea functions as physical, psychological, and philosophical setting. The course will begin by investigating early uses of the sea in literature and ways in which early works influenced later writings. Why were the Romantics the first to achieve a full-blown literature of the sea? What followed in their wake? Through the use of literary theory and maritime history, the course will establish the context in which these works were produced as well as closely examining the works themselves. Literary genres will include poetry, drama, narrative, short stories, and novels. The reading list will include some or all of the following: William Shakespeare, *The Tempest* (1611); William Falconer, *The Shipwreck* (1762); Samuel Taylor Coleridge, “Rime of the Ancient Mariner” (1798); James Fenimore Cooper, *The Pilot* (1824); Edgar Allan Poe, *The Narrative of Arthur Gordon Pym of Nantucket* (1838); Frederick Douglass, *The Narrative* (1845) and “The Heroic Slave” (1853); Herman Melville, *Moby-Dick* (1851); Joseph Conrad, “Youth” (1898); Frank Norris, *Moran of the Lady Letty* (1898); Jack London, *The Sea Wolf* (1904); Eugene O’Neill, *The Hairy Ape* (1921); Ernest Hemingway, *The Old Man and the Sea* (1952); plus, critical and scholarly works on literature of the sea.

6750-02 (class#9902) SEMINAR IN SPECIAL TOPICS IN LANGUAGE AND LITERATURE: QUEERNESS IN LITERATURE, 1870-1930 (Breen): This course examines literature that responded to and, in some cases, informed late nineteenth- and early twentieth-century cultural, legal, medical, and political discussions of racial, sexual, and gender otherness. It will pay special attention to both realist and experimental forms of writing, and it will consider both of these representational strategies within Modernism. We will read examples of LGBTQ literature written between 1870 and 1930 (together with relevant pieces of literary criticism). While focusing primarily on these texts, we will also discuss selections from the following: modern/contemporary feminist and queer theory and gender and sexuality studies; and *fin de siècle* and early twentieth-century excerpts from scientific writing (eg: Krafft-Ebing, Havelock Ellis, Hirschfeld, Freud) and general discussions and overviews of sexuality (eg, Carpenter, Prime-Stevenson). Likely literary texts include Sacher-Masoch’s *Venus in Furs* (on which Krafft-Ebing drew for his description of masochism); Linton’s New Woman novel *Rebel of the Family*, Stevenson’s *The Strange Case of Dr. Jekyll and Mr. Hyde*, Wilde’s *The Picture of Dorian Grey*, Stoker’s *Dracula*; Stein’s autobiographical short story *Q.E.D.*; Prime-Stevenson’s little known gay novel *Imre* (one of the few pre-Stonewall works to provide gay characters with a happy ending); Mann’s novella *Death in Venice*; Forster’s posthumously published *Maurice*; the oft compared “lesbian Bible” *Well of Loneliness* by Hall and Woolf’s *Orlando*; Larsen’s Harlem Renaissance classic *Passing*; and Barnes’s haunting *Nightwood*. Aside from the late nineteenth- and early twentieth-century literary texts and related scientific and social science texts from the same period, the course is likely to incorporate feminist and queer theory readings by Foucault, Sedgwick, Warner, Butler, Halberstam, Edelman, Eng, Freedman, Love, and Ahmed.

**6750-03 (class#11177) SEMINAR IN SPECIAL TOPICS IN LANGUAGE AND LITERATURE:
THE MATERIAL HISTORY OF NINETEENTH-CENTURY POPULAR BRITISH FICTION:**

(Recchio): In this course we will explore the relationship between a nineteenth-century novel taught today in British and American colleges, its origins in the literary marketplace of its time, and its material history between its original publication and its appearance under the Penguin, Oxford, or Norton imprint in our classroom. Rather than approaching the novel as a verbal container of ideas wherein the material book simply disappears in the act of reading, we will explore the role the material book itself may play in defining its cultural status and critical reputation. So in addition to reading some novels, we will also closely examine different editions and ask what difference the book cover makes, what happens when the book becomes illustrated (or was illustrated with the illustrations later dropped), when do introductions (other than the author's) appear and to what effect, and at what point do notes begin to appear? We will also consider the role adaptations (stage, novelistic, and filmic) play in the process of stabilizing or destabilizing a novel's status. We will read a novel by Charles Dickens (probably *Bleak House*), another by Elizabeth Gaskell (*Cranford*), one by George Eliot (*Silas Marner*), one by Thomas Hardy (probably *Tess of the D'Urbervilles*), and one by Henry James (probably *The Princess Casamassima*), in addition to at least one novelistic adaptation of one of those novelists. Our secondary reading will include articles by Roger Chartier, Robert Darnton, Jerome McGann, Pierre Bourdieu, Margaret Exell, Meredith McGill, Franco Moretti, among others.

