

ENGLISH DEPARTMENT GRADUATE COURSES**SPRING 2013****FALL 2013**

5100-01/02 Theory and Teaching of Writing		Campbell/ Blansett
5150-01 Research Methods (1 credit course)		Vials
5160-01 Professional Development	Schlund-Vials	
5310-01 Old English		Hasenfratz
5318-01 Chaucer		Somerset
5320-01 Shakespeare		Hart
5340-01 Romantic Literature		Fairbanks
5360-01 Irish Literature		Shea
5440-01 American Literature IV (1914-Present)		Makowsky
5550-01 Rhetoric & Composition Theory	Deans	
6315-01 Seminar in Medieval Lit.	Hasenfratz	
6315-01 Seminar in Medieval Lit (Visiting Professor)		V.P.
6330-01 Seminar in Eighteenth-Century Lit.: The Culture of Money before the Science of Economics	Codr	
6345-01 Seminar in Victorian Lit.: Victorian and Neo-Victorian Sensation		Recchio
6450-01 Special Topics in American Lit.: 19 th Century American Gothic: Counternarratives		Harris
6500-01 Seminar in Literary Theory: Lyric Theory	Mahoney	
6500-01 Sem. in Literary Theory: Theoretical Approaches to the 18 th Century		Marsden
6500-02 Seminar in Literary Theory: Class Frames	Vials	
6550-01 Sem. In Rhetoric & Composition: Classical Rhetoric and the Institution of Slavery (CLCS 5317)		Winter
6600-01 Creative Writing Workshop: Poetry	Dennigan	
6600-01 Creative Writing Wrkshp: Creative Non-Fiction		Bloom
6750-01 Seminar in Special Topics in Language & Lit.: Literature of the Sea	Bercaw- Edwards	
6750-01 Special Topics in Language & Lit.: The Novel and War		Coundouriotis

6750-02 Special Topics in Language & Lit.: British Literature on Film	Semenza	
6750-02 Seminar in Special Topics in Language and Literature: Comparative Critical Concepts: A Feminist Perspective (CLCS 5301):		Higonnet
6750-04 Special Topics in Language & Lit.: Narrative Theory and British Detective Fiction	McGlynn	

SPRING 2013

TIME	MON	TUES	WED	THURS	FRIDAY
9:30 - 12:00	6600-01 Dennigan CLAS 216	6500-01 Mahoney CLAS 216 6315-01 Hasenfratz CLAS 237	6330-01 Codr CLAS 237	6750-02 Semenza CLAS 237	
1:00 - 3:30		6750-04 McGlynn CLAS 216	CLOSED FOR DEPT		
3:30 - 6:00	5160-01 Schlund-Vials CLAS 237	6500-02 Vials CLAS 237	MEETINGS		
7:00 - 9:30	5550-01 Deans CLAS 216		6750-01 Edwards CLAS 216		

Classes/Spring 2013 time grid

5160-01 (class# 7678) PROFESSIONAL DEVELOPMENT: (C. 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 and research statements. We will spend most of the semester revising papers into publications, and the course is envisioned as a publication workshop.

5550-01 (#11403) RHETORIC & COMPOSITION THEORY: DIFFERENCE, IDENTITY AND SOCIAL JUSTICE IN COMPOSITION STUDIES: (T. Deans) : “Composition is a good field to work in,” writes David Bartholomae, “but you have to be willing to pay attention to common things.” Among those common things are student writing, student learning, and your own teaching. And those are shaped—to what degree we can debate—by social forces such as class, race, gender, religion, and disability. This seminar will explore how questions of identity, difference and social justice have been taken up by composition studies. How has the field imported critical theory and cultural studies? How has it built its own theory? And what do the various theories look like when applied to the teaching of writing? Our reading will include *Pygmalion* (Shaw), *Rhetorics, Poetics and Cultures* (Berlin), *The Norton Book of Composition Studies* (Miller), *Feminism and Composition: A Critical Sourcebook* (Kirsch et al.), *Writing and Community Engagement: A Critical Sourcebook* (Deans et al.), *Disability and the Teaching of Writing* (Lewiecki-Wilson and Brueggemann), and a range of journal articles. Assignments will include brief weekly reading responses, a review essay, a presentation, and a seminar paper.

6315-01(#6263) SEMINAR IN MEDIEVAL LIT.: ADVANCED READINGS IN OLD ENGLISH: THE JUNIUS MANUSCRIPT (R. Hasenfratz): Some scholars, not many, but some, think that the Old English “Genesis,” contained in the Junius MS., may have found its way into Milton’s hands through his close friend Franciscus Junius the Younger, a book collector after whom the manuscript was named, and may have left some traces in *Paradise Lost*. In another moment of intrigue, the German scholar Eduard Sievers hypothesized on the basis of metrical and grammatical clues that parts of “Genesis” were actually translated from Old Saxon, the ancestor of modern Dutch. He was proved right rather spectacularly when fragments of an Old Saxon *Genesis* were discovered in the Vatican library in 1894. In this seminar, we will be studying both the material object and textual contents of MS. Oxford, Bodleian Library, Junius 11, sometimes known as the Caedmon Manuscript, which contains poetic translations/adaptations of Genesis, Exodus, and Daniel, as well as a strange poem called “Christ and Satan.” Junius 11 is one of the very few vernacular manuscripts of the Anglo-Saxon period with a program of narrative illustrations, mainly of the Genesis story, and the relationship between word and image will comprise one important strand of our investigations. Others include the approaching of these fascinating and gnarly poems through the lens of translation theory and

adaptation theory (from cinema studies) as well as the relationship of the translations to contemporary biblical commentaries and sermons. We will begin by reading the entire contents of the manuscript in translation and then structuring seminars around individual and group interests. The recently published full facsimile of Junius 11 (<http://image.ox.ac.uk/show?collection=bodleian&manuscript=msjunius11>) will greatly aid our work. Participants will give at least one presentation and produce an original seminar essay that ideally should serve as the basis for a conference presentation and perhaps a published article (if all goes well). Though a knowledge of Old English is recommended, this seminar is also open to those who have not yet learned to read Old English in the original.

6330-01 (P.S.#11405) SEMINAR IN EIGHTEENTH-CENTURY LIT.: THE CULTURE OF MONEY BEFORE THE SCIENCE OF ECONOMICS: (D. Codr): The discipline of economics is largely regarded as having been developed in the late eighteenth century, in the wake of Adam Smith's *The Wealth of Nations*. This seminar aims to assert, unpack, explore, develop, and problematize connections between twentieth and twenty-first century writing about money on the one hand and, on the other hand, writing about money in the period leading up to Smith's work, from, approximately, the Elizabethan era to 1750 (what I will henceforth refer to as the long-early-modern period). That is, this seminar aims to explore the world *before* and *after* the reign of Economic science.

While the long-early-modern period anxieties about and resistance to new forms of value have, in the history of economics, been represented as quaint, idealistic, or simply naïve, the financial crisis facing the globe right now makes these texts more substantially legible. Proceeding from the idea that both the long-early-modern and our current historical moments are marked by financial crisis, upheaval, and revolution, this seminar welcomes students who are interested in interrogating the meaning of money beyond its narrow functions, significations, and purposes in economic science.

This will not be a course in which texts are "paired" with early modern "counterparts," but one in which the texts we read will circulate freely with one another as we aim to discover the unique moral and epistemological conditions of money and power when they are placed under stress. Put simply, we will ask whether the early critique of money is of any use to us today, and whether recent critiques of money and finance are of use in interpreting early period British literature.

Specific questions that we might ask would include the following:

What are the consequences of shifting from stable forms of value to increasingly mobile forms of wealth? From land to paper? What is at stake and what is concealed within the narrative of enhanced "mobility" of property?

How does the medium of print interact with the increasingly printed form of value? How does paper credit interact with the printed and literary word?

How are monetary crises configured in both historical/narrative and rhetorical ways?

What are the poetics of money's theorization? What are the words, phrases, rhythms, and structures of emphasis that apply to the realm of matters pecuniary? What dimensions of the human experience of are excised or canceled in the theorization of money?

As value becomes decentralized, who assumes power? Who runs the show when money is the measure of worth?

Under what conditions is it possible to celebrate or condemn financial power brokers?

What are the contours of the debate on financiers?

What is the “the individual” – a key figure in liberal political economics – and what relation does this figure bear to the “mass” or to “the multitude”?

Texts may include: William Shakespeare *The Merchant of Venice* and *Timon of Athens*, John Locke, *Second Treatise of Government*, Max Weber *The Protestant Ethic and the Spirit of Capitalism*, Georges Bataille *The Accursed Share*, Christian Marazzi *The Violence of Financial Capitalism*, Paulo Virno *The Grammar of the Multitude*, Albert Hirschman *The Passions and the Interests*, Jonathan Swift *The Drapier’s Letters*, Immanuel Wallerstein *Historical Capitalism*, Giorgio Agamben *The Kingdom and the Glory* and *States of Exception*, Joseph Addison *Spectator* 3, Daniel Defoe *Robinson Crusoe*, J.G.A. Pocock *The Machiavellian Moment*, Norman Jones *God and the Moneylenders*, P.G.M. Dickson *The Financial Revolution in England*, and selected long-early-modern period texts on usury, the stock market, and the idea of a credit economy.

6500-01 (P.S.#11406) SEMINAR IN LITERARY THEORY: LYRIC THEORY (Mahoney): As Jonathan Culler recently and polemically asked, “Why lyric?” At the same time as poetry plays a vibrant role in our culture at large, it is increasingly marginalized in literary studies in the academy. Yet lyric poetry and criticism of the lyric is indispensable to any understanding of the history of literature and literary studies. (Is it conceivable to think Romanticism without the lyric?) This seminar will examine the history, practice, and theory of lyric poetry, from the sixteenth through the early twenty first century, with particular attention to the poetry of the English Renaissance, “long Romanticism,” and twentieth-century American poetry, and the criticism of the last fifty years. Readings will emphasize such topics as the genesis and transformation of lyric modes, the status of lyric as a trans-historical category, the idea and ideals of the lyric, poetics and prosody, the relation between form and genre, the temporality of the lyric, the critique of lyric, New Criticism, formalism and the “New Formalism,” rhetorical reading, close reading, lyric ideology, and anti-lyric. Criticism is likely to include selections from M.A. Abrams, Theodor Adorno, Giorgio Agamben, Timothy Bahti, Walter Benjamin, Cleanth Brooks, Reuben Brower, Jonathan Culler, Jacques Derrida, Northrup Frye, Geoffrey Hartman, John Hollander, Simon Jarvis, Marjorie Levinson, Paul de Man, Marjorie Perloff, Jopie Prins, I.A. Richards, Susan Stewart, Rei Terada, Helen Vendler, René Wellek, William Wimsatt and Susan Wolfson. Requirements: short weekly writing assignments, midterm essay (10 pg.), and seminar paper (20-25 pg.).

6500-02 (P.S.#11407) SEMINAR IN LITERARY THEORY: (C. Vials): In the humanities and social sciences, “class” is often listed amongst race and gender as a key modality of socio-political power, and as such, a serious topic worthy of scholarly attention. Yet it is seldom studied in detail as a discrete topic, particularly by literary scholars. Scholars in literature and American Studies employ a whole critical vocabulary with origins in Marxism or other theories of class, and an examination of these origins is crucial not only to an informed lexicon but also to a comprehensive analysis of social structures. This seminar is designed to familiarize students with major works of theory, history, and cultural studies which have articulated class in its various manifestations. In so doing, it aims to provide a historicized, materialist understanding of social class formations and a richer understanding of terms such as capitalism, hegemony, consumption, ideology, globalization, neoliberalism, enclosure, social and cultural capital, anticommunism, and commodity fetishism. “Class Frames” will survey major thinkers in the Western Marxist tradition such as Karl Marx, Antonio Gramsci, Theodor Adorno, Stuart Hall, and Raymond Williams, but

its scope is not limited to Marxism. In our interdisciplinary examination of Marxian frames, we will begin with an eye toward how this shift informed the rise of “cultural turn” in 20th Marxism, with an eye toward how this shift informed the rise of cultural studies. A major topic later in the course will be the linkage between race and class, and to this end, we will explore a number of scholars (W.E.B. Du Bois, Robin D.G. Kelley, Nikhil Pal Singh) who have re-imagined the racialized and colonized subject as the true, global proletariat. We will also look at how historians of consumption such as Lizbeth Cohen and Kathy Peiss have complicated familiar “class frames” with a serious consideration of women’s history. Finally, we will self-consciously examine the place of class in the academy, and discuss whether or not anticommunism constitutes an active legacy at US universities which has obscured the legibility of class in scholarly endeavors. Course requirements will include one seminar paper (15-20 pgs), an oral presentation, and a review essay.

6600-01 (P.S.#11408) CREATIVE WRITING WORKSHOP: POETRY: (D. Dennigan): This seminar is designed for graduate students interested in the terror of the blank page. As writers, or as people who feel we have the potential for writing in us, there may be nothing more marvelous and arduous than beginning a poem. We will, therefore, spend some time exploring competing schools of writing thought: the French Surrealists, who championed chance and automatic writing, and the Oulipians, the rule-lovers, who continue to be “the rats who build the labyrinth from which they will escape.” It’s very possible that neither absolute freedom nor imprisoning form will work for each of us. Ultimately, we will play with these Surreal and Oulipian techniques 1) to understand which places on the spectrum galvanize our own writing, 2) to find useful ways of re-entering a poem for revision and 3) to help us in the quest to establish a regular poetic practice (at least for this semester!). In addition to the weekly in-class experiments, students are invited to turn in a poem each week for a more considered critique. A portfolio of new and revised poems, or one long poem, will be due by semester’s end. All styles and projects and comfort levels welcomed. Readings for this seminar will include several contemporary collections: Ariana Reynes’ *Mercury*, Samuel Amadon’s *The Hartford Book*, Anna Moschavakis’ *You and Three Others Are Approaching a Lake*, and G.C. Waldrep’s *Archicembalo*. We will also use Dean Young’s *The Art of Recklessness* and the Les Figues Press text *The /n/ Oulipian Analects* as a basis for our discussions.

6750-01 (P.S.# 7812) SEMINAR IN SPECIAL TOPICS IN LANGUAGE & LIT.:

LITERATURE OF THE SEA: (M. 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); E. Annie Proulx, *The Shipping News* (1993); Yann Martel, *Life of Pi* (2001); plus, critical and scholarly works on literature of the sea.

6750-02 (P.S.# 11409) SEMINAR IN SPECIAL TOPICS IN LANGUAGE & LIT: BRITISH LITERATURE ON FILM: (G. Semenza):

This course focuses on major theory of adaptation studies and film studies, and explores the history of film adaptations of British literature from *The Death of Nancy Sykes* (1897) to *V for Vendetta* (2005) and beyond. Considering even recent work on film adaptations of British literature, the literary text continues to dominate the conception and structure of most studies, which usually focus on cinematic adaptations of a particular literary author (Austen, Dante, Shakespeare, etc.), a particular literary period (medieval, Renaissance, Victorian), or literary genre (novel, play). Typically, these approaches privilege the literary text over the film text. This class will consider how adaptations evolved within movie history itself, not principally from literary history—thereby reversing traditional hierarchies which continue to limit our understanding and appreciation of cinematic adaptations.

Assignments will include weekly readings and film screenings; an oral, twenty-minute bibliographic presentation; a proposal of the final research topic; and a long final essay. Primary texts are officially TBD but will likely include the following: Shakespeare's *Macbeth* and *Romeo and Juliet*; Tennyson's "Enoch Arden"; Barrett Browning's "The Cry of the Children"; Stevenson's *Dr. Jekyll and Mr. Hyde*; Moore's *V for Vendetta*.

6750-04 (# 11410) SEMINAR IN SPECIAL TOPICS IN LANGUAGE AND LIT.: NARRATIVE THEORY AND BRITISH DETECTIVE FICTION: (V. NEAG PROF., M. McGlynn):

We will read novels and stories of the British Isles from the detective fiction genre and important texts in narrative theory. The goal is to refine an awareness of the cultural and historical factors at play within and around each text while exploring the relationship between such an approach and more formalist analysis, with an eye to understanding how social dynamics shape genres, and how genres affect societies. In particular, we will examine textual depictions of masculinity and femininity, of spaces (country/city, nation, etc), of race and fears of contamination, as well as of legal documents and the power of the written word. Texts will include classics in the field, such as work by Wilkie Collins, Arthur Conan Doyle, Dorothy Sayers, and Agatha Christie; postwar thrillers by Ian Fleming, Ted Lewis, and Margery Allingham; and postmodern iterations of the detective story in the hands of such writers as Val McDermid, Ian Rankin, Ken Bruen, and Colin Bateman. We will also read commentary by Tzvetan Todorov, D.A. Miller, Mikhail Bakhtin, Mieke Bal, Franco Moretti, and others.

Requirements will include an in-class presentation, occasional short (2 pg.) response papers, and a final researched seminar paper (15-20 pgs.). Due to the nature of the genre, the reading assignments will almost always be long and will always be fun; please come to the first class session having read about half (roughly 260 pages) of *The Moonstone*.