ENGL 600: Introduction to Graduate Studies in English  
Instructor: Tim Spaulding  
Course Time: T, 3:30-4:45pm

The goals of this colloquium are to (1) teach new graduate students to negotiate the modes of reading and modes of authority they will encounter in their academic work; (2) introduce them to the library and other resources for graduate study in English; and (3) help them acquire a better understanding of the genres of our profession—especially the academic article and monograph. The colloquium will exemplify the reading practices that are essential to scholarship in the discipline of English. The class will focus on a single text and move from a basic reading to a close reading, turning finally to a critical reading that prepares them for producing scholarship on the text.

ENGL 684: Introduction to Literary Theory  
Instructor: Emily Davis  
Course Time: M/W, 8:40-9:55am

This course will offer an overview of contemporary literary theory. We will begin with New Criticism, then move to the developments of cultural studies and New Historicism before considering the influence of French thinkers such as Barthes, Derrida, Lacan, Foucault, Kristeva, and Deleuze and Guattari on structuralist, poststructuralist, psychoanalytic, feminist, and queer approaches. We will also consider theoretical work on the role of literature in perpetuating and challenging race and class-based oppression, including work in materialism, ethnic studies, and postcolonial studies. I have tragic/amusing memories of my initial discussions of theory as a graduate student that involved first-year students anxiously throwing around key names while 1) having no idea what we were talking about and 2) desperately trying to pretend we did. The goal of this class is to give you the framework to avoid this situation. As a class we will work together to construct a historical and theoretical context for some of the most influential approaches to literary theory so that you can develop your own ideas about how literary theory might illuminate your readings of literary texts. Assignments will include two short presentations and several 4-5 page papers for a total of approximately 20-25 pages of writing.

ENGL 688: Teaching Composition  
Instructor: Melissa Ianetta  
Course Time: T/R, 12:30-1:45pm

To provide students a range of pedagogical approaches to the teaching of writing, this course will examine why we teach writing as well as a variety of theoretical approaches to writing instruction. Through reading, writing and discussion, students will connect these theoretical constructions to their classroom enactment. Course texts include Victor Villanueva's *Cross-Talk in Composition Theory* and Joseph Harris’ *ReWriting: How to*
Do Things With Texts. Assignments include biweekly position papers, a series of reflective responses, a teaching philosophy and a teaching portfolio.

**ENGL 641: Constructing African American Literary History, 1773-1900**  
**Instructor: John Ernest**  
**Course Time: M, 12:20-3:20pm**

This seminar will address the challenges of constructing a working understanding of nineteenth-century African American literary history— that is, one that accounts for the dynamics of racial history, print culture, scattered and unexplored archives, and aesthetic priorities that differ from traditional understandings of the literary. Although studies in nineteenth-century African American literary history have developed in both number and sophistication over the past twenty years, the field has not yet produced a narrative history that accounts for these developments. Instead, scholars have treated the nineteenth century as, in effect, the pre-history of actual African American literature. One standard approach focuses on the development of literary talent as measured by increasingly recognizable achievements in established genres, a romantic narrative of African American writers who endured considerable oppression but still persevered in their literary ambitions until (sometime in the twentieth century) their achievements were established beyond all reasonable doubt. Another standard approach focuses on an imagined progression from necessarily political writing in the nineteenth century (antislavery publications, for example) to increasingly more “universal” themes grounded in Black history and experience.

We’ll try to do better. Scholars have noted that we can no longer afford the comforting fictions of a homogeneous Black community, and that we cannot afford to focus on a few prominent writers who worked out of centers of antislavery activity in the Northeast. The story we need to tell involves a great many regions and a great many efforts to establish and maintain unity across the boundaries of geographical and social affiliations. We need to imagine an African American community even while addressing the diversity of local affiliations, perceptions, cultural traditions, and other concerns that both complicated and facilitated the construction of that community.

Accordingly, we will study the dynamics of material, cultural, economic, and philosophical life that combine to form a distinctively African American literary tradition. This will involve some race theory, some cultural history, and considerable attention to the dynamics of African American print culture (and the ongoing project of recovering and publishing that culture). Be prepared to read various orations, pamphlets, and narratives, and to follow unexplored textual traces.

*Research Track: Race and Ethnicity*
ENGL 634: Nineteenth-Century Periodicals and the Formation of Victorian Culture
Instructor: Iain Crawford
Course Time: W, 12:20-3:20pm

This course will explore Victorian periodicals both in their own right and as the contexts in which Victorian works of fiction were shaped and interpreted. Using the archival resources in the Morris Library and databases such as the recently acquired C19 and Dickens Journals Online, the course will explore nineteenth-century texts ranging from Gaskell’s North and South and Dickens’s Hard Times to Collins’s The Moonstone and Oliphant’s Miss Marjoribanks in relation to the journals in which they were first published. It will thus examine the novels both as the products of serialization and alongside the journals’ wider representation of thematic cultural concerns. The Moonstone, for instance, will be considered as a serial product in Dickens’s All the Year Round, as a representative example of sensation fiction, and as part of an emerging wider cultural anxiety over India and the issues of Empire. Students will select specific issues and periodicals for archival research and will develop an extended research paper (20-25 pages) as well as a conference-length paper (8-10 pages) with accompanying proposal.

Research Track: Print and Material Culture

English 806: Renaissance Queenship
Instructor: Miranda Wilson
Course Time: F, 9:05am-12:05pm

This course explores the complex and often contradictory views of queenship during the sixteenth and seventeenth centuries – a conflict encapsulated by the early modern pun on queen(monarch)/quean(prostitute). Early modern struggles to define and limit relationships between gender and power make for an extremely nuanced and interesting series of debates on not only gender, but political authority, the limits of the State, the ethics of performativity, and the performative power of suffering. This course will include letters, speeches, poetry, drama, prose, masques, and political works from the sixteenth and seventeenth centuries, as well as scholarly approaches to these texts. As we discuss these texts, we will also consider the role of women as patrons, producers, and consumers of art. All students will write three response papers, lead class twice (with a partner), write a formal abstract, and write an 8-10 page research-based conference paper that we will take through two drafts. Conference papers will be delivered orally to classmates in the last week of class.

ENGL 844: Maps and the American Imagination.
Instructor: Martin Brückner
Course Time: T, 9:30am-12:15pm

In the last decade, studies in the humanities, especially in social sciences and environmental humanities, have taken a Cartographic Turn. Correspondingly, scholars of literary and visual culture have become attuned to the importance of maps, mapmaking, and spatial logics in areas discussing the historical definition of race, class, and gender,
representations of community and imperial rhetoric, not to mention the experience of self and social life. This interdisciplinary seminar will explore the literary imagination at the intersection of cartography and visual culture at different historical moments in (but not limited to) North America. Readings include theoretical texts and primary sources by authors such as Bacon, Lederer, Brockden Brown, Equiano, Fern, Melville, Stowe, Thoreau, Hale, Twain, Stevenson, Abbott, and Tolkien, thus addressing different literary genres dealing in real or fictional worlds from the 17th to the 20th centuries. Activities include visits to map collections, the Winterthur Museum, and its conference on maps in the material world. Requirements include two oral presentation based on three written projects: critical review (5p), original research (option of 12p or 20p), applied pedagogy (5p).

*Research Track: Print and Material Culture*

**ENGL 872: Asian America: Culture & History: A Story of Immigration**  
**Instructor:** Jean Pfaelzer  
**Course Time:** Th, 9:30am-12:15pm

"Asian America: Culture & History" will consider the cultural issues of the Chinese and Japanese diaspora, to mainland U.S., Hawaii, and to Cuba and Peru. We will consider issues of voluntary and involuntary migration, and voices that express these global movements. We will consider the impact on narrative voice of contract, enslaved, indentured, and voluntary migration. What does transnationalism mean in terms of Asian American narratives? How is migration gendered and how does that emerge in cultural articulations? How did the Asian experience alter American fiction? We will turn to fiction, film, poetry, photography, and history, and consider theories of slavery and diaspora.

First, we will discuss the immigration of the first Chinese Americans in the 19th century during the era of the rise of anti-Chinese violence and Chinese resistance—legal, political, and cultural. Next, we will turn to the history and culture of Japanese Americans. Through court cases, film, photographs, poetry, posters, diaries and fiction we’ll explore the history and culture of Japanese Americans, starting with their early arrival around the turn into the twentieth century, on Hawaiian sugar plantations, (the women often as "picture brides"), migration to the mainland, the experience of the internment camps during World War II and the demands for reparations.

This course has a transnational perspective. We will also consider the “Americas” broadly and read the Cuban Commission Report in which Chinese “coolies”, kidnapped by the British, Americans, French, Dutch, and Portuguese from the “treaty ports” in southern China and involuntarily transported to Cuba and Peru, told their history. There were over 150 slave rebellions on coolie ships. The oral histories in the Cuban Commission Report helped bring an end to the coolie trade and give voice to enslaved Chinese, long after Britain abolished slavery in England and its colonies, and after the US passed the Thirteenth Amendment. This will open up transnational print culture, from diaries to journalism to reports in the House of Lords to maritime insurance documents. What were the various meanings for Asians of "becoming American"? What does assimilation mean and how does that expectation/resistance shape culture?
Last, we’ll turn to the contemporary experience "Here is There" and consider the relationship of globalization to immigration for Asian Americans. We will focus on the global impact of Asian women in sweat shops, and of men and women in the food industry and the new cultural work surrounding food. To conclude the course we will consider the role of U.S. adoptions of Asian children, in particular, Asian girls.

This is an interdisciplinary course. We will focus both on the "facts" of history and consider the subjective experience for Chinese and Japanese Americans of immigration, violence, internment, resistance and freedom and how these are represented in culture. The last section of will involve deep engagement with a research project stemming from the course, and we will tie our readings to your research.

*Research Track: Race and Ethnicity*

*Spring 2014 Course Descriptions*

**ENGL 631: The Long Eighteenth Century**  
*Instructor: Matt Kinservik*  
*Course Time: M, 9:05am-12:05pm*

This course is a proseminar in British literature from 1660-1800. Its primary goal is to provide coverage of the major authors and important genres of the period. The readings will be organized under the general theme of the “Battle of the Books,” otherwise known as the battle between the “Ancients” and “Moderns.” This will allow us to regard the texts as contributions to the major cultural debate of the era and to question the validity of terms like “neo-classicism” and the “Augustan Age.” It will also usefully expand the concept of major authors to include not just the usual suspects (Dryden, Pope, Swift, Johnson, etc.) but also important authors who don’t quite fit the “neo-classical” mold (Behn, Haywood, Sterne, Inchbald, etc.). Course readings will focus mainly on canonical literary texts, but we will also draw from ephemeral material available from Eighteenth-Century Collections Online (ECCO), Early English Books Online (EEBO), the Burney Newspaper Collection, and other resources. You will be required to write one grant application, one book review, one journal report, and one article abstract with annotated bibliography. You will be responsible for directing class discussion of one critical essay and you will present your book review orally.

*(Satisfies the requirement for literature 1700-1900)*

**ENGL 634: The Transatlantic Gothic in the Long Nineteenth Century**  
*Instructor: Siobhan Carroll*  
*Course Time: T/Th, 2:00-3:15pm*

Since the publication of Walpole’s subversive supernatural tale, *The Castle of Otranto* (1764), Gothic fiction has been seen as a disreputable participant in literary culture. Accused of rolling
back literary progress, the Gothic’s rebellions against realism, its portrayals of oppression, and its exposure of repressed national anxieties situate it as a genre countering “official” narratives of the nation. In this course we will be tracing the operations of the Gothic in a transatlantic context, investigating how this genre provided writers with a set of tropes through which they could analyze the fracture points of their societies. Reading the works of such well-known authors as Jane Austen, Edgar Allen Poe, Harriet Ann Jacobs and Bram Stoker alongside the scholarship of theorists such as Freud and Foucault, we will ask how our primary texts employ Gothic conventions in order to rupture, repair, or reinforce the power relations of their national communities. Assignments will include two short response papers, a book review, a 6 page archival paper, and a final 8-10 page “conference” paper.

(Satisfies the requirement for literature 1700-1900)
(Track: Transatlantic/Transnational)

English 672: British Drama since World War Two
Instructor: Kevin Kerrane
Course Time: T/Th, 12:30-1:45pm

This course offers a survey of major British plays over the last 60-70 years, with emphasis on work by Harold Pinter, Tom Stoppard, Caryl Churchill, Joe Orton, Alan Ayckbourne, and Jez Butterworth. John Osborne’s Look Back in Anger (1956) will provide a convenient starting point for discussions of popular taste, theatrical form, the influence of critics like Kenneth Tynan, and the importance of venues like the Royal Court Theatre.

To keep costs down, members of the class (including the professor) will need to share a lot of texts. But it should be possible to take at least one off-campus play trip, and to sponsor a film series highlighting questions about adaptation—for example, of works like Alan Bennett’s The History Boys. Two class meetings will feature transatlantic phone interviews—one with a playwright, one with a reviewer—and two others will include visits from actors and directors in the UD Department of Theatre.

Student research topics may range from issues of politics and gender to practical problems of stagecraft, and there should be room in the syllabus for a consideration of various genres, such as history plays, philosophical and sci-fi drama, and absurdist farce.

(Satisfies the requirement for literature 1900-present)

ENGL 685: Writing in a Digital Age
Instructor: Joe Harris
Course Time: F, 9:05am-12:05pm

In this seminar we will look at some of the ways the actual practice of writing is changing as part of a digital and remix culture. We’ll begin by considering a brief history of writing technologies, Dennis Baron’s A Better Pencil, and then move to discussions of digital culture by Lawrence Lessig in Remix (2008) and Cathy Davidson in Now You See It (2011). We’ll then look at three recent and quite different takes on teaching writing in a digital age: Kenneth Goldsmith’s
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Uncreative Writing (2011), Christopher Johnson’s Microstyle (2011), and Adam Banks’s Digital Griots (2011). In the second half of the semester, we’ll turn our focus to scholars trying to create new forms of digital academic writing, looking at sites and journals like Harlot, Enculturation, Karros, and text2cloud.

Students will be asked to post frequent short responses to our readings (and to one another) on our course blog, and to compose a midlength critical essay, designed to be read on the screen rather than on the page, in which they take on the approach of the writers we’ve read. I hope that this course will speak to the interests of students working in material culture and/or writing studies.

(Satisfies the requirement for literary or cultural theory)
(Track: Print and Material Culture)

ENGL 806: Special Topics in Early Modern Literature: Renaissance Allegory
Instructor: Kristen Poole
Course Time: T, 9:30am-12:15pm

In the Renaissance, allegory was not merely a literary genre. It was also a reading practice, an epistemology, a mode of scientific discourse, part of an understanding about the cosmos and natural philosophy. This course, at its broadest, is a study of how literary form, reading, epistemology, science, and the natural world were interconnected in sixteenth- and seventeenth-century England. It is an opportunity to explore the implications of what is now called historical formalism. Specifically, the course will cover the philosophical origins of allegory in the Jewish philosopher Philo (d. ca. 50 C.E.) and the early Christian theologian Origen (d. 254); medieval allegories; Reformation Biblical commentaries; Spenser’s The Faerie Queene; Bacon’s New Atlantis; perhaps Milton’s Paradise Lost; Bunyan’s Pilgrim’s Progress; perhaps Cavendish’s Blazing World; and proceedings from the Royal Society. Written assignments will be geared towards honing the ability to read and write scholarship, and will culminate in an article-length paper.

(Satisfies the requirement for literature pre-1700)

ENGL 872: Imagining America: The African American Body in Literature and Culture
Instructor: Carol Henderson-Belton
Course Time: Th, 9:30am-12:15pm

In her provocative Presidential address for the American Studies Association, then President Mary Helen Washington poses a question for her audience that is relevant for our proposed study here. “What happens to American Studies if you put African American Studies at the center?” That is, how does the study of America look when the formerly marginal topics and/or theoretical issues of African American Studies become part of the mainstream culture of intellectual inquiry in American Studies? Washington’s question is a provocative one. Her methodological approach presupposes an institutional challenge to the “possessive investment in whiteness” that so prevalently frames “traditional” American Studies programs and scholarship—those investments that, more often than not, exclude ethnic cultural voices—or at
the very least, frame these voices in the imaginary conundrum of one-dimensional cultural representations that reinscribe and/or reinforce white supremacy.

Washington’s meditations point up the paradoxical nature of speaking one’s difference while acknowledging the social and cultural institutions that fashion, and likewise mythologize these differences. As critic Stuart Hall reminds us, cultural identity is not a fixed reality, but an ever-evolving production—a positioning of selves within the fragmented sutures of history and culture. In these sutures, social forces stake claims to fields of representation in the racial economy of Western culture. Hence, there is always “a politics of identity, a politics of position,” a place of struggle. It is here that we see the dizzying encounters with “otherness” circumscribed in the flesh of peoples defined by the body. Historical reflection will demonstrate that the black body has been a crucial apparatus in the development of a cultural discourse that color codes power within the dynamics of social remembrances. It is these remembrances that constitute the basis of American history, and as such, posits the black body and its flesh as a literal and figurative repository of these memories. As critic Hortense Spillers suggests, the social pathology of cultural and critical discourses makes the black body an interlocking contradiction of various possibilities—it is at once “a thing,” becoming being for the dominant society, and its flesh serves as a primary narrative: its woundedness, its tears, scars, openings, ruptures and lesions a template of the Western world’s hieroglyphic language. Thus, what is at stake in these discussions is the self-fashioning of these memories recorded on the flesh as the relationship between the aesthetic and the political become contested sites of resistance for the re-materialization of national and communal identities.

What this course proposes to do is examine the contemporary imaginings of the black body represented in the literary works of such authors as Toni Morrison and Kate Chopin, Audre Lorde and Ann Petry, Mark Twain and James Baldwin. We will also look at visual representations of the black body in film and print ads to examine the generic development of literary and cultural histories that shape our vision of the black body in the 19th and 20th centuries. Such investigations will point up the dynamics of the social conundrum detailed above, and our examinations will also make plain those gestures of resistance subtly embedded in the discursive practices of these writers and the subjects they write about. Requirements include weekly response papers (via e-mail), discussion leading, a 3-5 draft of the final paper, and a 12-15-page essay.

*(Satisfies the requirement for literature since 1900)*
*(Track: Race/Ethnicity)*