ENGL 600-010: Introduction to Graduate Studies in English  
Instructor: Tim Spaulding  
Course Time: F, 12:20-1:10pm  

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 684-010 and -011: Introduction to Literary Theory and Criticism  
Instructor: Tim Spaulding  
Course Time: 2 sections, M 12:20-3:20pm (1st yr students); W 12:20-3:20pm (2nd yr students)

In this course, we will read and discuss some of the major theoretical texts that have shaped literary and cultural studies in the 20th and 21st centuries. On one level, our goals for the course should be straightforward: we will examine some of the major “schools” of thought regarding the analysis and interpretation of cultural texts ranging from “New Criticism/Formalism” to “Postcolonial Theory” with a mind towards understanding the key terms and concepts in these theories. We will discuss these theories in terms of way they affect our approach to particular texts. On another level, our goals this semester should be a bit open-ended. At bottom, literary and cultural theory forces us to contemplate the basic questions of why and how we go about the task of analyzing and interpreting cultural texts. As such, part of the goals for this course should be to address these questions in our work. What is at stake in the study of literature and culture? How do texts “work”? Why do texts “work”? What “work” do texts perform on us? How do we “work” as writers or readers? Our challenge this semester will be striking a balance between analyzing in detail the specific theoretical texts we will read and discussing the implications these texts have on our own goals as scholars and teachers. In addition to the Norton Anthology of Theory and Criticism, we will be reading theory through several cultural texts (A Midsummer Night’s Dream, Passing, Bladerunner).

ENGL 625-010: Shakespeare’s Tetralogies and the Contours of Time  
Instructor: Kristen Poole  
Course Time: Th, 9:30am-12:15pm  

This course will explore Shakespeare’s two tetralogies of English history plays. These two groups of four plays dramatize the long Wars of the Roses. The second tetralogy (they were written in inverse chronological order) charts the sequence from the deposition of King Richard II to the legendary English military victory of King Henry V; the first tetralogy follows the story
of King Henry VI through Richard III, ending with the marriage that will lead to King Henry VIII.

The goals of this 600-level course are twofold. First, it is a chance for students to delve deep into some of Shakespeare’s plays and the historical context in which they were written. Second, it is an opportunity for us to think critically about the shapes of historical time – how do we construct / reconstruct / deconstruct / divide / inhabit / resist / ignore / deploy the past? Shakespeare’s plays are deeply connected to the phenomenon of sixteenth century historiography, and both the habits of thought and the plays written in that period have had a long influence on how subsequent generations processed history. Thus, we will be considering both how history was written in the sixteenth century, and how the legacy of this historiography continues to shape our own understanding of historical time.

The primary assignment of the seminar will be an article-length paper, with shorter tasks to help pace the project along the way.

This course satisfies the requirement for literature pre-1700

ENGL 667-010: Writing for Publication  
Instructor: Julian Yates  
Course Time: Th, 3:30-6:15pm

In the “The Discourse on Language,” his inaugural address to the Collège de France in 1970, Michel Foucault described truth as a space of discourse rather than as an ontologically stable thing or category. Publication, academic publication especially, regardless of the intrinsic value of the writing or its concept, is described as a process of accreditation or truth making. When we write, have ideas, posit readings, etc, and attempt to alienate that writing in the form of journal essay, book chapter, or book, our efforts will be judged to fall “within” of “without” the “true.” Such is the process of entering into a discourse, of being judged a competent or incompetent user. And, as Foucault was only too aware, such judgments have the power to bestow the social hieroglyphs of acceptance on certain users; to deprive others of access to the “truth”; and to accord others the ambiguous status of the outsider, the marginal, the idiotic, the radical or the avant garde.

The aim of this course, developed as a collaboration between graduate students and faculty, is to aid you in negotiating the passage from writing essays for seminars to “writing for publication,” both in the mechanical or rhetorical sense of what to do and when to do it, and also in the larger sense of how you hope to take up your relation to this mode or “order of discourse.” Topics to be covered include: how to choose a journal appropriate to your essay; differences between a seminar paper, a dissertation chapter, and a journal essay; how to frame an essay for an audience; navigating readers’ reports; and the genres of academic writing. The format of the course will be in the style of a workshop. All members of the seminar will work on translating an essay-in-progress into an essay they will submit to a journal / other venue. Along the way, we will discuss shared readings and hear about the kinds of choices made by our peers and colleagues as they have navigated and continue to navigate the orders of discourse.
English Graduate Course Schedules

Please note that this course will run pass/fail. You should also consult with your advisers and past seminar leaders on which of your essays/projects/chapters, past and present, would be best for you to work on for the semester. If you have questions or queries I am happy to try to address them: jyates@udel.edu.

ENGL 685-010: Beyond Words: The Rhetoric of Visual Communication
Instructor: Candice Welhausen
Course Time: T/R, 12:30-1:45pm

We’ve all heard the saying ‘a picture is worth a thousand words,’ but what is it exactly about a picture (as Jay Lemke puts it) that not even a thousand words can explain? In this course, we’ll investigate visual rhetoric from several theoretical perspectives: semiotics, visual culture, document design, rhetorical theory, and displaying quantitative information (statistical graphics). Students will write short response papers, complete several short design exercises, and a final project. The final project will include creating a poster presentation that students will display in an end-of-the-semester exhibit.

This course satisfies the requirement for literary and cultural theory.

ENGL 830-010: Dickens, Martineau, and the Victorian Press
Instructor: Iain Crawford
Course Time: T/R, 2:00-3:15pm

How did a national press emerge in the first decades of the Victorian period? How was its emergence related to the rise of professional women authors? In what ways was the emergence of the press a transatlantic phenomenon? Using the work of Charles Dickens and Harriet Martineau as its lens, this course will address these questions and consider the role of the press in the formation of the Victorian public sphere.

Beginning with readings of Dickens’s American Notes and Martin Chuzzlewit and extracts from Martineau’s Society in America, we will explore the two authors’ responses to the journalism they encountered when they visited the United States and its impact upon their contributions to the development of the press on both sides of the Atlantic. We will then examine Dickens and Martineau’s wide-ranging engagement with the press of the 1850s, focusing on Hard Times and its serialization in Dickens’s mass-market weekly Household Words together with both Martineau’s contributions to Dickens’s magazine as well as her work for a wide range of other publications. Through reading what has become canonical fiction in the wider cultural context of journalism targeted at issues and audiences of the moment we will explore the interactions between the two. Students will produce a 5000-6000 word seminar paper built from shorter writing assignments and a bibliography developed during the course of the semester.

Research Track: Print/Material Culture
This course satisfies the requirement for literature 1700-1900
ENGL 844-010: Literary Representation: Theories and Texts of American Realism  
Instructor: Jeannie Pfaelzer  
Course Time: T, 9:30am-12:15pm

"Realistic fiction serves nineteenth-century society by providing it with strategies for containing (and repressing) its disorder." Leo Bersani

How does American literature contain the disorders of history? This course considers how 19th century literature articulated the visible, and how the visible was re-defined over and over again in the nineteenth century. We will build on Raymond Williams’s terms “knowable” and “unknowable” to ponder representations of the diverse feelings and transformations of daily life. By mid-century representations of domesticity, slavery, industry, labor, the city and the working, sexual, and maternal body depended on a series of fictions that assumed that they could unproblematically represent history. By what signs did the new American fictions assert that they could represent material, corporeal and emotional registers? Turning to realist American short stories and novels, and then to their progeny in regionalism and naturalism, we will consider how fiction represented the 19th c, and how we might theorize these representations.

We will consider: How has the realist tradition been associated with the bourgeois and humanistic biases of the "great tradition" on the one hand and the resistant gestures of naturalism and socialist realism on the other? How and why has class disappeared as a discursive and political category, and is that disappearance connected to cultural critiques of realism? Do realist texts preclude counter-readings and pluralities of readings? Is there an identifiable tradition of African American realism? What happens when realist discourses seek to represent the body? How did the slave narrative, the tall tale, and sentimental novel launch American realism? We will turn to theories from the Frankfurt School, American Studies, feminist and queer theory, Critical Race Studies, and studies of photography to consider the relationship between 19th century history and literary forms. This course will include theorists Georg Lukacs, Hayden White, June Howard, Fredric Jameson, Daphne Brooks, Jocelyn Moody, Richard Brodhead, Eric Sundquist, Laura Wexler, Philip Fisher, & texts likely to include Frederick Douglass, Mark Twain, William Dean Howells, Rebecca Harding Davis, Harriet Wilson, Louisa May Alcott, Mary Wilkins Freeman, Jack London, Stephen Crane and Charles Chesnutt. This course will debate Leo Bersani’s proposition about the relationship between history and fiction.

WRITING AND COURSE WORK: Depending somewhat on the size of the class: two response papers on readings of your choice, one critical presentation, one textual presentation, one research prospectus and annotated bibliography due five weeks before the end of terms, and one final research paper.

This course satisfies the requirement for literature 1700-1900
ENGL 875-010: Refiguring Human Rights  
Instructor: Emily Davis  
Course Time: MW, 8:40-9:55am

In this course we will explore the ways in which literary studies usefully challenges the limits of human rights discourse as it is currently understood in Western legal and activist circles. As prominent scholars of human rights have pointed out, there are a number of problems with current human rights discourse. One of the major limitations from a legal point of view is that it depends on the citizen as the model for who is guaranteed rights and on whose behalf interventions are carried out. However, many people are vulnerable to human rights abuses precisely because they are not citizens of the nation-state in which they live: they are immigrants, refugees, or exiles who lack the protections guaranteed to citizens by the state. If the category of the citizen is a problem for human rights discourse, the state is also a problem as the body responsible for enforcing human rights norms. What happens if the state itself is the perpetrator of human rights abuses, which has been the case with alarming frequency? Yet, since organizations like the International Criminal Court have a limited ability to force states to obey international human rights norms like those laid out in the UN’s Universal Declaration of Human Rights, there has not been a viable alternative to the nation-state.

How can literary studies help with this situation? For one thing, literary representations of human rights have helped us imagine new forms of solidarity and shared humanity that take us beyond the mostly Western-centric ideas about the citizen and the state in human rights discourse. Writers working from a variety of locations around the globe have reflected on their connections across national borders, offering new models of what the “human” in human rights means. Texts like Phaswane Mpe’s Welcome to Our Hillbrow, for example, reimagine shared humanity based on the universal aspiration to physical and mental health and our shared vulnerability to disease, especially in an era of global contagion. If human rights discourse has often focused on political rights at the expense of cultural and economic rights, Shyam Selvadurai’s Funny Boy demonstrates how taking into account the power of individual and community perceptions of who one is and what one stands for (a strength of literary studies) provides necessary correctives to purely political or economic approaches to intervention and aid.

We will read a variety of key texts in the interdisciplinary field of human rights, from the literary to the historical to the legal, as well as several novels. Assignments will likely include two presentations, an annotated bibliography of a key term from the field, and a final research paper of approximately 20 pages.

Research Track: Race/Ethnicity; Transnational/Transatlantic  
This course satisfies the requirement for 1900-present