ENGL 667: Introduction to Graduate Studies in English  
Matt Kinservik  
M 3:35 -4:50 p.m.

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 688: Teaching Composition  
Melissa Ianetta  
T/R 2:00 - 3:15 p.m.

To provide students a range of strategies for the teaching of writing, this course will examine why we teach writing as well as a range of theoretical approaches to writing instruction. Through reading, writing, research and discussion, students will connect these theoretical constructions to their classroom enactment.

Representative assignments from the course will be position papers in response assigned readings, a teaching philosophy, a series of short reflective essays, three exams on contemporary composition theory and an annotated bibliography and related research paper.

LITERARY AND CULTURAL THEORY

ENGL 673: Studies in Poetry  
Jeanne Walker  
W 12:20 -3:20 p.m.

We will read modern and contemporary poetry, first for the pleasure of the work, then for the pleasure of discovering how it describes and addresses the human problems of the twentieth century. The voices that will dominate our semester are T. S. Eliot, W. H. Auden, Elizabeth Bishop, W. C. Williams, Wallace Stevens, and Philip Larkin, each of whom carved eloquent and permanent images into the granite of history. We will read later poets more briefly in order to get a sense of where poetry is going now. Western Wind (Nims and Mason) will serve as our handbook of prosody. Students will be expected to become familiar with poetic strategies such as different kinds of metaphor, rhyme, scansion, as well as traditional poetic forms like the sonnet, the villanelle, the sestina, and the dramatic monologue. We may compose in some of these forms and we may memorize some poetry well. The primary work of the course will be two or three short in-class presentations and a long paper.

ENGL 685: Postcolonial Literature and Theory  
Emily Davis  
R 9:30 a.m. – 12:30 p.m.

This course is designed to provide an overview of some of the key texts and debates central to the development of the field of postcolonial studies. However, any attempt to present a canon in this case points to the paradox of such a project for a field known for its antifoundational bent. In fact, postcolonial studies has, from its inception, been characterized by an intense ethos of self-critique, and claims of its imminent demise go back nearly as far as the field itself. These predictions have intensified in recent years with the emergence of new fields such as globalization studies, as well as the decision of prominent scholars such as Gayatri Spivak to redefine her work as “transnational cultural studies.” In our discussions, we will assess both the construction and the ongoing transformation of this dynamic (anti)field, including key issues such as language, the psychology of colonialism,
nationalism, the subaltern, gender and sexuality, capitalism, diaspora, and biopolitics. Potential texts include Rushdie’s Midnight’s Children, Devi’s Imaginary Maps, Dangarembga’s Nervous Conditions, Kincaid’s Autobiography of My Mother, and Coetzee’s Waiting for the Barbarians, and Ania Loomba’s Colonialism/Postcolonialism, as well as critical pieces by Edward Said, Gayatri Spivak, Homi Bhabha, Gayatri Gopinath, Ranjana Khanna, Franz Fanon, Stuart Hall, and others. Course work will include an annotated bibliography, two presentations, and a 20-25 page paper.

MEDIEVAL RENAISSANCE

ENGL 625: Renaissance Literature
Miranda Wilson
R 12:30 -3:30 p.m.
Shakespeare’s works are littered with “remainders.” Mementos, images of Catholicism, corpses and body parts, ghosts and the recovered dead, tombs, and ruins all haunt the plays and poetry. In this course, we will explore questions arising out representations of “that which is left.” We will also consider the textual remains of Shakespeare’s own life - why does Shakespeare, both the man and his works, continue to retain a hold on scholarship and the popular imagination? This course will include consideration of current scholarship and methodology as well as primary texts. Assignments will include several short response papers, leading class discussion, and a conference-length paper (8-10 pages).

PRE-1700

ENGL 802: Old English
Mary Richards
T/R 5:00 -6:15 p.m.
Using the second edition of Peter Baker's Introduction to Old English, this course will provide students with a working knowledge of Old English grammar and literature. Quick-start sections begin the major chapters of Baker's text, allowing students to learn the basics of Old English quickly. Numerous short texts and longer works will be used to develop translation skills. A new book of critical readings by Roy Liuzza will encourage students to probe the literature more deeply. Course requirements include class participation, examinations over grammar and translations, and a short critical paper.

1700-1900

ENGL 634: The Victorian Novel
Heidi Kaufman
W 6:00 -9:00 p.m.
This course will survey the novel during the period of Queen Victoria’s reign. We will examine some of the ways in which Victorian novels interacted with their political and cultural contexts. Along these lines we will look at Victorian publishing history, debates about science, the woman question, questions of faith and secularism, Victorian London, Imperialism, and a host of other issues which shaped and were shaped by the history of the novel. Authors will include Dickens, Eliot, Bronte (Emily and/or Charlotte), Gaskell, Haggard, Gissing, Zangwill, and others. Course work will include heavy readings in primary and secondary materials, two short presentations, short essays and one seminar-length essay.

*This course also satisfies Literary or Cultural Theory/Genre Studies requirement.

ENGL 680: Things in Early American Literature
Martin Brueckner
T 12:30 -3:30 p.m.
This interdisciplinary research seminar explores the changing aesthetics and politics of “things” by looking at the relationship of literary and material culture in early America. Using methods and theories from material culture
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studies, art history, print history, and anthropology, we will discuss canonical and lesser known texts, including Rowlandson, Hamilton, Brown, Rush, Sedgwick, Cooper, Fern, and Hawthorne. Seminar meetings will address the relationship between elite and popular culture; the consumer revolution; the habits of literacy; the issue of (self) representation; and strategies of accumulation, alienation, and fetishization in the ages of reason and sentimentalism. Requirements include presentations and research paper.

*This course also satisfies Literary or Cultural Theory/Genre Studies requirement.

ENGL 844: Special Topics in American Literature
Susan Goodman
W 9:05 a.m. -12:05 p.m.

In a cramped office above the book store of Ticknor & Fields, at 124 Tremont Street, Boston, Will Howells, the assistant editor of The Atlantic Monthly, first met Sam Clemens. The building stood within blocks of the Boston Common, the Granary Burial Ground, King’s Chapel, and the Parker House, home to Parker House rolls, Boston Cream Pie, and the Saturday Club, whose members launched The Atlantic in 1857—twelve years before Howells and Twain escaped their elders to stride the city and claim it for their own. These were golden times in Boston, and The Atlantic was the center of it all. This course examines the reasons why The Atlantic Monthly, conceived as an anti-slavery and literature magazine, had the cultural authority it did through analyses of individual authors who formed part of the company’s ‘stable’ and also through the lens of crucial years in the magazine’s first fifty years. We will focus on the construction of the magazine itself, especially its implied politics and aesthetics. Students will be responsible for presenting an hour-long overview of the magazine over the course of a single year in addition to several drafts of an article-length essay and short weekly writing assignments.

If you are interested in the course, please order the following out-of-print book available through Amazon and other online distributors: Ellery Sedgwick, The Atlantic Monthly, 1857-1909, Yankee Humanism at High Tide and Ebb (Amherst: University of Massachusetts Press), 1994. We will be reading one or two longer works as they appeared serially. (Right now I have only settled on Howells’ The Undiscovered Country, but I will email the syllabus as soon as I complete it.) We will read excerpts from Thomas Wentworth Higginson’s Army Life in a Black Regiment and William Parker’s ‘Freedman’s Story,” which chronicles Maryland’s “Christiana Rebellion.” Frederick Douglass, Booker T. Washington, W. E. B. Du Bois, Zitkala Sa, and Jacob Riis all wrote for The Atlantic, which barely survived Harriet Beecher Stowe’s shocking revelation that Lord Byron had an affair with his half-sister. Topics include the relationship between magazines and publishing houses; various forms of advertisement and self-promotion; the creation of a cannon of national literature; copyright law; The Atlantic’s ties to Great Britain and its authors’ understanding of other cultures, notably Japan; as well as contemporary politics, scientific controversies, debates about higher education, and the rights of women, minorities, and labor.

1900 - PRESENT

ENGL 636: The Man Who Cried I AM: Black Men, America, and the Cultural Politics of Being
Carol Henderson-Benton
M 12:20 -3:20 p.m.

American culture has long been fascinated with the “image” of black men. From the demonization of black men in historical and cultural lore, and the emasculation of black men in literature and film, to the “commercialization” of the “ghetto fabulous” young black man in gangsta films and music videos, the consensus of scholars and historians alike is that the “average” black man has become lost in this maze of extremities. As author Omar Tyree explains, “the average brothah is the new ‘invisible man’.” Analogously, gender studies, long thought to be the conduit of women issues only, has neglected to investigate the ways in which African American men are props in a larger cultural paradigm uncomfortable with their very presence in society.

The purpose of this class will be two-fold. First, we will investigate the current scholarship that traces the complicated “conception” of the “black male image.” This image is very much tied to ethnic and cultural “positioning,” as Stuart Hall argues, which complicates the dynamics of power and privilege in the Americas. To this end, we will read a range of literary texts from the latter half of the 20th century which have been written about
the aesthetic, social and political experiences of black people in America. We will focus on key issues and themes that have consistently been important to African American authors, such as the emancipatory impulse, “double consciousness,” the black struggle for human rights, the rise of Postmodernism and gender politics, the contemporary inscription of the slavery motif, and new, emergent expressions of black social identity as ways to combat cultural alienation. Writers read include such noted authors as Ralph Ellison, John Edgar Wideman, Maurice Wallace, Valerie Smith, Patricia Hills Collins, and bell hooks. We will also read first person narratives by Barak Obama, James McBride, and Nate McCall.

Secondly—and more interestingly—we will trace the ways in which filmmakers, writers and producers have engaged in cultural politics on screen, and in visual and print media, reconstituting the dynamics of universal personhood using the stories of African American people. We will pay particular attention to the ways in which race inflects issues of production, representation and address the similarities/differences between literary and cinematic institutions. Requirements include weekly reading responses, a short paper, oral presentations, and a 15-20 page research paper.

* This course also satisfies Literary or Cultural Theory/Genre Studies requirement.

ENGL 840: Appalachian Bluegrass and Deep Delta Blues: Race, Region, and Economics in American Music and Literature, 1900-1950
McKay Jenkins

T 9:30 a.m. -12:30 p.m.

In this class we will study the heart-breaking, soulful music and literature that has risen from two distinctive regions in the American South: the Appalachian Mountains and the Mississippi Delta, from roughly 1900 to 1950. We will read (and listen to) both canonical and lesser-known works as we try to follow the development of and influences left by a pair of major American art forms: Appalachian bluegrass and Delta blues. From what specific cultural, historical, and economic roots did these traditions arise? Where have they led? How have they influenced everything from contemporary country music and film to rock and roll? Our canonical readings will be drawn from the likes of Richard Wright, William Alexander Percy, Lillian Smith, Erskine Caldwell, WJ Cash, and James Dickey, but we will also read musicology and cultural histories that will make both the music and literature come alive.

Each week, for the first half of class, one student will prepare a 10-minute (4-page) biographical/geographical/historical/genre sketch of that week’s author; for the second half, a student will do a 10-minute “teaching” of the book in relation to one (or both) of the week’s critical essays. This latter can clarify the essay, critique it, or place in in historiographical context. The remainder of each class will be a thorough discussion of the primary work and the secondary essays; class attendance and participation are, of course, mandatory.

Writing requirements will include a four-page review of three critical books on an author, period, or region; a three-page op-ed style piece for a non-academic publication; and a 15-page critical essay, due at the end of the semester.
and post-colonial theory. We will also move into more focused engagement with landmark theoretical texts which foreground key issues (authorship, textuality, gender politics, postmodernity, minority discourse). Our primary goal is to apply “theory” to specific texts over the course of the semester. To this end, we will have a constellation of texts to ground our discussions. In addition to the Norton Anthology of Theory and Criticism course texts will include Passing by Nella Larsen, The Great Gatsby by F. Scott Fitzgerald, Do Androids Dream of Electric Sheep by Philip K. Dick, Bladerunner by Ridley Scott, and Foxy Brown by Jack Hill. Writing assignments will include several short response essays (1-2pgs) and a 10-12 page final essay.

MEDIEVAL – RENAISSANCE

ENGL 621: Medieval Literature & Culture
James Dean
M 9:05 a.m. -12:05 p.m.
Although this is an introductory course, it will be organized around a theme: medieval journeys, literal and metaphorical. A key text for the course will be Dante’s Inferno, since his fictional claim is that he visited hell, purgatory, and heaven. Another important text, in counterpoint with Dante’s, will be the Wife of Bath’s contributions to the pilgrimage to Canterbury. Chaucer will receive considerable attention, including and especially the “roadside realism” aspects of his frame narrative, The Canterbury Tales. A few of the texts we study this semester will be the same as the Fall, 2007 621 course, but most—including The Romance of the Rose, Pearl, Piers Plowman, and The Book of Margery Kempe—did not receive emphasis in the previous course. The format of the class will be lecture and plenty of discussion. Course materials will be mounted on Sakai for easy access to Schedules and materials. Students will be encouraged early on to identify and exploit an area of special interest in medieval literature and culture. They will deliver periodic progress reports with respect to their areas, and they will compose a number of response papers on the assigned readings leading to a final, substantial research essay (15 pages). That essay will be composed in two stages: a draft stage and a final version.

1700-1900

ENGL 641: Realism and Representation: American Realist and Naturalist Fiction
Jeanne Pfaelzer
W 9:05 a.m. -12:05 p.m.
This course will introduce realist and naturalist American short stories and novels and consider the critical debates surrounding realism and representation. How are realists theorized and contextualized? What is the relationship between realism and sentimentalism, realism and early feminism, realism and materialism, and realism and history? How has the realist tradition become associated with the bourgeois and humanistic biases of the "great tradition" on the one hand, and with the resistant gestures of naturalism and socialist realism on the other? How to position class as a discursive (and political) cultural category in realist fiction? Do realist texts preclude pluralities of readings? Is there an identifiable tradition of Afro-American Literary Realism? What happens when realist discourses seek to represent the body? What is the link between realism and humor? How do realists represent history? Where did American realism come from?

Our primary readings will likely include Harriet Wilson, Mark Twain, William Dean Howells, Jacob Riis, Henry James, Rebecca Harding Davis, Elizabeth Stuart Phelps, Theodore Dreiser, Jack London, Sui Sin Far, and Charles Chesnutt. Theorists of realism will likely include Georg Lukacs, Hayden White, June Howard, Penny Boumelha, and Cora Kaplan.
Depending on the pace of the class, we will compare 19th c. realists to the later modernist-realism of Tillie Olsen.

WRITTEN WORK INCLUDES REACTION/RESPONSE PAPERS, CLASS PRESENTATIONS, AND ONE RESEARCH PAPER AND PRESENTATION.

*This course also satisfies Literary or Cultural Theory/Genre Studies requirement.

**English 844: The Literature and Politics of the American Revolution**
Edward Larkin
F 9:05 a.m. -12:05 p.m.
The American Revolution asked the inhabitants of British North America to reassess many of their most fundamental assumptions about their world, including the viability of their political institutions, the nature of social relations, and their cultural and aesthetic values. This course takes up the major questions of the Revolution with a particular emphasis on what we might call the intersection of the literature of politics and the politics of literature. We will study the literature of the period, poems, magazine writing, novels, and plays, side by side with the major political writings, such as the Declaration of Independence, The Federalist, and popular newspaper debates. Our goal will not only be to see how political concerns of the day shaped the literature produced in the early United States, but also how the political writings of the day shaped by aesthetic and literary ideals.

**ENGL 846: James Joyce's Works**
Bernard McKenna
W 12:20 -3:20 p.m.
In a survey of writers and critics conducted at the end of the twentieth century, Joyce's Ulysses ranked as the best book of the twentieth century. A Portrait of the Artist as a Young Man ranked third. Moreover, most secondary-school literature courses include stories from Dubliners. The course will explore the themes and issues of each of these works, focusing on close textual readings and on a critical and theoretical context for the author and his writings. The course will also discuss Stephen Hero, Exiles, and Joyce's poetry. Graduate students will write a 4000-5000 word research essay, make a class presentation on an aspect of the critical/theoretical discussion of Joyce's works, and write a 1000 word bibliographic essay based on the presentation. The course will utilize the holdings of UD's Special Collections and the fair-copy manuscript held at the Rosenbach Library in Philadelphia.

**ENGL 846: Twentieth-Century Constructions of the Victorian**
Margaret D. Stetz, Mae & Robert Carter Professor of Women's Studies
T/R 3:30 -4:45 p.m.
This course will examine some of the ways in which twentieth-century (and also twenty-first-century) British novelists, cultural critics, filmmakers, television producers, biographers, literary theorists, and academics have created and used representations of Victorianism. Our focus throughout will be on gender. We will pay particular attention to changing representations of the Victorian woman and to the rise of feminist theory, as well as to scholarly and popular redefinitions of individual figures such as Charlotte Bronte and Oscar Wilde in the field that is now called “Neo-Victorianism.” Texts will range from Lytton Strachey's Eminent Victorians and Virginia Woolf's Flush to John Fowles's The French Lieutenant's Woman and Phyllis Rose's Parallel Lives, along with selections from the essay collections Victorian Afterlife: Postmodern Culture Rewrites the Nineteenth Century
Important: Students who register for the course should read or reread Bronte's *Jane Eyre* before the first meeting.

**ENGL 853: Modern / Postmodern American Novel**

Elaine Safer

M 2:30 - 5:30 p.m.

This seminar aims to explore how major postmodern writers exemplify continuity and transformation of works by four of our greatest American modernist authors: Gertrude Stein, Ernest Hemingway, F. Scott Fitzgerald, William Faulkner. We shall discuss such subjects as the use of myth and myth making for experimentation and innovation; the Kafkaesque mode; self-reflexiveness; postmodernism and metafiction; deconstructionism; the absurd; entropy. REQUIRED TEXTS: Two Novels published since 2000--Philip Roth, *Indignation* (2008); Jonathan Safran Foer, *Everything is Illuminated* (2003), as well as Cynthia Ozick, *The Shawl*, Toni Morrison, *Song of Solomon*, William Gass, *In The Heart of the Heart of the Country*, John Barth, *The End of the Road*. Four major modern American writers: Stein, *Three Lives* (esp. *Melanctha*), Hemingway (*Farewell to Arms*), Fitzgerald (*The Great Gatsby*), Faulkner (*Light in August*). Course Requirements: an oral report, leading to a long paper (CA. 15 PAGES); participation in small oral presentations, individually and in groups (based on 4 two-page response papers).

*This course also satisfies Literary or Cultural Theory/Genre Studies requirement.*