ENGL 667: Introduction to Graduate Studies in English (1-credit overload)
Edward Larkin
F 9:45 - 11:00 a.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 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 Harris¹ ReWriting: How to Do Things With Texts. Assignments include biweekly position papers, a series of reflective responses, a teaching philosophy and a teaching portfolio.

LITERARY AND CULTURAL THEORY

ENGL 830: American Book Culture, 1773-1972
Marcy Dinius
TH 9:00 a.m. - 12:00 p.m.
This course takes advantage of the university’s and the area’s rich resources in material culture to focus on the American book in its manifold forms. Its readings focus on books that invite extended considerations of the intersection of form and content. Ranging from Phillis Wheatley’s poetry and Noah Webster’s “Blue-Back” speller to Walt Whitman’s Leaves of Grass and Ishmael Reed’s Mumbo Jumbo, we will examine frontispieces and other illustrations, differences in editions, serial publication, bindings and covers, &c. in light of thematic engagements with key issues of producing and consuming texts in American print culture. Class meetings will be held at various locations, including the Winterthur Library, the Library Company of Pennsylvania, and the UD library’s special collections, to facilitate hands-on interactions with the books that we are reading and regularly will include guest lectures from area curators and specialists in the history of the book. (Students should make sure that their schedules will allow for travel to these occasional off-site class meetings.) Written work for the seminar will culminate in a substantial research project that is developed in consultation over the course of the term.
MEDIEVAL RENAISSANCE

ENGL 625-010: Introduction to Renaissance English Literature and Culture
Julian Yates
M 1:00 - 4:00 p.m.
This course serves as an introduction to the literature and culture of Renaissance or early modern England from 1509-1625. We will embark on what literary critics have traditionally called literary history: a survey and explanation of the major genres, literary movements, and tropes that shaped what, today, we traditionally call "English Renaissance Literature." Over the semester, we will map how different genres or kinds of writing were read, providing a kind of “social cement” that generated different communities of readers. Media specificity is also an important technological variable in this as in all historical moments—so we will think also about the types of writing available: manuscript, print, as well as other more ephemeral forms (chalk, smoke, pottery, embroidery). Key primary texts will likely include: Thomas More’s *Utopia*, some examples of early Tudor “project” literature, Roger Ascham’s *The Schole-Master*, Thomas Nashe’s *The Unfortunate Traveler*, George Gascoigne’s *The Adventures of Master F. J.*, Sir Philip Sidney’s *The Defense of Poesy* and *Astrophil and Stella*, Edmund Spenser’s *Shepherd’s Calendar*, *Faerie Queene*, William Shakespeare’s *Sonnets*, John Donne’s poems and sermons. Plays from the public theater will be chosen based on local theater performances but will likely include plays by one or more of the following: Christopher Marlowe, William Shakespeare, Ben Jonson, Thomas Middleton. Key secondary works will include: Stephen Greenblatt’s *Renaissance Self-Fashioning*, Jonathan Goldberg’s *Writing Matter*, Juliet Fleming’s *Graffiti*. Requirements will include active participation, palpable enthusiasm, willingness to experience critical enjoyment, epiphanies, tolerance for epistemological whiplash, oh, and, of course, the oral and written expressions of such states of being: discussion leading, weekly short responses / exercises, one review of a secondary work, and a longer essay project of between 10-25 pages depending on the nature of the project. I am also delighted to accommodate writing projects tailored to your larger writing needs as you progress through the graduate program and so happy to entertain the writing of dissertation chapters, bibliographical essays, etc. in lieu of a final essay.

1700-1900

ENGL 634: Studies in 19th Century Literature
Charles Robinson
W 12:20 –3:20 p.m.
This readings/discussion 600-level course, which will focus on the major works of Lord Byron and Percy Shelley and Mary Shelley that were written 1816-1821, will attempt to do 2 things: provide a context for these major works by a brief review of earlier English Romantic poetry (e.g., by Wordsworth and Coleridge and even the early Byron); and provide an in-depth and intertextual study of such major works as Byron's *Childe Harold, Manfred, Don Juan, and Cain*; Percy Shelley's *Alastor, Julian and Maddalo, Prometheus Unbound, The Cenci, Adonais, and Defence of Poetry*; and Mary Shelley's *Frankenstein* and *Mathilda*. We will also read shorter works by each author, we will read Thomas Love Peacock's *Nightmare Abbey* (a satire on Byron and Shelley and the other Romantics), and there may be other ancillary readings. Students will give short reports on other works published at this time. Requirements: one short report; one short paper developing from the short report; possibly leading discussion on one major work or major issue; one long paper (15-20 pages). Texts will include:

-Sheley's *Poetry and Prose*, ed. Reiman and Fraistat (Norton)—required

-The Mary Shelley Reader*, ed. Bennett and Robinson (Oxford)—required
ENGL 641: Environmental Imagination in America
Martin Bruckner
T  9:00 a.m. -12:00 p.m.
This course provides a survey of environmental literature from the colonial period to the end of the 19th century. During this period, the radicalism of the “American” experience – from New World discoveries, the search for Eden, the representation of wilderness, the Enlightenment theories of order and sublimity to Transcendentalist claims about the natural world, capitalism and slavery, western expansion/domestic contraction, to the trope of rugged individualism – all this resulted in distinctive narratives and figures shaping today’s environmental imaginings. Throughout the course we will be reading classic and lesser known texts from genres such as travelogues, captivities, biographies, gothic fiction, sentimental novels, short stories, essays, and poetry. Two short written presentations and one long research paper.

ENGL 820: The Enlightenment after Dark
Matt Kinservik
M 9:00 a.m. -12:00 p.m.
How did people deal with sex in the 18th century? How did they do it? How did they talk and write about it? What laws and social customs did they use to regulate it? These questions are particularly interesting for the 18th century, which is often called the “Age of Enlightenment” or the “Age of Reason.” How did the Age of Reason deal with passion? What the Enlightenment do after dark? This seminar will survey major works from the period in order to look at issues such as sex, gender identity, and laws regulating sex, marriage, and the family in eighteenth-century Britain. Course readings will focus on the canonical (The Relapse, Pamela, Tom Jones), but will also include the ephemeral and obscure. For the latter, we will make heavy use of the electronic databases, Early English Books Online (EEBO) and Eighteenth-Century Collections Online (ECCO). Course requirements will include a grant proposal, two in-class presentations, and a formal research paper.

1900 - PRESENT

ENGL 884: Studies in Literature & Cultural Theory: Intellectual Freedom
Joan DelFattore
T  3:30 -6:30 p.m.
At the heart of our understanding of literary and scholarly expression lies the concept of intellectual freedom, including free speech and the right to dissent. Students in this course will explore this concept as it has evolved in Western culture from the Middle Ages through the period following 9/11/01. Among other things, students will read Umberto Eco's The Name of the Rose, Bertolt Brecht's Galileo, George Bernard Shaw's Saint Joan, Arthur Miller's The Crucible, Harlan Ellison's Repent, Harlequin, Said the Ticktockman, Henry David Thoreau's "Civil Disobedience," e.e. cummings' "i sing of olaf glad and big," and (of course) George Orwell's 1984. Students will also read such materials as handbooks written by Inquisitors, excerpts from the real-life trials of Joan of Arc and Galileo, excerpts from the proceedings of the Salem witch trials, Supreme Court decisions, and accounts of post-9/11 dismissal proceedings against university professors. This is not primarily a lecture course; active participation in seminar-style discussion is expected. In addition, each student will be responsible for writing and presenting two short response papers and a long seminar paper (15-20 pp.).
*This course also satisfies the requirement for literary and cultural theory.

Spring 2010 Course Descriptions

**MEDIEVAL/RENAISSANCE (Pre-1700)**

**ENGL 627 – Shakespeare’s History/History of Shakespeare**  
**Kristen Poole**  
**T 3:30 - 6:30 p.m.**  
This is a two-part course that explores Shakespearean plays and their relationship to history. In the first half of the course, we will be reading some of the history plays and the Roman plays in the context of sixteenth-century historiography. The 1500s witnessed a tremendous outpouring of historiographical texts: Holinshed’s *Chronicles*, Foxe’s *Acts and Monuments*, Plutarch’s *Lives*, to list a few. What was the function of these texts? What was their conception of “history”? How did they use narrative? How do the Shakespearean history plays work with or against these historiographical texts? In the second half of the course, we will be asking a very different set of questions: how has the idea of “Shakespeare” figured in our own history? How were the plays used to define history itself? How have they been used to shape the history of education? In asking these questions we will be considering not only the plays themselves, but other manifestations of “Shakespeare” in popular culture. Throughout the semester, students will be doing a number of exercises (in-class presentations, annotated bibliographies, peer editing) that will lead into a final article-length essay.

**ENGL 804—Studies in Medieval Literature and Culture: The Popular Literature of Medieval England**  
**James Dean**  
**W/F 1:25 -2:40 p.m.**  
What counts as “popular” literature of the Middle Ages? Who were the “people,” and what literature did they demand and produce? Does the number of extant manuscripts tell us something about how writings were received in the earlier periods? In this seminar we will scrutinize several “traditions” of literary composition, including oral habits, minstrel productions, didactic literature, advice books, and “learned” traditions. The focus in this course will be literature rather than language, but there will be time set aside for study of Middle English language. Students will engage in some manuscript transcription. Our point of departure for this course will be *The Popular Literature of Medieval England*, ed. Thomas J. Heffernan (1985), a work that cries out for revisiting using postmodern theory. Key texts will likely include the Old English riddles and charms, *Piers Plowman*, *Troilus and Criseyde*, the *Legenda Aurea* (saints’ lives), and earlier Middle English romances (*Havelok the Dane*, *King Horn*, *Sir Orfeo*). I will conduct the class as a graduate seminar and expect considerable student participation. Requirements include class discussion, talks on scholarship and term project progress, three response papers, and a 20-25 page term essay probably arising from one of the response papers.

**EIGHTEENTH/NINETEENTH CENTURY (1700-1900)**

**ENGL 634: Transatlantic Improvisations: Gender, Rhetoric, and 19th-Century Women’s Writing**  
**Melissa Ianetta**  
**T/R 12:30 -1:45 p.m.**  
How did nineteenth-century literature contribute to the formation of British and American ideals of women
speakers and writers? To explore the implications of the period’s bellettiric rhetoric — which by century’s end, divided into the scholarly areas of literature, composition and elocution — this course focuses on a single figure of the eloquent woman, the improvisatrice. A well known construction of the extemporaneous woman speaker / writer, the improvisatrice began the century as an emblem of woman’s rhetorical excellence and was widely accepted as a viable representation of woman’s oratory. She finished the era, however, as a symbol of the “slip-shod sybil,” an inappropriate, incoherent and garrolous enthusiast. By connecting these literary representations to the century’s dominant rhetorical theory and discussions of woman’s role in the civic sphere, this course aims to enrich students understanding the mutual importance of rhetorical and literary culture.

This course will examine such works Germaine de Stael’s Corinne Or Italy; Letitia Landon’s The Improvisatrice, Sydney Owenson’s The Wild Irish Girl, Henry James’ The Bostonians and Margaret Fuller’s Summer on the Lakes as well as contextualizing materials from rhetorical and literary theory. The course will conclude with an examination of the improvisatrice’s twentieth century legacy in rhetorical and critical theory. In addition to leading class discussion, students will write an annotated bibliography, a brief mid-semester paper (5-8 pages) and a final seminar paper (20+ pgs.).

TWENTIETH CENTURY - PRESENT (1900- PRESENT)

ENGL 641: “What is an American?”: The Novel and American Identity from Crèvecoeur to DeLillo
Ellen Pifer
T  9:30 a.m. -12:15 p.m.
“What is an American?” St. John de Crèvecoeur queries at the opening of his Letters from an American Farmer, written on the eve of the American Revolution. For this Frenchman of the minor nobility, the question rang with promise--based on the certitude that this vast new continent would produce nothing short of a “new man.” From Tocqueville in the nineteenth century to commentators today, that question is still being asked, though not always so optimistically. Crèvecoeur’s Letters, Tocqueville’s Democracy in America, and selections from writers such as James Baldwin, Henry Louis Gates, Jr., Barack Obama, and Richard Rodriguez will provide a context for our reading of post-1900 American novels. We’ll examine the ways in which each novelist explores, if not answers, Crèvecoeur’s enduring question. In addition to Crevecoeur’s Letters, texts will include most of the following: James, The American; Cather, My Antonia; Wharton, The Custom of the Country; Fitzgerald, The Great Gatsby; Nabokov, Lolita; Bellow, Humboldt’s Gift; Baldwin, Notes of a Native Son; Larsen, Passing; DeLillo, Cosmopolis.
Assignments will comprise frequent response-papers, one short and one longer paper, and several oral presentations.

ENGL 671: The African American Novel
Tim Spaulding
T/R 2:00 -3:15 p.m.
This course will examine the African American novel in both its generic and its historical contexts. As such it will function as both a general survey of African American literature from the slave narrative to the present and as an examination of the African American novel as a form. We will read theoretical texts by Mikhail Bakhtin, Fredric Jameson, Henry Louis Gates, and others as a way to contextualize African American novels such as Clotel, The Autobiography of an Ex-Coloured Man, Quicksand, Invisible Man, and Jazz within the African American literary
tradition and within the evolution of the modern novel. The writing for this course will include several short (1-2 pg) response papers, two 5-7 page interpretive essays, and one conference-length (8-10 pg.) essay.

**ENGL 840: The Turbulent 1920’s**  
**Susan Goodman**  
**W 9:00 a.m.– 12:00 p.m.**

Van Wyck Brooks identified the 1920s as the most favorable to the growth of America writers. The power that Henry Adams had seen transferring from the Virgin Mary to the Dynamo had passed to the artist who seemed the one bulwark against the century's yawning void. The whole country seemed on the move to places such as Harlem, Greenwich Village, Santa Fe, and Paris. "Feelin' tomorrow lak Ah feel today," go the St. Louis Blues, "I'll pack my trunk, make ma getaway." The gulf between generations-and audiences-had never seemed wider, as writers struggled to represent the old verities, such as "truth" and "reality," "time" and "self" and "memory"-in a world that could agree upon only one constant: uncertainty. We will study a variety of materials trying to formulate our own understandings of the period and its writers, including many of its most well-known representatives-Hemingway, Fitzgerald, Ezra Pound, T. S. Eliot, Langston Hughes, Claude McKay, and Zora Neale Hurston-as well as those largely lost to literary history like Anita Loos, the author of *Gentlemen Prefer Blonds*. I want to devote at least one class to magazines- *Ladies Home Journal*, *The Crisis*, or specialty consumer-driven publications-and am open to including best-selling writers such as Zane Gray and Mary Roberts Rhinehart. Please email me your interests or areas of study and I will try to incorporate them into the class material as I finalize my syllabus.

Requirements include a seminar-length paper, a short paper that will inform class discussion, and a report on a text, film, performing artist, historical document, or site listed on the bibliography. If you want to begin reading about the period, I intend to order The 1920s, by Kathleen Drowne and Patrick Huber.

**ENGL 840: Representing Globalization in Literature and Film**  
**Emily Davis**  
**M 12:20 -3:20 p.m.**

One of the most important characteristics of global capitalism is the way it hides the labor that goes into creating the objects we consume. In this course, we will examine a range of cultural texts that tell this hidden story of how commodities circulate in the global economy, from black market organs in London to Elvis songs in India. The course focuses in particular on four commodity markets: clothing, black markets for drugs and organs, global media, and the business of violence. We will consider how globalization has transformed the production and circulation of commodities; the development of the global city; the global reach of media such as film, television, and music, and the complexity of local responses to them; women's central role in the global labor force; and the role of global markets in violent conflict. Since this is a literary studies course, one of our central questions is what work "fictional" representations of these issues might do that news pieces cannot. Potential texts include *Brick Lane*, *Dogeaters*, *Sozaboy*, *Funny Boy*, *The God of Small Things*, and *Girls of Riyadh*; the films *Dirty Pretty Things*, *Moolaade*, and *Maria Full of Grace*; and critical work in globalization studies. In addition to two presentations and short written assignments, students will complete a final project to be determined in consultation with me. Although the course content focuses on the late 20th century and early 21st century, I would welcome projects that use our discussions to think through issues of transnationalism, representation, and markets for objects in earlier periods.