ENGL 667: Introduction to Graduate Studies in English
Edward Larkin
TH 3:30 - 4:45 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 12:30 – 1:45 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.

MEDIEVAL/RENAISSANCE (Pre-1700)

ENGL 884: “Fetish-Renaissance”
Julian Yates
F 9:05 a.m. - 12:05 p.m.
The Oxford English Dictionary defines “fetish” as “something irrationally reverenced…originally, any of the objects used by the inhabitants of the Guinea coast as amulets or regarded by them with superstitious dread.” In the nineteenth century, it was to the “mist-enveloped regions of the religious world” that Marx reached in order to find an analogy capable of communicating the mechanisms of “Commodity Fetishism,” and to which Freud turned for a way of describing the apparently bungled object-choices made by some of his patients. “Fetish,” so it seems, is bad, behind the times, embarrassing, pagan, non-western, incompetent, and queer. “Fetish” messes with your syntax. It signals a perceived disturbance in the object world and designates a series of apparently incompetent practices.

This course takes up the vexed, disturbing, and highly productive category of “fetish” in western discourses to trace the shifting meanings of the term as it travels from its scene of emergence as a linguistic by-product of contacts between West African and Portuguese traders in the fifteen century, into the texts of Marx and Freud, and then on to become a touchstone for much contemporary theory and criticism. Methodologically, the course is structured as a genealogy of the word “fetish.” We will trace some of its renaissances and repressions. Along the way, we will stage a controlled collision between the “fetish” and an equally bizarre activity named “Renaissance,” which is usually understood to constitute a valid reference to an historical “period,” but which, perhaps, really names a mode of orienting oneself to what gets named “past.”
Assessment will be based on class participation, turns at leading discussion, weekly short writing assignments, and a final essay of 18-25 pages. If you would like more information or have questions about content, requirements, etc., contact me via email at jyates@udel.edu

EIGHTEENTH/NINETEENTH CENTURY (1700-1900)

ENGL 634: “Lost in Space: Place and Displacement in British Literature (1750-1850)
Siobhan Carroll
T/R 2:00 -3:15 p.m.
Literature from the period 1750-1850 has often been characterized in terms of its relationship to place. According to this thesis, late eighteenth-century authors (particularly poets) reacted to an increasingly industrialized and globalized world by celebrating the natural, the historical and the local. This course aims to interrogate this understanding of literature’s “return to place” by putting 18th and 19th century texts into conversation with the work of spatial theorists and cultural geographers. Questions posed by this course will include: “How did the inhabitants of the Romantic Century (1750-1850) define concepts such as ‘place,’ and ‘space’? Which cultural forces can we identify them as responding to? How did aesthetics, science, and architecture shape people’s experience of space in this period? To what extent did personal and national identity come to be attached to “place?” What did it mean to be exiled, to “lose one’s place” or be “displaced”? Lastly, how might “new” forms of produced space (such as cyberspace) give us insight into the interaction of space, place and literature in this period?

Primary readings will likely include work by authors such as Olaudah Equiano, William Wordsworth, George Gordon Byron, Jane Austen, and Charles Dickens; secondary readings will likely include the work of scholars such as Michel Foucault, Denis Cosgrove, Doreen Massey and Michel de Certeau. Assignments will include two short responses and one conference length paper (8-10 pgs.).

ENGL 830: American Women’s Fiction: Ethnicity & Race Resist Sentimentalism, Realism, Regionalism, And Naturalism
Jean Pfaelzer
T 9:20 a.m. -12:20 p.m.
This course will consider American women's fiction of the nineteenth century written by African American, Asian American, Native American, and possibly Jewish American authors during the 19th and early 20th century. We will use the perspectives of feminist literary theory and read through the contexts of the impact of slavery and the anti-slavery movement, free African American women, contact, African and Asian American women’s changing roles in an immigrant and industrial society, and developments in education, printing, and publishing which affected women's access to a literary market.

We will explore how race and ethnicity shape the first female narratives, and how they emerge as a contested site for traditions of sentimentalism, realism, regionalism, and naturalism. Some questions we may consider: What is the relationship of sentimentalism and regionalism to enslavement and voluntary and involuntary immigration? How do representations and self-representations of race and ethnicity depict women’s changing roles in nationhood? How did sentimentalism become a narrative opportunity for anti-slavery depictions? How did that in turn re-fashion sentimentalism? How did African American, Native American, Chinese American, and Anglo American women writers use these literary traditions differently? What was the marketplace and what was the audience for fiction written by women of color in the nineteenth century? Why was women’s fiction delegated in literary studies to popular fiction? How did women’s popular fiction become a bad thing? What was the relationship between concerns over freedom, legal status, immigration and representation?
Likely authors may include: Lydia Childs, Sarah Winnemucca (Hopkins) Rebecca Harding Davis, Harriet Jacobs, Harriet Wilson, Harriet Beecher Stowe, Sui Sin Far, Onata Watana, Charlotte and Sarah Forten, the Grimkes, Nella Larsen, Frances Ellen Watkins Harper, and Anza Yezierska. After the first few weeks, the class will select the authors as previous readings, backgrounds and research interests become clear.

ENGL 844: Revolution and Empire in the Early United States
Edward Larkin
TH 9:20 a.m. -12:20 p.m.
Whereas for most of the last century the American Revolution has been understood in national terms, in the past decade scholars have begun to situate the events of the 1770s and 80s in a broader transatlantic context. From this hemispheric point of view, the culture of the Revolution and the early United States can be seen to emerge not from a parochial set of developments, but rather in response to changing conditions in the Atlantic world. Empire, rather than nation, becomes a crucial term for understanding the cultural production of the early United States. In this seminar we will study a series of works, including poems, plays, autobiographies, and novels, from the point of view of their involvement and participation in a transatlantic network of political, economic, cultural, and social relations.

This seminar is being offered as part of a university-sponsored Integrated Semester grant. The terms of the grant require that all students enrolled in the seminar also enroll in Professor Wendy Bellion’s Art History seminar “Revolutionary Visualities” (ARTH 635), which will be offered from 9-12 on Tuesdays. Because both courses are co-enrolled we will limit enrollment to 5 students from English and 5 from Art History. Professor Bellion and I hope to make this a truly interdisciplinary seminar. We will be conducting a series of joint events, including two field trips to museums and three guest lectures by major scholars, each followed by a joint meeting of the seminars that will be conducted as a workshop with the speaker.

TWENTIETH CENTURY - PRESENT (1900- PRESENT)

ENGL 684: "Introduction to Literary Theory and Criticism"
Steve Helmling
W 12:20 -3:20 p.m.
The goal of this course is to orient students toward the presuppositions and practices of contemporary literary theory and criticism, and to see them in the context of Western intellectual history since (roughly) the French Revolution. Rather than a "tool box" course that applies a theory-a-week to a given literary text, this course is designed to help students understand current theory and criticism in relation to the long history of literary criticism, and to (so to speak) the intellectual history of our particular discipline in particular. Although we’ll take Kant and Hegel as marking a “beginning,” students can expect to read Longinus and Aristotle, Burke and Eliot, as well as Barthes, Butler, Fish, and Derrida.

ENGL 672: Modern Irish Drama
Kevin Kerrane
M/W 9:45 -11:00 a.m.
As England’s first colony, and the first to become an independent nation, Ireland has been described as “a first-world country with a third-world memory.” Its troubled history and bilingual heritage may help to explain the vitality of a literature whose worldwide impact is wildly out of proportion to its size: smaller than Kentucky, both in square miles and in population.
“Modern Irish Drama” will examine works by more than a dozen influential playwrights, with most emphasis on John M. Synge, Sean O’Casey, Samuel Beckett, Brian Friel, Billy Roche, Conor McPherson, and Marina Carr. The course will explore historical and political conflicts, especially relating to Northern Ireland, but will focus mainly on dramatic artistry—for example, the plays’ blending of comedy and tragedy, their inventive uses of language, and the pleasures of their presentation on stage. This emphasis on drama in performance will carry over from classroom readings (by students as well as visitors from the UD Theatre program) to optional play trips to theaters in the Philadelphia area—and to New York City for the annual Irish play festival.

One of our first classes, held in the library, will survey the impressive Irish drama holdings in Special Collections, which offer intriguing possibilities for research and publication. Later classes will include a series of speakerphone interviews with Irish playwrights. And since so many current dramatists have had success as screenwriters, we might also organize a campus film series, highlighting scripts by Conor McPherson, Billy Roche, Enda Walsh, Mark O’Rowe, or Martin McDonagh.

Spring 2011 Course Descriptions

ENGL 840: Modernism and Modernity: Case Studies in Print and Material Culture
Bernard McKenna
F 12:20 -3:20 p.m.
The seminar will explore examples of how print and material culture shaped the cultural and artistic trends of the late nineteenth and early twentieth centuries. We will also examine how a study of print and material culture shapes our critical perspective on Modernism and Modernity. The course will take advantage of holdings in special collections and the electronic material available on the Modernist Journals Project. We will examine various examples of “little magazines,” anthologies, newspapers, advertisements, manuscript material, and coinage. The course will have three integrated components:
1) Critical and theoretical readings.
2) Case Studies
3) Graduate student presentations of work in progress.
You will be evaluated on your preparation for and participation in seminar discussions, on an informal presentation of work in progress, and on a semester essay of at least 5000 words.

ENGL 621: “Medieval Literature and Culture”
Jim Dean
M/W 9:05 -10:20 a.m.
Although this is an introductory course, it will be organized around a theme: geography and “mapping” the Middle Ages, literally and metaphorically. 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*. Other texts include *The Romance of the Rose*, *Pearl*, *Piers Plowman*, and *The Book of Margery Kempe*. 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.

**ENGL 639: Studies in Modern Contemporary Literature**  
*Joan DelFattore*  
**W 12:20 - 3:20 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 literature after 1900.*

**ENGL 641: Books as Things, Things in Books**  
*Marcy Dinius*  
**T 2:00 - 5:00 p.m.**

This seminar seeks to bring its participants and book history, material culture studies, and “thing” theory into productive conversation with each other through a range of primary readings in American literature. We will read, look at, and hold books that are particularly interesting in terms of both form and/or content (ideally both), as well as books which thematize things as part of the stories they tell. To help materialize our considerations, we will take several field trips to area archives and museums, including Winterthur, the Hagley Museum, the Library Company of Philadelphia, and our own special collections. (Students are advised to take transportation and travel time for these trips into consideration when registering.)

Likely primary readings will range from the seventeenth and eighteenth centuries (Bradstreet, Equiano), through the nineteenth (Irving, Kirkland, Melville, Thoreau, Dickinson, James), and well into the twentieth century (Dunbar, concrete and erasure poets, Morrison, Jones, Plascencia). Secondary readings will draw from *A History of the Book in America* and other book history scholarship, material culture studies, “thing” theory, critical theory, “it-narrative” criticism, and literary criticism more broadly. Assignments will include an in-class presentation on a “find” in one of the archives, a prospectus and annotated bibliography at mid-term in preparation for the final essay, and a 15-20 page final essay.

**ENGL 884: Feminist Theorizing & the African Diaspora**  
*Alvina Quintana*  
**M 11:15 a.m. - 2:15 p.m.**

This interdisciplinary seminar will feature texts that will allow us to consider theories of slavery from a variety of feminist perspectives. We will interrogate the historical and cultural aspects of our readings, which will include selections from critical race theory, history, feminist theory, African American and Latin American literature. We will be especially concerned with the role of slavery in the production of
race and gender formations and more generally with the impact of historical slavery on literary production.

Writing will include, weekly two-page reaction papers; a prospectus/conference paper abstract, and final research paper 15 pages in length. Students will rotate leading the seminar discussion and produce an annotated bibliography of secondary sources, that can be used to illuminate the primary text.

ENGL 844: Imagining America: The African-American Body in Literature
Carol Henderson
TH 9:30 a.m. -12:30 p.m.
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 an interesting 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 Richard Wright, 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.
ENGL 667: Transnational Feminism
Pascha Bueno-Hansen
T 7:00 - 10:00 p.m.
This seminar challenges students to refine their analytical, conceptual and methodological skills with regard to the study of women, gender, and sexuality, always with attention to multiple global and historical power asymmetries. Starting with an intersectional analysis, we will spend time carefully locating whiteness transnationally and explore feminist anti-racist and decolonial frameworks. This course is interdisciplinary in nature and will put into conversation the exciting contributions to transnational feminisms from both the humanities and social sciences. We will read selections from several important transnational feminist writings to develop a shared vocabulary around concepts such as imperialism, colonial legacies, culture, globalization and militarism. Then we will focus in on the question of how feminist theories and representations travel and translate to and from different geopolitical sites to highlight the complexity of feminist exchanges and the implications for our scholarly pursuits.