ENGL 600: Introduction to Graduate Studies (1 credit)
Edward Larkin
T 9:30 -10:45 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 625: Non-Shakespearean Early Modern Drama
Miranda Wilson
T/Th 12:30 -1:45 p.m.
In this course, we will explore the diverse, and sometimes disturbing, plays written during the Elizabethan and Jacobean periods. During this time period, the "Stage" acted as far more than a source of entertainment for London's citizens and rulers. It also reflected and altered the period's debates over such issues as the correct use of royal power, the roles of men and women, the right relationship between appearance and substance, the uses (and abuses) of violence, definitions of English-ness, the performance of virtue, and the place of art. In this course we will explore these and other issues by reading representative tragedies and city comedies. Our readings of these texts will be supplemented by a number of critical works by influential scholars of early modern literature. These critical readings will help us place the plays in an ideological, cultural, and historic context.

English 667: Teaching College Literature (1 credit)
Melissa Ianetta
T 11:00 a.m. -12:15 p.m.
This one-hour, once a week course will focus on pedagogical approaches and teaching strategies for the literature classroom. We will read firsthand accounts of teaching literature -- such as Jane Tompkins’ A Life in School and Elaine Showalter’s Teaching Literature -- historical works -- such as Gerald Graff’s Professing Literature -- and foundational praxis works -- such as Louise Rosenblatt’s Literature as Exploration. Participants will create or revise a syllabus appropriate for one of the department’s 200 level literature courses and will develop a brief bibliography of resources related to the teaching of literature. Students do not have to have prior experience teaching literature to enroll.

English 672: Modern Irish Drama
Kevin Kerrane
T/Th 3:30 -4:45 p.m.
This seminar covers about 120 years of cultural history, from poetic and nationalistic plays by W. B. Yeats to funny and disturbing monologues by Conor McPherson. As much as possible, we will study plays as blueprints for performance: by reading scenes aloud in class, by watching film clips, by conducting interviews with playwrights and performers, and by taking optional play trips to Philadelphia and New York.
The course will include a survey of our UD library’s rich holdings in twentieth-century Irish drama—for example, the Joseph Gold collection of works by and about Samuel Beckett. It may also sponsor a series of Irish films that have been scripted by playwrights like Martin McDonagh. And at least two of our class meetings will involve extended transatlantic phone interviews with theatre professionals.

Ireland was England’s first colony, and the second (after the U. S.) to break away. The phases of Irish drama and literature in the twentieth century might be classified as colonial, postcolonial, and post-postcolonial. This last term suggests that the traditional oppositions of Irish vs. English, or Catholic vs. Protestant, have little meaning for contemporary writers in the Irish Republic. But our course will also provide a survey of theatrical trends in Northern Ireland, where old divisions are often still evident.

In addition to the dramatists named above, key figures in the course will be John M. Synge, Sean O’Casey, Brian Friel, Billy Roche, and Marina Carr. Students will also be encouraged to find and research younger playwrights, especially current women writers, who are stretching the boundaries of dramatic form. Finally, because Irish drama is so language-rich, we will pay special attention to the use of dialect as dialogue: the survival of older Gaelic forms in modern Irish speech, for either lyrical or satiric effects.

ENGL 684: Introduction to Literary Theory
Julian Yates
TH 9:30 a.m. -12:15 p.m.
This course will serve as an introduction to the on-going conversations about form, history, rhetoric, and matter that are corralled under the name “Theory.” It aims to build a sense of the “story so far” as well as to keep the focus on learning how to read these sometimes esoteric and challenging texts. We will begin by telling the story of the origins of English Studies in the UK and the US, trace the formation of New Criticism and cultural studies, and then reckon with the translation exercise, import / export business, that was the arrival of French and German philosophy in English Departments in the mid 1970s and 1980s: Structuralism, Post-Structuralism. We will reckon with the rise of New / neo-historicism (1990s), the so-called turn to empiricism in our present, and the advent of science studies / eco-criticism / animal studies / the “post-human.” Requirements will likely include: turns at discussion leading / presentations, weekly short writing exercises / blogs, and 15-20 pages of formal writing. Useful summer reading / preparation would include: Terry Eagleton, *Literary Theory: An Introduction* (Minnesota), Vincent Descombes, *Contemporary French Philosophy* (Cambridge). You might also do an MLA bibliography search on a literary text on which you have already written in another course and sample the kinds of readings on offer by critics with different methodological interests. Rewind the clock from the present to say the mid-1980s or 1990s and see what’s changed. You might also turn anthropologist and surf through *PMLA* or *Critical Inquiry* via the library databases with an eye to the kinds of essays each includes and the rituals they perform; what and who they cite; what magico-religious terms they deploy; what they take pains to gloss and explain, and what they assume to be a *lingua franca*. Then do it again but for sometime in the 1980s. Both of these exercises will enable you to build your literacy and get a sense of how historically defined fields absorb / resist different kinds of questions / reading practices.

ENGL 688: Introduction to Composition Theory and the Teaching of Writing
Melissa Ianetta
T/Th 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 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 830: Archival In(ter)ventions: Knowledge, Memory, and Narrative
Heidi Kaufman
W 9:05 a.m. -12:05 p.m.
What is an archive? How might the form or contents of an archive invent, challenge, or narrate knowledge of the past or present? How does memory intercede in archival recovery? And what is paper, ink, or material to an archivist or an archive?

This course will approach these and other related questions from three angles. We will begin by reading selections from critical and theoretical works to help us to think through the possibilities and challenges of the study of archives. By extension, we will consider the significance of the shape of an archive—its contents, boundaries, architecture, and provenance. The second part of the course will focus on scholarly memoirs on archival research alongside fictional narratives that foreground or function as figurative archives. These texts will direct our study of the ways in which archival forms or objects narrate, imagine, or remediate/remediate knowledge and history. Finally, in the last part of the course we’ll dip our toes into the field of digital humanities. We’ll focus on some of the basics of textual encoding and markup as we create an archive from a section of the nineteenth-century newspaper, Voice of Jacob (1841-1846). We will use this exercise to consider how a digitally edited text might function as an archive; and how a digital archive revises and opens up new interpretive possibilities for the study of literary, print, and material cultures.

This course will focus on reading and producing archival space, objects, and narratives not as repositories of facts or fixed knowledge, but as contested sites of inquiry. Students will have an opportunity to work on an archive of their choosing. In addition to research presentations and essays, coursework will include a collaborative digital editing project.

Research Tracks: Race and Ethnicity, Print and Material Culture

ENGL 872: Special Topics in Race and Ethnicity: Theorizing Asian American Cultural Production
Peter Feng
M 9:05 a.m. -12:05 p.m.
In the last two decades, Asian American Studies has increasingly grappled with the limitations of identity politics. The field has grappled with transnationalism, evolving conceptions of citizenship, new understandings of U.S. imperialism, queer sexualities, and many other developments that affect our understanding of identity and the nation. This seminar will explore some key works in Asian American Cultural Theory such as Lisa Lowe's Immigrant Acts, David Palumbo-Liu's Asian/American, David Eng's Racial Castration, and Karen Shimakawa's National Abjection. We'll also look at a core group of literary texts around which these theorists orbit: Theresa Hak Kyung Cha's Dictee, Jessica Hagedorn's Dogeaters, David Henry Hwang's M. Butterfly, etc. This seminar should be valuable not just to Asian Americanists, but to anyone working in contemporary cultural studies, post-colonial theory broadly defined, ethnic studies, and related theoretical fields.

Requirements: oral presentations and 22 pages of writing (mode of writing to be negotiated individually, typically consisting of an article-length essay or two mid-length essays).

Research Tracks: Race and Ethnicity
ENGL 874: The Book of Modernist American Poetry
Robin Schulze
W 12:20 -3:20 p.m.

Modernist American poets frequently composed on the level of the volume. This class will constitute a study of several influential volumes of modernist verse, including Robert Frost’s North of Boston, William Carlos Williams’s Spring and All, Ezra Pound’s Cathay, Edna St. Vincent Millay’s A Few Figs from Thistles, Marianne Moore’s The Pangolin and Other Verse, T. S. Eliot’s Poems, Wallace Stevens’s Ideas of Order, and Elizabeth Bishop’s Geography III. The course will introduce students to the methodologies of textual scholarship and book history that will help them consider how these volumes speak as both linguistic and material objects. Students will learn about the economics and material conditions of modernist publishing and confront the question of how such forces influenced literary production in the period. Requirements for the class will include a class presentation and a term-long research project. The goal of the course will be for each student to produce a paper of publishable quality.

Research Tracks: Print and Material Culture

Spring 2013 Course Descriptions

English 634: Writing History: Black Narratives and Newspapers
P. Gabrielle Foreman
T/Th 3:30 -4:45 p.m.

In this class, we will investigate the ways in which Black narrative production responded to or found itself traveling in nineteenth-century newspapers’ many circulatory orbits. We will pay particular attention to narratives produced in response to historical resistance, racial riots and revolts (“Theresa--a Haytien Tale,” Douglass’s The Heroic Slave, Webb’s The Garies and Their Friends, Anderson’s A Voice from Harper’s Ferry, Chesnutt’s Marrow of Tradition, and Ida B. Wells’s Southern Horrors). As we read historians Walter Johnson’s Soul By Soul and Heather Williams’s Help Me to Find My People as well as the narrative of Louisa Picquet and Harper’s Iola Leroy, we will also examine familial sale, separation and reunion, asking how slave advertisements and information wanted ads that circulated in papers reverberated in Black creative production. Finally, we will study the organizational efforts that both responded to racial violence and sought to proactively shift the terms of black political, social and economic engagement. In addition to reading convention minutes that inform books such as Garies and Iola Leroy (early national conventions in Philadelphia and later Black women’s club movement meetings), we will bring these to life by using our research skills in a digital humanities forum. This class seeks to introduce or strengthen the skills students need to succeed in graduate school and beyond: close reading, historical research methods, and digital humanities (DH) production. Work includes DH assignments, class presentations, one 12-15 page paper and response pieces.

English 667: Rhetorics of Diversity and Difference in English Studies
Stephanie Kerschbaum
T/Th 2:00 -3:15 p.m.

This course has a three-part structure. First, we will survey works foundational to discussions of diversity in English studies. Then, we will turn our attention to the impact of diversity on literary study, drawing on work on race and ethnicity and disability studies, although students will be encouraged to develop inquiries into their own areas of scholarly expertise. Finally, we will explore the implications of theories and discourses of diversity for everyday experience, investigating the tension between institutional discourses of diversity/difference and lived experiences (in classrooms, in scholarly activity, and in writing and popular culture). The following questions will
guide our explorations: How do the everyday practices and material realities of discourse, argumentation, scholarly research, and pedagogy involve people in issues of diversity and difference? And how do discourses of diversity and difference prepare us to notice—or not notice—them in everyday experience? Readings will be drawn from rhetorical theory, literary studies, writing studies, and disability studies. Course requirements will include weekly short writing assignments and exercises; turns leading class discussion/participation; and a 15-20 page seminar paper and presentation.

**English 667: Writing for Publication**  
Julian Yates  
F 9:05 a.m. - 12:05 p.m.

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 avant garde. The aim of this new 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 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. 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.

**English 671: Early American Novel**  
Edward Larkin  
TH 9:30 a.m. - 12:15 p.m.

From Susanna Rowson, Hannah Webster Foster and Charles Brockden Brown, to Lydia Maria Child, James Fenimore Cooper and Catharine Maria Sedgwick the early American novel served as a forum for important debates about the nature of American identity, the basis of US culture, and the aspirations of the young republic. For much of American literary history, however, novels written before Hawthorne were deemed subliterary at best. If Brown and Cooper have had their advocates, for the most part they have remained on the fringes of the narrative of American literary history. This course approaches the novels from this early period of American writing from a generic and literary historical point of view. It asks two questions simultaneously: 1) what is it about these novels both in the type of story they tell and their apparent failure to conform to generic standards that has relegated them to minor status, and, 2) how does the inclusion of these novels change the story of American literature? To this end we will become acquainted with the basics of the theory of the novel as a genre and as a historical phenomenon. We will focus in particular on the development of the American novel as an offshoot of the British tradition that tried to adapt and reimagine the form to address a set of social and political problems that their authors perceived as specific to the US and of potential interest to American readers. Students will present formally in class and write a 5-7 pp. annotated bibliography leading up to a 20 pp. seminar paper.
English 480/680: Modern and Contemporary Poetry  
Jeanne Murray Walker  
W 9:05 a.m. -12:05 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 problems of the twentieth century. Though we will touch on the historical contexts of the poets, including modernism that will not be our main emphasis. The forms of poetry (including how they changed over the twentieth century) and issues of reading and writing in the genre will be our main theoretical focus. To that end, 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. The bedrock goal of this course is to empower us all to become more active readers, confident that we know the structures of poetry well enough to construe and discuss any poem we read. The secondary goal is to learn from the poets ways of using voice, metaphor, and argument and to implement some of their strategies in our own prose writing. Reading for the semester will include W. B. Yeats, T. S. Eliot, W. C. Williams, Wallace Stevens, W. H. Auden, Langston Hughes, Elizabeth Bishop, Rita Dove, and Eavan Boland. The primary critical text in this course will be Western Wind (John Frederick Nims and David Mason). Each student will propose and write a 20 page paper about a subject/author/set of poems we’ve looked at in class. These papers will explore the scholarship on the work of the poets. Students will present their findings to the group. The first draft of the paper is due in early November. Second drafts are due a couple of weeks later. This is an opportunity to write and polish your prose.

ENGL 806: Milton, Sacred and Secular  
Kristen Poole  
W 12:20 -3:20 p.m.  
The seventeenth-century poet and polemicist John Milton has long been positioned as a pivotal figure in metanarratives about the rise of modernity. The role he played, however, has been viewed in oppositional terms. In one story, Milton is a residual holdover from a more religious age, his “puritan” leanings and worldview positioning Paradise Lost as the endpoint on the syllabi of many surveys of Renaissance literature, despite its publication date deep in the 1660s. In a different history, Milton is an important figure in the emergence of the modern public sphere, his polemics about freedom of the press and the role of government marking him as a secular political thinker. But this dichotomy of the sacred and the secular is itself an artificial distinction that anchors many historical metanarratives about modernity. In this seminar, we will work through Milton’s many and varied writings to re-consider the relationship of the sacred and the secular in seventeenth-century England. The course will probably be divided into units that consider print culture and reading; the environment; materialism; and genre. In addition to reading Milton’s poetry and prose, there will be weekly readings in secondary criticism (typically 2-3 articles/book chapters per week). Students will be expected to produce an article-length term paper (ca. 25 pp.); assignments throughout the semester will be designed to help conceive, develop, and pace the writing of the final paper.

ENGL 840: Intellectual Freedom in Western Culture: Studies in Literature, History, and Law  
Joan Delfattore  
M 12:30 -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.).

**ENGL 884: Theories of Genre.**
**Thomas Leitch**
**T 9:30 a.m. -12:15 p.m.**

The primary focus of this course will be on challenges popular culture, especially Hollywood movies, have mounted to traditional genre theory. The traditionalists will be represented by Aristotle, Northrop Frye, Paul Hernadi, and Alastair Fowler, the popcultural theorists by André Bazin, Roland Barthes, Umberto Eco, Tzvetan Todorov, Barry Keith Grant, and Rick Altman. The syllabus will emphasize readings in genre theory, but when they take turns leading class discussions, members of the seminar will be expected to provide prooftexts of their own choosing, drawn from such Hollywood genres as the Western, the romantic comedy, the film noir, the musical, and the domestic melodrama, to test, extend, challenge, and refine these theories. Other coursework will include a series of brief response papers on specific theorists, a proposal and a bibliography for a more substantial paper of 5000 words, and that paper itself, which will be due at the end of the term.