

Spring 2006 Graduate Courses

Courses with a **T** after the title fulfill the departmental Theory requirement.

ENGL 90016 Graduate Fiction Workshop

Frances Sherwood

MW 11:45-1:00

For fiction students in the MFA program. This is a professional and participatory workshop in which students write and present sections of novels in progress or short stories. Intensive class commentary and personal guidance on individual pieces will be the primary focus. Supplementary materials will be introduced in the form of published fiction, nonfiction, poetry, film, music, visual and performance art as it relates to work at hand.

ENGL 90036 Graduate Poetry Workshop: Unruly Lyric

John Wilkinson

T 6:30-9:00

In a world of commodities and commodified identities, lyric poetry is an unruly force or nothing. We will read and produce lyric poetry unconstrained by decorum, whether in relation to an organizing self or to a constituency of readers. Readings will draw on English-language poetry from the Renaissance to the present, selected to stimulate the lyric practice of participants. Both the readings and participants' own writing will be discussed in the workshops.

Requirements: Participants will write a short response paper on every week's reading in advance of its workshop discussion. Poems by participants must be circulated and read in advance. A mid-semester portfolio and a final portfolio of the participant's work will be required. Regular attendance at workshops is mandatory.

ENGL 90092 Teaching Creative Writing

William O'Rourke

TBA

These sessions will be spent discussing theoretical approaches and practical teaching situations from elementary to the graduate level, as well as course content, including texts, exercises, and evaluations. Teaching experiences will be shared, from those graduate students already teaching and from faculty. The class will have six meetings, along with individual conferences (and class visitations for those already teaching.) Times will be arranged after enrollment, attempting to avoid scheduling conflicts.

ENGL 90110 English for Non-Native Speakers

Noreen Deane-Moran

MW 11:45-1:00

This is a class/workshop designed for the Non-Native Speaker in a teaching, research, discussion, living situation. Primarily, this course is designed to improve spoken English of non-native speakers, at the intermediate level, with a specific goal of increasing communication skills for teaching, research, and discussion purposes. Mastery of English pronunciation, spelling, idiomatic expression, vocabulary, reading comprehension, and sentence structure will be the focus.

Emphasis will be placed on learning to command clear and accurate spoken English for the purpose of classroom instruction and participation. To this end, we will stress phonology, stress placement, intonation, juncture, accent, tempo, general pronunciation, linguistic posture and poise (kinesics), conversational diction, presentation of material, handling questions, and other matters of instruction related to language arts. Active and continued verbal participation will be required. There will be some quizzes and worksheet assignments in and out of class, as well as some oral presentations.

The main textbook will be *Manual of American English Pronunciation, Fourth Edition*, by Clifford Prator and Betty Wallace Robinett (Holt, Rinehart, and Winston). An additional recommended text is *Two-Word Verbs in English*, by J. N. Hook (Harcourt Brace Jovanovich, Inc). Both are available in the Bookstore.

ENGL 90111 Advanced English for Non-Native Speakers**Noreen Deane-Moran****MW 4:30-5:45**

This course is designed to teach increased skill in listening and speaking as a continuation of English 505. Having had the previous course is not in itself a prerequisite, but fairly high-level skills in clear speaking and understanding the conversational speech of the native speaker are necessary. Assuming an intermediate mastery of native English vowel and consonant sound systems, intonation patterns, and junctures of speech, we will review and attempt to perfect these, while expanding on conversational interactive speech. To facilitate this, we will use magazines, some poetry, and short stories to focus and enliven our discussions. Idiomatic symbolic usage embedded in the texts will be discussed. These conversations will be aimed at creating greater ease and clarity in speaking; an opportunity for honing true listening skills; and feeling more competent in American English discourse.

ENGL 90118 Introduction to Middle English Manuscript Studies**Kathryn Kerby-Fulton****MW 11:45-1:00**

This course will examine the culture of the book in late medieval England, including the important literary writers who gave it impetus, the scribes who transmitted and often transformed their works, and the wide range of readers they reached. Among the writers to be studied will be Julian of Norwich, Chaucer, Langland, the Gawain Poet, Hoccleve, and Margery Kempe; among the topics to be discussed: literacy, book illustration, marginalia, social conditions of authorship, the rise of heresy, women and book production, nun's libraries, patronage, household books, religious and political trends, and attempts at official censorship.

ENGL 90128 20th Century International Poetry

Bei Dao

MW 4:30-5:45

This course is designed with a precise aim to introduce students into a condensed and distinctive poetry writing with rich imageries. This objective will be mostly achieved through close readings and appreciation of some masterpieces of twentieth century poetry in an international context, departing deliberately from a kind of narrative poetry that has been dominant in American mainstream poetic world today. We will cover international poets such as Federico Garcia Lorca, Georg Trakl, Paul Celan, Rainer Maria Rilke, Boris Pasternak, Osip Mandelstam, Gennady Agyi, Gunnar Ekelof, Thomas Transtromer, Paul Eluard and Dylan Thomas, etc.

ENGL 90201 Beowulf

Katherine O'Brien O'Keeffe

TR 3:30-4:45

What relationship do we expect between "heroic" texts and the society which produced and enjoyed them? What cultural investments of our own lead us to read certain Old English texts and not others? How did Beowulf receive canonical status? What strategies of reading permit the past to offer a critique of the present? Using Beowulf as both focus and foil, this course will examine a wide range of textual and material cultural issues presented by the surviving verse from Anglo-Saxon England. Pre-requisite: Reading knowledge of Old English. (Undergraduates may enroll with permission of the instructor.)

Required work: Mid-term examination, oral report, critical paper, final examination.

ENGL 90221 *Hamlet & King Lear* in Performance

Peter Holland

W 1:30-4:00

The purpose of this course is to investigate the burgeoning field of performance-centered study of Shakespeare, using only two plays chosen to function as

complex and (to certain extents) paradigmatic examples for the work. The historical scope of the study is from early modern performance to the present day. Its geography will include non-anglophone productions. The forms of performance will cover stage, film, television, audio and web-delivered, as well as the performance of print and any other forms that the group deems appropriate. The work will necessarily interlace with - and need to evaluate the usefulness for its project of - a variety of other fields of theory and scholarship including, for example, textual bibliography, theatre history and film theory. Above all, we shall be concerned with the recovery and definition of the details of performance that may reveal the kinds of cultural work that performances of these plays have been doing.

ENGL 90302 Mask, Maze and Mountain: The Conflicts of Beauty, or Aesthetics in the Eighteenth Century

Margaret Anne Doody

R 12:30-3:00

The eighteenth century inherits Renaissance ideas of the beautiful, arising out of neo-classical theory, yet the eighteenth century both instates such ideas and questions them. Indeed the period seems determined to question the idea of Beauty itself. The 'Beautiful' becomes a conflicted site as well as the cause of conflicts. While the beautiful is never rejected outright, it may be set opposite some other value: for instance, virtue may be considered an antagonist to beauty, just as in another mode the sublime trumps the beautiful (as it famously does in Burke's *Enquiry concerning the Sublime and the Beautiful*). Beauty shares the problematic nature of sexuality, politics, and commerce. Disguise and masking offered ways of getting away from it, as did laughter, grotesque images, or ruins (as if beauty demanded wrecking). Was there almost a war against beauty in the eighteenth century? Do the causes of distrust rest in simple misogyny, or gnosticism, or democratic and republican ideals, or new concepts of the Self?

Masking seems central to many eighteenth-century concepts of the self and of society. One topic will be Venice in the late Renaissance and the eighteenth century, a study of the most luxurious culture in Europe and its promotion of delicious and grotesque disguises, its masked Carnival. Neo-classicism will be examined including French works such as Boileau's *Art Poétique*, influential on writers like Dryden and Pope. We will look into the eighteenth century's fascination with the ugly, in the rise of caricature as well as in works such as Pope's *Dunciad*, and Lessing's *Laoko'n*, and examine the place given to the common or vulgar in works like Goldoni's *The Landlady* (*La Locandiera*) and Richardson's *Pamela*. Other novels include the Duchess of Devonshire's *The Sylph*, and Jane Austen's *Sense and Sensibility*. Theatrical works include farces and afterpieces, such as the Harlequin plays with their bizarre spectacles (a singing dragon, a dancing windmill). Theoretical works of the period include not only Burke's *Enquiry* but also Hogarth's *Discussion of the Line of Beauty*, and

Kant's *Critique of Judgment*, as well as Rousseau's *Lettre sur les spectacles*, a memorable statement about the danger of art.

ENGL 90321 Imperial Liberalisms: Literature of British India

David Thomas

TR 11:00-12:15

(note: time change 15 November 2005)

The literature of British India comprises works set in India and written by British citizens with experience as residents there. This seminar explores that literature as a means of assessing recent scholarly arguments concerning Victorian liberalism, especially as it relates to British imperialism. A provocative historical irony drives most current work in this area: why were nineteenth-century liberals so often supporters of British imperialism, even as imperialism seems at odds with liberal concerns such as rights, the rule of law, and political justice?

Our literary-historical coverage begins with the 1830s and might extend to the 1920s or 1940s. Several authors under that heading--notably Rudyard Kipling, George Orwell and E.M. Forster--are icons of general British literary history. Other authors, such as Flora Annie Steel and Sara Jeannette Duncan, have more recently begun to win critical attention.

The course's theory ambition is to read liberalism in at least three frameworks. As general social theory, liberalism construes individual human subjectivity as "rationally" motivated, and it sees social institutions as reflecting the aggregated wills of individuals. As a broadly modern political reality, liberalism takes shape in the late 1600s and stands for such values as individual rights of property, toleration of religious and other "cultural" differences, and (with time) extensions of the franchise and the rule of law. Finally, as a specifically Victorian/Edwardian social debate, liberalism can be seen as shifting in its indication: while the term liberal was generally cozy with elitism and imperialism in the 1830s, it came to signify a democratizing and increasingly anti-imperialist energy by the start of the twentieth century.

Students can anticipate two major writing projects: a book review of a recent scholarly work; and a term paper. Smaller projects, such as presentations and annotated bibliography, are to be expected.

Possible literary authors and works: Taylor, Philip Meadows. *Confessions of a Thug* (1839); Arnold, W.D. *Oakfield or Fellowship in the East* (1854); Steel, Flora Annie. *On the Face of the Waters* (1897); Kipling, Rudyard. *Kim*, and various short stories and poems; Duncan, Sara Jeannette. *Set in Authority and/or Burnt Offering*; Forster, E.M. *A Passage to India*

ENGL 90503 Word and Image in Irish Culture, 1750-2000 (T)

Luke Gibbons

W 6:30-9:00

Known for its way with words and proliferation of writers, Irish culture is also notable for the (relative) absence of a visual imagination. Why this predominance of word over image? In this seminar, the tensions between verbal and visual expression in Irish culture will be examined, from its basis in the eighteenth-century aesthetics of 'the sublime' in Edmund Burke and the painter James Barry, to the visual effects of nineteenth-century Irish romanticism in painting, fiction (e.g. Lady Morgan) and melodrama (e.g. Dion Boucicault), and the modernist experiments of James Joyce. Special emphasis will be placed throughout on the competing claims of narrative and spectacle, time and space, on the Irish cultural landscape, with a view towards analyzing the distinctive features of an emergent Irish/Irish-American cinema, as evidenced in the work of John Ford, Neil Jordan and others.

ENGL 90510 Irish Modernism

Maud Ellmann

T 12:30-3:00

This course provides an introduction to the major works of Irish modernism, focusing mainly though not exclusively on fiction, and including writers such as Wilde, Shaw, Yeats, Joyce, Bowen, Beckett, Kate O'Brien, and Molly Keane. We will study these writers in relation to their historical context and to key works of postcolonial and gender theory. Seminars will be largely student-led, with presentations and responses, bibliographical exercises, and general discussion. Some prior knowledge of Joyce's *Ulysses* is a valuable, though not a compulsory, prerequisite.

ENGL 90606 Forms of Democracy in 19th C U.S. Literature (T)

Sandra Gustafson

M 1:30-4:00

This course will explore two central concerns in American literary studies: what is 'democratic' about literature written in the United States? And how does the problem of representative politics influence literary and textual representation? From F.O. Matthiessen's definition of a canon of five authors who shared a 'devotion to the possibilities of democracy' in *American Renaissance* (1941); to the efforts to broaden that Cold War canon to be more democratically representative in the anthology projects and multicultural criticism of the 1980s; to the New Americanist project of decoupling 'democracy' and 'America' in order to critique U.S. imperial hegemony in the 1990s, democracy has been a central concept in the study of U.S. literature. One emphasis of this course will be on historical and contemporary theories of democracy as they relate to literary texts.

A second emphasis will be on textual forms as they figure in democratic theory. The possibilities of democracy today are frequently tied to new media, notably the Internet, which for some promises to realize ideals of participation and transparency. New media enthusiasts of the 19th C saw similar democratic possibilities for immediacy and the diffusion of knowledge in the electric telegraph. An older tradition dating at least to the Reformation, with important exponents in the antebellum U.S., identifies democracy with print culture and literacy. Yet another view saw the 'logocracy' of public speech and the emergent popular, participatory forms of the drama and the spectacle as essentially democratic. Specific literary genres – the novel; free verse – have also been characterized as 'democratic,' while critics have vigorously debated the political effects of particular literary styles, notably sentimentality.

Our readings will include classic and contemporary works of democratic theory; critical readings that explore the relationship between verbal and political representation; and a range of literary works that foreground the problem of mediation and its relationship to democratic politics. Among these literary works will be: Herman Melville's *Moby-Dick*; Harriet Beecher Stowe's *Uncle Tom's Cabin*; Nathaniel Hawthorne's *House of the Seven Gables*; selections from Dickinson's manuscript fascicles; Margaret Fuller's *Woman in the Nineteenth Century*; Dion Boucicault's *The Octoroon*; William Apess's *Eulogy on King Philip*; selected speeches by Daniel Webster, Henry Highland Garnett, and Maria Stewart; William Wells Brown's *Clotel*; and Henry Adams's *Democracy*.

Requirements include regular attendance and active participation; a presentation; and a 20-25 page seminar paper produced in stages.

ENGL 90803 Latino/a Poetry

Orlando Menes

TR 3:30-4:45

This course will focus on several prominent contemporary Latino/a poets whose work has enriched and diversified the canon of American poetry in the last 20 years. Among them are such established and acclaimed authors as Gary Soto, Lorna Dee Cervantes, Pat Mora, Mart'n Espada, and Victor Hern'ndez Cruz. Because Latinos are not homogenous, emphasis will be given to these poets' diverse ethnic and cultural origins. Though it is almost axiomatic that poets of Latin origin will be grouped together, is this merely a social construction or does a Latino poetics actually exist? This is one important (and I think crucial) question that we will consider throughout the semester. In the process we will discuss not just style, language, and form, but topics like social justice, spirituality and the sacred, the family, and identity (in its multiple forms) that shape and inform the poetic. Readings will be assigned in individual poetry collections and in one anthology. We will also make judicious use of texts in cultural and gender studies, as well as in postcolonial and queer theories.

Assignments: group presentations, response papers, three 4- to 5-page academic papers, and regular attendance. Graduate students are expected to substitute one of the short papers for a longer (10- to 12-page) research paper.

ENGL 90810 Caribbean Discourses of Identity
Ivy Wilson and Ben Heller
MW 11:45-1:00

This graduate course uses the Caribbean as a site to investigate the convergence of multiple confluences. It presupposes that the Caribbean is as much conceptual as it is geographical or historical as it emerged from the early modern period to the present. The seminar will attempt to delineate a fuller understanding of its complexities by using texts in English, French, and Spanish. Its major themes include metissage/mestizaje, diaspora formation and trans-nationalism, colonialism and post-colonialism.

ENGL 90904 Philology and Weltliteratur
Joseph Buttigieg
W 1:30-4:15 PM

Crosslisted from Lit 73902

(course description added 15 November 2005)

The Literature Program's course on Literary Theory deals with theories of different time and places with emphasis on the critical problems that arise when what we call "Literature" is investigated in a multicultural context. Issues that may be expected to arise include the following the problems of translation, the meaning of metaphor, hermeneutics complexity, the meaning of the word "style" the relation between oral and written literatures.

Eric Auerbach's essay, from which this course derives its title, serves as a point of departure for exploring the possibility of developing an approach to literary history and literary interpretation that: (a) attends to the historical, cultural and aesthetic specificity of the individual literary work and (b) at the same time, brings into relief the complex ways in which cultures interact, overlap, and modify one another. The course will focus primarily on the pertinent works of Vico, Herder, and the German Romantics, Auerbach (and other historicists), Arnold, C. L. R. James, Raymond Williams, and Edward W. Said, as well as selections from the writings of Fanon, Ngugi, Lamming, Césaire, and others.

ENGL 90910 Feminist Theatre and Performance
Wendy Arons
T 2:00-4:45
Cross-listed from LIT 73855

In this course we'll investigate the history and practice of feminist theatre. The seminar will focus not only on feminist playwrights (such as Caryl Churchill,

Sarah Daniels, & Pam Gems in England, and Maria Irene Fornes, Paula Vogel, Claire Chafee, Eve Ensler in the US) but also on feminist theories of the theater and on theoretical and critical responses to the plays we read (i.e. Elin Diamond, Sue-Ellen Case, Peggy Phelan, etc.). The course will pay particular attention to feminist theatre by women of color (i.e. Adrienne Kennedy, Ntozake Shange, Suzan-Lori Parks, Cherrie Moraga, Coco Fusco, Diana Son) and to intersections between feminist theatre and queer theatre (The Five Lesbian Brothers, Tony Kushner, Charles Ludlam, Kate Bornstein). We will at all times keep our texts in context, and look closely at the processes and practices which distinguish "feminist" theater (as a stage product, and not merely a playtext) from "nonfeminist" theater. We'll also devote significant attention to feminist performance artists such as Holly Hughes, Karen Finley, Robbie McCauley, and Laurie Anderson.

The course will include several translated texts; PhD in Literature students will be required to read texts in the original language if they have proficiency in that language. In addition, they will be encouraged to pursue a final project that incorporates research in one of their language proficiencies (for example, a student proficient in French will be directed to research French feminist theatres). The seminar will require each student to offer a presentation of original research, and to write an article length paper on a topic of their choice.

Texts used will be drawn from the following: Arriz'n, Alicia. *Latina Performance: Traversing the Stage*. 1999; Aston, Elaine. *Feminist Views on the English Stage*. 2003; Canning, Charlotte. *Feminist Theatre in the USA: Staging Women's Experience*. 1996; Case, Sue Ellen. *Feminism and Theatre*. 1988; Case, Sue Ellen. *Performing Feminisms: Feminist Critical Theory and Theatre*. 1990; Champagne, Lenora. *Out from Under: Texts by Women Performance Artists*. 1990; Diamond, Elin. *Unmaking Mimesis*. 1997; Dolan, Jill. *The Feminist Spectator as Critic*. 1988; Glenn, Susan. *Female Spectacle: The Theatrical Roots of Modern Feminism*. 2000; Griffin, Gabriele. *Contemporary Black and Asian women playwrights in Britain*. 2003; Hart, Linda and Peggy Phelan. *Acting Out: Feminist Performances*. 1993; Hart, Linda. *Making a Spectacle: Feminist Essays on Contemporary Women's Theatre*. 1989; Keyssar, Helene. *Feminist Theatre: an Introduction*. 1988; Laughlin, Karen, and Catherine Schuler. *Theatre and Feminist Aesthetics*. 1995; Martin, Carol. *A Sourcebook of Feminist Theatre and Performance*. 1996; Miles, Julia. *A theatre for women's voices : plays & history from the Women's Project at 25*. 2003; Perkins, Kathy A. and Roberta Uno. *Contemporary Plays by Women of Color*. 1996; Reinelt, Janelle and Joseph Roach. *Critical Theory and Performance*. 1992; Sandoval-S'anchez, Alberto. *Puro Teatro: a Latina Anthology*. 2000; Sandoval-S'anchez, Alberto. *Stages of life : transcultural performance & identity in U.S. Latina theater*. 2001; Shanke, Robert and Kim Marra. *Staging Desire: Queer Readings of American Theatre History*. 2002.

In addition, we will also read plays from collections by individual authors (i.e. Churchill, Kennedy, Fornes, etc.)

ENGL 90915 Gramsci: 'Americanism and Fordism,' Modernity, and

Criticism (T)

Joe Buttigieg

M 6:30-9:00

This course will study Antonio Gramsci's work (with special attention to his notebook on 'Americanism and Fordism') to examine a set of inter-related aspects of the culture, criticism, and politics of modernity and modernization. This will function as a study in the material history of criticism in modernity, and of a crucial aspect of modernity—i.e., the genealogy of the American power configuration in the twentieth century. Yet, the seminar will be almost as much about Europe as about 'America.' In the Europe of the 1920s and 1930s, modernity was often labeled 'Americanism' and more often than not regarded with disdain and even horror. In the economic sphere, the advent of new modes of production (Fordism and Taylorism) transformed not only the nature of work, but also social relations. (One need only think of the large number of women who started working outside the household, earning wages, and acquiring at least some measure of autonomy.) It also transformed patterns of consumption and leisure. Americanism was also seen as representing an 'excess' of democracy, of further empowering the 'masses' that had become a potent socio-economic as well as political force after the World War. Americanism, furthermore, was equated with a shallow and vulgar culture—not a few European intellectuals regarded the wave of 'Americanism' as a threat to civilization! Also, as the Europeans looked at 'America' they were confronted with a phenomenon that was beyond their ken of experience: a multi-racial society. This is yet another major aspect of Americanism upon which Gramsci compels one to reflect. And overarching everything is the transformation of civil society, of which Americanism (but in fact, modernity) is seen as the harbinger. Gramsci's notes do not just examine the phenomenon of Americanism: they are a critique of the anti-Americanism of the time. In this respect, 'Americanism and Fordism' is an anomalous text. Herein lies its major value, as an example of criticism (historical and material) capable of analyzing a phenomenon and its implications, even as one is in the midst of it. For what Gramsci recognized and attempted to understand (and what this seminar will also seek to do and bring into relief) was that Americanism was re-shaping the world (though in ways more complex and intricate than normally assumed). We will explore all these issues in the course of the semester by first looking at Gramsci's writings, starting with his famous essay on the 'Southern Question' (which will allow us to consider the implications of Gramsci's thought for the study of the world's 'south') and then moving on to the Prison Notebooks. Though the emphasis will be on close readings of Gramsci's text, part of the semester will be devoted to specific issues that will amplify and enrich the insights gained from Gramsci. The exact nature of the topics/issue that will be explored in the second half of the semester will depend to some degree

on the interest and areas of expertise of the students in the seminar. Thus, for example, a student working on questions of race and/or gender may choose to take a close look at the specificity of racial or gender issues in the conditions of modernity and modernization—within the framework of the debate on America and Americanism. Those who have a special interest in modern literature may use the occasion to analyze in depth a body of work (or an author) that brings into relief the issues pertinent to the course. (Gramsci, for example, has some fascinating notes on Sinclair Lewis's *Babbalanza*. But this is a fertile field where one can look at such diverse things as D. H. Lawrence's depiction of Taylorism in *Women in Love* or the contempt for modernity exhibited by many of the major 'Modernists'. Futurism and certain 'avant-gardists' also provide a fertile field of exploration.) A student of German culture might want to conduct research on the attitude towards Americanism in the Weimar period. Italianists might want to look at Fascism as a (contradictory) response to Americanism. Also time will certainly be devoted to a close examination of Taylorism and Fordism. This seminar will be conducted in tandem with a seminar under the same title being conducted by Professor Ronald Judy at the University of Pittsburgh. Professor Judy will conduct a number of the sessions here at Notre Dame (and I will do the same at the University of Pittsburgh).

Those registering for this course are strongly encouraged to contact me in December before the break—I'd like to learn about the different interests of the seminar participants in order to refine the planning of specific sessions of the seminar.

ENGL 92001 Practicum: The Teaching of Writing

Kelly Kinney

F 11:45-2:45

The Teaching of Writing introduces graduate students to contemporary rhetoric and composition pedagogy and prepares them to teach within the argument-centered framework of the University Writing Program's First Year Composition curriculum. In essence, this practicum aims to provide graduate students with both the pedagogical preparation necessary to teach college composition and the disciplinary knowledge essential to compete in the academic job market.