

FALL 2007 GRADUATE COURSE DESCRIPTIONS

ENGL 90013
Graduate Prose Workshop
Valerie Sayers
T 6:30-9:00

For fiction and nonfiction students in the MFA program. Variations on the traditional workshop, including optional performances and extensive written commentary. Student work will form our primary text, and will be considered in light of our discussion of such contemporary writers as Zadie Smith, Alexander Hemon, Hilary Mantel, Roberto Bolaño, Edwidge Danticat, J.M. Coetzee, George Saunders, Sherman Alexie, Rosetta Loy, Art Spiegelman, Aimee Bender, and Annie Proulx. We'll pay special attention to writers who produce both fiction and nonfiction and who challenge the boundaries between genres.

ENGL 90038
Graduate Poetry Workshop
Joyelle McSweeney
MW 11:45-1:00

This course will combine a weekly poetry workshop with a lab, section in which we will consider themes and problems in contemporary poetry, theory and poetics, the role of the poet in the world, and the practical and ethical implications of publication. The workshop will then be informed by the issues, problems, and ideas raised in the lab section. Course texts will include packets of poems and poetics statements, first books and classics, magazines, and on-line-resources. Expect in-class writing, collaborations and performances; consideration of such key topics as sound, anatomy, process and prosody; and close attention to the unfolding poetics reflected in your own writing.

ENGL 90101
Introduction to Graduate Studies
Graham Hammill
R 2:00-4:30

The purpose of this course is to help prepare all entering graduate students in the English department for graduate level work in literary studies. We will address practical matters having to do with research, teaching, and paper writing as well as more general issues concerning current issues and problems in literary studies. Note: This course is required for all entering PhD students and strongly recommended for entering MA students.

ENGL 90110

English for Non-Native Speakers

Noreen Deane-Moran

MW 11:45-1:00 Section 01

MW 4:30-5:45 Section 02

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 (Thomson Custom Publishing). 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 90118

Middle English Manuscript Studies: Authors, Scribes and Readers in Late Medieval England, Ireland, and Scotland

Kathryn Kerby-Fulton

W 3:00-5:30

This course will examine the culture of the book in late medieval English, including the important literary writers who made it a national literary language, 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, Geoffrey Chaucer, William Langland, the Gawain Poet, Thomas Hoccleve, Margery Kempe and James I of Scotland; 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. Students will also learn both editorial theory and practice, and have a chance to transcribe and edit for publication in a forthcoming anthology of Middle English writings restored to their manuscript context.

Note: this course is open to those with no experience in Manuscript Studies, as well as more advanced students (assignments are adaptable to individual levels of experience); all interested students will be able to contribute to the anthology.

Texts to be used regularly:

1. COURSEPACK, including Anthony Petti, *English Literary Hands from Chaucer to Dryden* (Cambridge, Ma, 1977) – medieval sections only; also *English Mediaeval Handwriting*, compiled by Ann Rycraft (Borthwick Institute: York University), 1973; and selected articles by other authors.
2. Derek Pearsall, ed., *Chaucer to Spenser: An Anthology* (Blackwells) - *Note: if you have copies in other editions of the texts we will be reading, it is not necessary to buy this.*
3. J. Burrow and T. Turville-Petre, *A Book of Middle English* (Longmans)

Optional Texts

4. J. Wogan-Browne et al., *Idea of the Vernacular* (Penn State)
5. Kathryn Kerby-Fulton and Maidie Hilmo, eds., *The Medieval Professional Reader at Work: Evidence from Manuscripts of Chaucer, Langland, Kempe and Gower* (U. of Victoria: ELS).

Assignments:

Transcription Take-Home Test 10%

Transcription and Editing Assignment (Individual or Group) 20%

Transcription, Commentary and Kinds of Medieval Reading Take-Home Test 20%

The goal is to prepare brief transcriptions (about 20- 30 lines in length) and analyses of annotations or images *in situ* which illuminate medieval reading habits.

One Review of a Book or Article, one page, to be presented in class 10%

Final Essay Project: 40%

ENGL 90211
Canterbury Tales
Dolores Frese
TR 12:30-1:45

This course will be devoted to the close reading of one text, *The Canterbury Tales*, which we will be reading in Chaucer's original Middle English. No prior experience with

this earlier form of the language is needed. Fundamentals of grammar, phonology, etc. will be incorporated into the ongoing discussion of the twenty-four "Tales" that constitute a virtual anthology of medieval fictional forms whose generic traits will engage us: chivalric, philosophical, and Arthurian romance; Breton lai; bawdy fabliaux and saints lives; classical and medieval exemplum; beast fable; allegory and sermon are among the rich variety of forms we will encounter and explore together.

Ideally, by the end of the semester, everyone will have acquired a working conceptual and terminological vocabulary for discussing medieval poetics in general; an appreciation of medieval allegorical praxis and the ways in which this form of representation resembles--and differs fundamentally from--its precursors in biblical exegesis, as well as its successors in modern allegorical modes of signifying; and a nuanced understanding of the fictional realism for which Chaucer is justly praised.

We will also attend some of the literary issues, including that of authorial intention, embedded into any manuscript tradition, as we work with Notre Dame's superb facsimile copy of the prestigious Ellesmere manuscript that constitutes a chief treasure of California's Huntington Library. As we work our collective way toward an appreciation of Chaucer's genius as a vernacular poet who brilliantly bridges medieval and early modern traditions, we will become a pilgrim company in our own right, traveling and contesting the fictional routes that Chaucer offers in this, his last great work, a humanely envisioned text-world that begins in delight and ends in wisdom.

Text: Larry Benson, ed., *The Riverside Chaucer*, and occasional supplementary readings on reserve.

Assignments: Midterm and final exams; one in-class oral report; and a well researched literary critical essay of approximately 20 pages on a subject to be chosen in discussion

with the instructor, that may either incorporate the topic of the oral class presentation or take up an entirely different issue.

ENGL 90236
The Vercelli Book
Tom Hall
TR 5:00-6:15

The Vercelli Book is a tenth-century collection of Old English poetry and homilies which stands alongside the *Beowulf* manuscript, the Exeter Book, and the Junius manuscript as one of the great treasures of Old English literature. This is the manuscript that contains *The Dream of the Rood*, *Andreas*, and Cynewulf's *Elene* and *Fates of the Apostles*, as well as twenty-three prose homilies on topics as divergent as the miracles that occurred at Christ's birth, the life of St Guthlac, the lassitude of women, the signs presaging Doomsday, and the colorful transformation of the soul at the moment of death. We'll read most of the poetry and about half of the homilies, and we'll explore in some detail the connections between the homilies and the Latin sermon literature of the period. Requirements include weekly response papers, an oral report, an annotated bibliography, and a seminar paper.

Textbooks: *The Vercelli Book*, ed. G. P. Krapp, Anglo-Saxon Poetic Records 2 (1932); *The Vercelli Homilies and Related Texts*, ed. D. G. Scragg, EETS o.s. 300 (1992).

ENGL 90246
Early Modern Lit and Catholicism
Susannah Monta
M 6:30-9:00

In England over the course of the sixteenth century, Catholicism went from the established religion, the vitality and reach of which is a subject for renewed scholarly debate, to a minority faith with relatively few claims, it would seem, on the literary and cultural developments of the English Renaissance. Yet recent arguments for the continuing influence of Catholicism on early modern thought and writing have begun to revise this picture considerably. Our focus on the challenges these reassessments present will allow us to consider various paradigms for cultural change and continuity. Because of its broad scope, the course will also serve as an introduction to the study of religion and literature in the period. Our readings will bridge familiar authors whose relationship to Catholicism is a subject for current scholarly conversations (Shakespeare, Donne) and decidedly noncanonical figures whose work presents opportunities for fresh analyses.

Readings will be organized around several focal points, including the writings of Sir Thomas More and his circle; Catholic hagiography and martyrology; Catholic historical and historiographical writing; polemical treatises about treason and persecution; Catholicism and gender; devotional poetry and prose; Shakespeare and Catholicism; and John Donne and Catholicism.

Assignments will likely include:

1. A bibliographic assignment on a relatively unknown text; you'll track editions (print and/or manuscript), study the circumstances surrounding its publication in whatever forms that publication may take, locate information about the text's author, trace surviving copies and their provenance, etc., meanwhile learning how to use a number of important research tools in the field.
2. An assignment to lead class discussion on an important critical article or book chapter.
3. A short review (1000 words or less) of a scholarly book relevant to the course topic, chosen in consultation with me.
4. A final research project completed in a series of steps, including a research proposal, an annotated bibliography, and graded first and revised versions of an article-length essay.

Feel free to contact me (for now, at smonta@lsu.edu) if you have any questions about this course.

ENGL 90313
18 Century Poetry and Poetics
John Sitter
M 3:00-5.30

Focus: Careful reading of most of the major works of the eighteenth century's greatest poet and England's greatest satirist. The seminar will also consider some of Jonathan Swift's and Alexander Pope's collaborations, some works written in response to theirs (poems by Anne Finch and Mary Leapor, e.g.), and some works they heavily influenced

(e.g., John Gay's *The Beggar's Opera*). In addition to the expected primary and secondary texts, readings will include some recent theoretical works on satire, irony, and literary voice.

Requirements: Informed participation in the seminar's conversation, one or two oral reports, some short response papers, and a major term paper.

ENGL 90341
Victorian Public Sphere
David Wayne Thomas
TR 11:00-12:15

A remarkable variety of Victorian enterprises bear reading in terms of their *public* character – from the novel, poetry and theater to speeches, demonstrations, periodical debates, universal exhibitions, and the rise of museums. As recent scholarship on the public sphere shows, however, it is hardly plain how best to read such "publicity."

The foundational account of this topic is Jürgen Habermas's *Structural Transformation of the Public Sphere* (1962), which tells that a modern bourgeois public sphere arose especially in the eighteenth century when coffee shops, magazines, newspapers and other forums enabled citizens collectively to debate their social and political views. Habermas contended that this public sphere, while specifically bourgeois, also embodied commitments to rational criticism and consensus that carried a broader emancipatory potential, itself identified with the project of political modernity. Especially since the 1989 English translation of Habermas's study, many historians and literary scholars have embraced Habermas's terminology (e.g., debate, consensus, public, private, reason). But they generally emphasize as well the bourgeois public sphere's manifold exclusions, based in property, gender, race, religion, and more. Debates center on whether and how to employ a unitary category of the public sphere, and whether one can find heuristic benefits in alternative conceptions, such as a pluralized vision of multiple publics or counter-publics.

Student term-projects may explore any aspect of the Victorian public sphere that seems interesting and feasible, including research into cultural contexts (the "New Woman"; the serial novel; the public intellectual) and also neglected authors. The primary texts on our syllabus, however, will be largely canonical: novels by the likes of Elizabeth Gaskell, Charles Dickens, George Eliot, and Anthony Trollope; poetry by Alfred, Lord Tennyson, and Rudyard Kipling; and criticism by Thomas Carlyle, John Ruskin, Matthew Arnold, Walter Pater, and Oscar Wilde.

The course will provide extensive theoretical and critical coverage, both in Habermas's works and in current scholarship on the public sphere. As it happens, much of that scholarship comes out of history, Americanist work, and literary scholarship in the long eighteenth century, where scholars have debated theories of the public sphere more extensively than have Victorianists. We will also draw upon Victorianist scholarship

that has begun to emerge more recently, as in work by Pam Morris, John Plotz, and Amanda Anderson.

The centerpiece assignment is a term paper. We will also develop a hypothetical conference on our course topic, a process that will involve assignments such as submitting a paper proposal and presenting a conference paper (itself probably a preliminary articulation of your term-paper). Other assignments include composing a book review (1000-1500 words) and developing an annotated bibliography.

ENGL 90516

J.M. Synge and the Ireland of his Time

P.J. Mathews

TR 9:30-10:45

This course will offer students an opportunity to investigate a broad range of seminal work by one of Ireland's most important writers of the twentieth century—John Millington Synge. Best known for his controversial drama, *Playboy of the Western World*, Synge was one of the most innovative artists of the Irish Revival whose influence on the development of modern Irish theatre is undisputed. We will read a wide variety of Synge's work—plays, poems, travel writing and criticism and will pay particular attention to his contribution to cultural and political debate in the revolutionary years of the early twentieth century. Themes and issues to be considered will include: Synge's contribution to Irish modernism; drama and national controversy; points of contact with the work of W.B. Yeats, Lady Gregory, and James Joyce; and the continuing influence of Synge's work on contemporary Irish theatre.

ENGL 90713

The New American Poetry

Stephen Fredman

T 2:00-4:30

If the twentieth century is the Age of Media, then what difference has this made to the poetry? How do media signify in Modern American Poetry? The twentieth century begins in the Nineteenth Century with the recognition by poets like Mallarmé that language has to be considered a “medium” of poetry and investigated as such. What is the relationship of subsequent poetry to media such as print technologies, the poster, the manifesto, the book, radio, cinema, the typewriter, audiotape, video, the poetry reading, performance art, chance operations, the computer, hypermedia? To what extent do media function like genres in modern poetry? Does the collage form of prominent modern poems represent the interpenetration of several media?

In this course we will look at and listen to a wide variety of poetry, poetics, music, and performance art, and explore a range of critical texts relating poetry to media. Some of

the figures we will consider include: Stephane Mallarmé, Gertrude Stein, Ezra Pound, William Carlos Williams, Charles Reznikoff, Langston Hughes, Harry Smith, Charles Olson, John Cage, Robert Duncan, Jerome Rothenberg, Laurie Anderson, Susan Howe, and Nathaniel Mackey. Critics we will draw upon include: Hugh Kenner, Jerome McGann, Adalaide Morris, Charles Bernstein, Johanna Drucker, Michael Davidson, Gerald Bruns, Sherman Paul, Marjorie Perloff, Lorenzo Thomas, Robert Cantwell, Greil Marcus, Peter Middleton, Peter Nicholls, Alan Golding, and Peter O'Leary.

ENGL 90904
Philology And Weltliteratur
Buttigieg
W 6:30 - 9:30 PM
Crosslisted from LIT 73902

The Literature Programs 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, Cesaire, and others.

ENGL 90906
Deconstruction and Exegesis
Stephen Gersh
TR 2:00-3:15
Crosslisted from MI 60362

The aim of this course will be to compare and contrast what one might loosely term ancient (medieval, early modern) and post-modern approaches to the reading of texts, following the twin approaches of theoretical exposition and practical application neither of which can be sustained without the intervention of the other. It will be necessary to rely on concrete examples of the ancient and contemporary methods. The examples in the first half of the semester will be Augustine's *On Christian Teaching* and *Literal Interpretation of Genesis* and Derrida's *Of Grammatology*, *Writing and Difference* and

Dissemination. This double reading will put us in a position to take as our examples Augustine's *Confessions* and Derrida's *Circonfession* in the second half of the semester. Certain questions – which can sometimes but not always be answered in the conventional sense – will persist during our readings. These will include: What is philosophy? What is literature? What is the relation between philosophy and exegesis? What is the relation between literature and exegesis? What is the relation between philosophy and literature? Language requirement: Latin and/or French desirable but not necessary. Written requirement: one final essay (20 pp.) either *a.* on one of the texts or authors studied in the course, or *b.* applying the methodologies discussed to another philosophical or literary text of your choice.

ENGL 92004

Practicum: Preparation for the Profession: The Job Market

David Thomas

TBA

This course is for students entering the job market in Fall 2007. There will be group meetings and also individualized sessions, all geared to the cycle of the MLA interview season. Workshops focus consecutively on application letters, vitas, teaching and research statements, assembling a dossier of recommendations, choosing writing samples, and preparing for MLA interviews, including mock interviews held in December immediately after the end of classes but before final exam week.

ENGL 92011

Practicum: Literary Publishing

Cornelius Eady

TBA

For students in the MFA program: a series of workshops on submitting manuscripts for publication, finding an agent, and applying for jobs in the academy and in publishing. Informational sessions will be followed by workshops in which students will have their submission letters, vitas, and job application letters reviewed. The sessions will be arranged at a time convenient to all the participants.

MI 60110

Introduction to Old English

Katherine O'Brien O'Keeffe

TR 9:30-10:45

This introduction to the study of Old English will focus on the elements of the language preparatory to reading and analyzing a variety of prose and verse texts. Issues for discussion and study will include: current and past constructions of philology, the canon, the politics of editing, issues in translation, interpretative strategies, subject formation in

the early Middle Ages, issues in period construction, research tools, possibilities for future work. No prior experience with Old or Middle English is necessary.

Requirements: an ungraded midterm assessment, daily class work, a brief paleography assignment, a short paper, and a final exam.