

Fall 2005 Graduate Courses

ENGL 90013 Graduate Fiction Workshop

Valerie Sayers

M 6:30-9:00

For fiction students in the MFA program. Variations on the traditional fiction workshop, including performances and extensive written commentary from small groups of readers. Student work will form our primary text, and will be considered in light of our discussion of such contemporary writers as Marjane Satrapi, Aleksander Hemon, Hilary Mantel, George Saunders, Sherman Alexie, Rosetta Loy, Susan Choi, Junot Díaz, Colson Whitehead, and Annie Proulx.

ENGL 90035 Graduate Poetry Workshop

Cornelius Eady

T 6:30-9:00

For poetry students in the MFA program. The workshop will involve a great deal of close reading of texts as well as traditional workshopping of participant's poems, in order to help the students grow in both their understanding and control of the elements of their voice, with the hope that the students will have written by the end of the semester a small portfolio of work of magazine publishable quality. Poets we will read will include Kimiko Hahn, Nicanor Parra, Venus Khoury-Ghata, and Harryette Mullen, among others. In addition, to their portfolio, students must write a short critique in book review format, of one of the other participants in the workshop, as well as memorize a poem.

ENGL 90091 Practicum: Literary Publishing

William O'Rourke

Times to be arranged

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.

ENGL 90101 Introduction to Graduate Studies

Sandra Gustafson

MW 1:30-2:45

This course is intended to provide an occasion for all students who are starting their graduate studies in English to become familiar with the history of modern

literary criticism and theory, reflect on and discuss the current state of literary studies, and consider the role of "English" in our culture and society. The course will emphasize major developments in critical thought and practice since the emergence of English studies in the late 19th century. We will look at trends in literary theory and interpretation, at scholarly resources and methodologies, and at institutional and professional practices.

Note: This course is required for all entering PhD students.

ENGL 90110 English for Non-Native Speakers

Noreen Deane-Moran

MW 11:45-1:00 Section 1

MW 4:30- 5:45 Section 2

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 highlight 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 90123 World Literature: Metamorphosis

Margaret Doody

W 1:30-4:15

(Crosslisted from LIT 73905)

The subject of the World Literature course in 2005 will be Metamorphosis; we explore the concept taking Ovid's great poetic work *Metamorphoses* as a focal text. We examine the concept in relation to the arts (painting, sculpture, film) as well as to written works, and consider the concept of metamorphosis in its constant challenge to concepts of identity (psychological, spiritual, ethnic,

geographical, etc.). The course covers diverse genres in different periods, including classical, Arabic medieval, Western medieval and Early Modern and Chinese classical and modern literatures and cultures. Literary texts range from conversion narratives, such as *Deliverance from Error*, the autobiography of Al-Ghazali, to fairy-tales like "Sleeping Beauty" ("La Belle au Bois Dormant"); from satiric and brilliantly poetic accounts of negative transformations (Pope's *Dunciad*) to lyric explorations of change--or resistance to change. ("Love is not love/Which alters when it alteration finds/Or bends with the remover to remove..."). But Eros is also a transformer, valued and dreaded because of its power to make its sufferer change nature and direction, as in Dante's *Vita Nuova*.

ENGL 90202 Chaucer: Early Poetry

Dolores Frese

TR 9:30-10:45

If Chaucer had never written the *Canterbury Tales*, his claim upon our attention as one of the greatest poets ever writing in the English language would be secure based on the earlier works that will occupy us as readers/ writers/ discussants during this term: *Book of the Duchess*, *House of Fame*, *Parliament of Fowls* and the magnificent *Troilus & Criseyde*. Additionally we will certainly read some--or all--of the short poems that--along with *Canterbury Tales* (which we will not read)--comprise the Chaucer canon.

No prior experience with Middle English is required.

Requirements: a midterm, a final, and a term paper. Text: Larry Benson's *The Riverside Chaucer* or any scholarly edition of the early poems named above.

ENGL 90235 Spenser

Graham Hammill

MW 4:30-5:45

This course will discuss the major works of England's "Arch-poet" Edmund Spenser. Readings will include *The Shepherdes Calender*, *The Complaints*, *The View of the Present State of Ireland*, and *The Faerie Queene*. Throughout, we will attend to these works in both their literary and historical contexts, focusing on topics such as Spenser's relation to classical, Medieval, and continental sources; his self-conscious development of literary authorship; his relation to and development of Protestant politics; and his involvement in the Elizabethan state apparatus. The course will also serve as an introduction to trends in recent Spenser criticism, including work on republicanism, Ireland, the Reformation, print culture, and issues of gender and sexuality. Students will be expected to give a presentation and write a seminar paper (25 pp).

ENGL 90237 Seventeenth-Century Poetry and Theology

Regina Schwartz

To meet at the Newberry Library in Chicago

This course will investigate the tradition of mystical theology in England during the Reformation. Classic work in early modern literature has included attention to both the Catholic tradition (Martz's *Poetry of Meditation*) and the Protestant innovations (Lewalski's *Protestant Poetics and the Seventeenth-century Religious Lyric*). Scholars have not paid sufficient attention to the influence of mystical theology and the ways it crosses denominational divides. We will meet at the Newberry Library in Chicago, search for primary texts in their collections, including sermons and treatises, to uncover that tradition, and we will also study the ways in which mystical theology inflects the greatest age of religious poetry in England. Students will write a research paper.

The class will meet Saturdays from 10:30-1 in Room B81 of the Newberry Library. The class will not meet on September 2 (Labor Day weekend), October 1 (following Peter Stallybrass's visit), or November 26 (Thanksgiving weekend). The class will meet at Notre Dame on September 17 (room TBA). Funds to cover travel costs to the Newberry are available through the English department. Please see Kim Baum for reimbursement information.

ENGL 90250 "The Premature Reformation?": Religious Literature and the Rise of Dissent in Late Medieval England

Kathryn Kerby-Fulton

MW 3.00-4.415

This course will examine the major literary religious writers of late medieval England, including William Langland, Margery Kempe, Julian of Norwich, and (via Middle English translation) Marguerite Porete. These texts will be read alongside Wycliffite writings of the same period in order to illuminate how literary writers sought to defend or enlarge their orthodoxy in response to the challenges of these newer reformist ideas and the sudden rise of heterodoxy. Wycliffism is currently of major concern to both modern literary and historical scholars, as well as to theologians, and therefore the course will take a broadly interdisciplinary approach. Controversially called "the Premature Reformation" by the leading scholar of the field, Anne Hudson, the Wycliffite movement raises fascinating theoretical and ideological problems in relation to these early literary texts in which they first appear in the English religious tradition.

Texts: *Piers Plowman: by William Langland: An Edition of the C-text*, ed. Derek Pearsall (Edward Arnold/University of Exeter); *The Book of Margery Kempe*, trans. B.A. Windeatt (Penguin); *Women's Writing in Middle English*, ed. A. Barratt (Longman's); Anne Hudson, *Selections from English Wycliffite Writings* (Cambridge).

Optional Texts: *William Langland's Piers Plowman: The C Version*, trans. G. Economou (U. of Penn.); any original language edition of Chaucer; *Medieval*

English Political Writings, edited by James M. Dean (Medieval Institute Publications/Western Michigan University).

ENGL 90312 18th-Century Satiric Fiction and/as Cultural Theory

John Sitter

TR 12:30-1:45

This seminar will study satiric fiction as cultural analysis and early cultural theory as a discourse of irony. (18th-century cultural theory, much like our own, exists at the borders of history, economics, ethics, social psychology, and political philosophy.) The texts to be studied include four novels, two novellas, and four works (or parts of works) of cultural critique: Henry Fielding, *Tom Jones*; Sarah Fielding, *David Simple*; Tobias Smollett, *Humphrey Clinker*; Laurence Sterne, *Tristram Shandy*; Samuel Johnson, *Rasselas*; Voltaire, *Candide* (in trans.); Bernard Mandeville, *Fable of the Bees*; Adam Smith, *Theory of Moral Sentiments*; David Hume, *Essays Moral, Political, and Literary*; Adam Ferguson, *Essay on the History or Civil Society*. We will also discuss some contemporary views of satire and its relation to the early novel.

Seminar participants will be expected to contribute to the ongoing conversation, present two brief papers, post questions periodically and electronically for discussion, and submit a final paper of about 20 pp.

ENGL 90320 Plots of Property in the 19th Century British Novel

Sara Maurer

TR 5:00-6:15

What do the domestic plots of property in the nineteenth-century British novel have to do with the possessions of the British empire? How might the fact of empire unsettle basic assumptions about how property works in the realist novel? This course will read Daniel Defoe's *Robinson Crusoe*, Emily Bronte's *Wuthering Heights*, Charlotte Bronte's *Jane Eyre*, George Eliot's *Daniel Deronda*, George Moore's *Drama in Muslin*, and Bankim Chandra Chatterjee's *Anandamath* alongside theories of self-ownership (Locke, Mill, MacPherson); landed property (Blackstone, Fintan Lalor); the commodity (Marx, Appadurai) and imperial possessions (Grotius, Fanon, Mabo vs. Queensland) in order to develop a sense of the contours and contradictions involved in British literary possessiveness.

ENGL 90520 Theory and Theater

Susan Harris

MW 3:00-4:15

(fulfills theory requirement)

In this course we will investigate the history of Western theater and its relationship to the evolution of literary theory. Beginning with Aristotle's *Poetics*, we will progress through twentieth and twenty-first century performance theory;

the goal is to achieve an understanding of the history of dramatic form and theatrical practice while engaging with the theoretical constructs that have emerged during this centuries-long and still-inconclusive attempt to explain the power and potential consequences of live performance. Although the course will focus primarily on the evolution of the English-language theater, it will also locate that tradition in a European context, including figures like Artaud, Brecht, Grotowski, Pirandello, etc. Although the bulk of the reading will be theoretical, each unit will be grounded by one or more dramatic texts which will serve as the focal point for our discussion of the theoretical material. Coursework will consist of several short response papers, in class presentations, and a 25-30 page final project.

ENGL 90525 Colonial Fictions, 1880-1930

Seamus Deane

TR 6:00-9:00

Meets from 8/23-10/14/2005

The aim of this course is to read several Irish and English novels of canonical stature from this period in the light of the questions they raise about the nature and experience of colonialism and of its linkages to modernity. Among these questions are: the connections between literary form and authority; fiction's analytic power in relation to the socio-political realm; the issue of obscurity or of the esoteric in modernist fiction. The authors will be read in pairings--Joyce and Conrad, Woolf and Bowen, Forster and Ford.

ENGL 90710 Textual Media in Modern American Poetry

Stephen Fredman

TR 11:00-12:15

(fulfills theory requirement)

How do media signify in Modern American Poetry? If the 20th Century is the Age of Media, then what difference has this made to the poetry? The 20th Century begins in the 19th 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? Is the collage form of prominent modern poems a mapping of interpenetrating 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: Stéphane Mallarmé, Gertrude Stein, Ezra Pound, William Carlos Williams, Charles Reznikoff, Langston Hughes, Harry Smith, Charles Olson, John Cage, Robert Duncan,

Jerome Rothenberg, David Antin, 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, Marjorie Perloff, Henry Sayre, and Katherine Hayles.

ENGL 90715 American Modernisms

Cyraina Johnson-Roullier

TR 12:30-1:45

Discussions of the late nineteenth, early twentieth century literary and cultural movement of modernism often center on those qualities of the movement described in the work of early modernist literary critics, such as Harry Levin or Edmund Wilson. Such examinations emphasize the modern movement's experiments in form, structure, linguistic representation, characterization, etc., while paying much less attention to the role of the modernist movement in the larger context of a given culture. In this course, we will explore the significance of the modern movement from the perspective of American culture, as well as the manner and meaning of American literary participation in the movement. To that end, we will consider not only the work of authors generally accepted as modernists, such as F. Scott Fitzgerald, Ernest Hemingway and Gertrude Stein; we will also consider the role of authors such as Sherwood Anderson and Waldo Frank, of the early Chicago Renaissance (1910-1925), and a number of authors from the Harlem Renaissance, as well as pertinent issues, such as progressivism, primitivism, race and ethnicity, immigration, cosmopolitanism vs. regionalism, and the importance of the vernacular, as well as the question of "Americanness" and its importance to an understanding of American literature during this time, in order to arrive at a much more comprehensive, more nuanced perspective on the meaning and significance of the modern in American culture. In exploring these different vantage points in American literary modernism, we will seek to imagine the contours of "American modernisms," and draw some conclusions about their significance within the larger modernist context.

Course Texts: Sherwood Anderson, *Winesburg, Ohio* and *Dark Laughter*; Waldo Frank, *Holiday*; Jean Toomer, *Cane*; Nella Larsen, *Quicksand & Passing*; Claude McKay, *Home to Harlem*; Carl van Vechten, *Nigger Heaven*; William Faulkner, *Absalom! Absalom!*; Ernest Hemingway, *In Our Time*, *Torrents of Spring*, and *A Farewell to Arms*; Gertrude Stein, *Three Lives* and F. Scott Fitzgerald, *The Great Gatsby*.

Requirements: presentation, article-length research essay.