

Fall 2006 Graduate Courses

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

ENGL 90011 Graduate Fiction Workshop William O'Rourke M
11:45-2:15 A prose, chiefly fiction, writing workshop for students in the graduate Creative Writing Program. Any other students seeking admission should look to ENGL 40850. Emphasis on broadening technical and thematic range and on revision. Some collateral reading.

ENGL 90031 Graduate Poetry Workshop Orlando Menes TR 5:00-6:15 This seminar, which uses the traditional workshop method, is restricted to graduate students in the MFA program. The principal aim of the course is for students to generate work of publishable quality by the end of the semester, and for students in the second year of the program to begin completing the MFA thesis. Reading assignments will include poetry collections by Yusef Komunyakaa, Joy Harjo, and Alicia Suskind Ostriker, as well as a selection of their essays on craft. Indeed, a diversity of poetics will be emphasized throughout the semester. Another important component of the course will be translation and world poetry. We will also consider the current landscape of literary magazines and the various book-publication possibilities that exist for poets, especially those who have not yet published their first book. Students should contact me as soon as they have enrolled in the course. Permission required; MFA students only.

ENGL 90101 Intro to Graduate Studies Graham Hammill W
11:45-2:15 This course is intended to familiarize all entering graduate students in English with the history of modern literary interpretation and theory, to reflect on and discuss the current state of literary studies, and to consider the role of "English" in our culture and society. Our focus will be on trends in literary theory

and interpretation, on scholarly resources and methodologies, and on 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 90125 World Literature: Travel and Changing Place -- Tourism, Exile, Pilgrimage, Exploration, Colonizing, and Migration Margaret Doody W 1:30-4:15 Crosslisted from PhD in Literature, LIT 73915. (*note: new description added 4 May 2006.*) Travel is a universal experience, even though not all human

beings travel. It takes many forms: individual travel for pleasure (tourism); surveying a new terrain with a scientific or commercial purpose (exploring); building a new home in a "wilderness" or among alien or hostile peoples (settling or colonizing); wandering in a group or individually to seek not only a religious site but also spiritual experience (pilgrimage); journeying under compulsion further from an irretrievable home (exile); moving in a fragile or displaced community seeking --often desperately-- another home (migration). Travel entices and alarms us posing questions about who we are and what counts as "home" as we encounter ourselves on the move. To travel is to encounter strangers, to define not only space but also the self and the community in a variety of ways, both welcome and unwelcome. If we are the "stay-at-homes," travelers may irritate, attract, or frighten us. Texts include Virgil, *Aeneid*; Ovid, poetic epistles from exile (*Epistulae ex Ponto*); Bartolome de las Casas, *Brief Report on the Destruction of the Indians*; Ch'Eng -En Wu, *Monkey* (trans. Arthur Waley); Mme de Graffigny, *Lettres d'une Péruvienne*; Thoreau, *A Week on the Concord and Merrimack Rivers*; Charlotte Brontë, *Villette*; Hualing Nieh, *Mulberry and Peach*; Chu T'ien-wen, *Notes of a Desolate Man*.

ENGL 90224 Old English Seminar: The Exeter Book Tom Hall TR 11:00-12:15 The Exeter Book is the largest collection of Old English poetry to survive in a single manuscript, a tenth-century anthology containing some of the best-known poems in Old English (*The Wanderer, The Seafarer, Deor, the Exeter Book Riddles*) as well as others drawn from multiple literary traditions. We will read as much of this poetry as we can set against the background of the shaping events and concerns of tenth-century England, especially those set in motion by the Benedictine Reform and by contemporary developments in Anglo-Latin and Hiberno-Latin literature and Old English prose. A secondary goal of the course will be to introduce students to methods of research in several of the disciplines essential to the study of Old English poetry, including the liturgy,

hagiography, eschatology, cosmology, biblical exegesis, mythology, and folklore of the early medieval West.

ENGL 90234 Literary Historiography and the Fifteenth Century Katherine Zieman TR 9:30-10:45 Over the last twenty years, the fifteenth century has gone from being regarded as "a literary prolepsis of the Slough of Despond" to become an important, even "sexy" sub-field of Middle English Studies. This course will examine some of the literature of this period in terms of this recuperation. We will consider the various historical narratives into which the works of Hoccleve, Lydgate, and Pecok have been inserted, whether of usurpation, vernacularization, censorship, canon-formation, or the emergence of the public sphere. More importantly, we will consider the stakes of this recuperation for our understanding of literary history-its tenets and goals-by examining some of the theoretical bases for such narratives in theories by Bourdieu, Habermas, and Macherey.

ENGL 90245 Shakespeare and the Supernatural Jesse Lander W 3:00-5:30 In the last twenty years there has been an extraordinary efflorescence of work on the place of religion in early modern England. This course will take up and extend this recent work by turning to the category of the supernatural. An introductory unit will consider the classical theories of secularization and disenchantment associated with Weber and Durkheim, the critique of these theories in the late 20th century, and the recent emergence of arguments for the postsecular. The syllabus will feature a representative range of Shakespeare's plays (*A Midsummer Night's Dream*, *Julius Caesar*, *Hamlet*, *Macbeth*, *Cymbeline* and *The Tempest*) as well as recent work by literary critics (such as Debora Shuger, Stephen Greenblatt, and Julia Reinhard Lupton) and historians (such as Stuart Clark, Peter Marshall, Alexandra Walsham).

ENGL 90315 The Fantastic Eighteenth Century: Sylphs, Science

Fiction and the Gothic Margaret Doody M 11:45-2:15 The eighteenth century ("The Long Eighteenth Century"), "The Age of Reason" might also be termed "The Age of the Fantastic." Many of its best-known works are fantastic: *The Rape of the Lock*, *The Dunciad*, *Gulliver's Travels* and *Candide* (all on our reading list). Ideas of sexuality, gender roles, science organization, even the creation of new constitutions—all these relate at various levels to publicly available fantasy. A staple of satire, and also of the visual and performative arts, fantasy runs through many genres and leads to the creation of new ones. New modes of writing include science fiction; we will read examples of fabricated alternative worlds such as Francis Godwin's *The Man in the Moone*, Margaret Cavendish's *Blazing World*, and Cyrano de Bergerac's *Voyages to the Moon and Sun*, considering these in relation to a well-known antique precursor, Lucian's *Vera Historia (True Story)* as well as to successors like Swift's *Travels*. What was called "the Orient" also provides an "alternative world"; we shall explore the impact of *The Thousand and One Nights* and the vogue for "Oriental tales," culminating in Beckford's *Vathek*. Fairy tales now first rise to literary prominence through Perrault's *Contes* (1697), giving us Bluebeard, Cinderella, and others, we approach the use and significance of such stories. The eighteenth-century stage offers nonsense plays like *The Dragon of Wantley*, and pantomimes centering upon the ever-present Harlequin (now available through ECCO). Opera, masquerades and special stage effects call for investigation. An under-inspected area of our period is mystic literature; speculative religious writings connect with scientific thinking and social observation in unexpected ways. We will look at extracts of texts by Paracelsus and Jakob Boehme), and at extracts of Rosicrucian and anti-Rosicrucian works, including Villars' *Le comte de Gabalis*, drawn on by Pope for his Sylphs in the *The Rape of the Lock*. The rise of the "Gothic" will be studied in this religious or quasi-religious context. English Gothic material by authors like M.G. "Monk" Lewis and Ann Radcliffe will be mingled with some material by non-English

writers, such as Schiller (with his story *The Ghost-seer* [*Der Geisterseher*]), and Goethe. We will also look into the rise of new, redesigned or freshly created “traditional” works like Oriental tales and fairy stories. A new genre appears at the turn of the new century, the fantasy story written expressly for children, with appealing non-realistic illustrations, like William Roscoe's *The Butterfly's Ball and the Grasshopper's Feast* (1807). We will end with a reading of Frances Burney's novel *The Wanderer* (1814) in the light of the multiple traditions other than the “realistic” at work within it.

ENGL 90340 Victorian Literature and Culture Chris Vanden

Bossche TR 11:00-12:15 This course will explore the Victorian concern with the ways literature seeks to act on its readers as well as the ways it portrays agency, the capacity for action, transformation, and reform. We will focus in particular on the period between the two great Reform Bills, of 1832 and 1867, during which recurrent debates about reform shaped conceptions of gender, class, and nation. The course will cover the range of major authors and genres, including works by Matthew Arnold, Charlotte Brontë, Robert Browning, Elizabeth Barrett Browning, Thomas Carlyle, Charles Dickens, George Eliot, John Stuart Mill, William Morris, Christina Rossetti, John Ruskin, and Alfred Tennyson. Students will complete a series of assignments (bibliography, prospectus, etc.) leading up to completion of a substantial research essay. Prior to the start of the semester, an online syllabus will be posted at www.nd.edu/~cvandenb.

ENGL 90415 Conceptual Fiction: Kafka and After Gerald

Bruns TR 12:30-1:45 In this course we will study a number of writers whose fiction achieves a certain intellectual complexity by means of absurd premises, arbitrary constraints, polymathy, cognitive dissonances, and other excesses of reason like games, jokes, puzzles, tricks of language. We'll start with some stories by our progenitor, Franz Kafka, followed by the Argentine writer Jorge

Luis Borges, whose *Ficciones* includes a story about a library whose books contain all the possible combinations of the letters of the alphabet and other orthographical symbols, which means that somewhere on its shelves is a text containing the course description you are now reading. Then we will take up some pieces by one of the strangest fiction writers of the last century, Raymond Roussel, whose philosophy of composition is summarized as follows: "the work of art must contain nothing real, no observation of the real or spiritual world, only totally imaginary arrangements." Roussel (along with Kafka and Borges) exerted a powerful influence on the *Ouvroir Littéraire Potentielle* (Workroom of Potential Literature, or *OuLiPo*), a group of European and American writers whose goal was to create new literary structures by writing under various forms of restraint (for example, on the model of algebraic equations). We'll read works by three members of OuLiPo: Raymond Queneau, Georges Perec, and Italo Calvino. Raymond Queneau's *Saint Glinglin*, begun during the year in which Raymond Roussel committed suicide, is about a bizarre festival in honor of the patron saint of a country in which it never rains. Georges Perec's *A Void* (*La Disparition*) is a three hundred page novel that does not contain the letter *e*. Unfortunately this book is out of print, so instead we will make an attempt to read Perec's *Life, A User's Manual*, a book filled with lists of every object in every room of an apartment house in Paris, and whose chapters are arranged like pieces in a jigsaw puzzle that can be put together by means of a complex series of chess moves. Meanwhile, one of Calvino's novels, *If On a Winter's Night a Traveler*, is a novel made of ten interrupted novels, each one of which is about interruption as the most metaphysical of events ("The novel begins in a railway station, a locomotive puffs, steam from a piston covers the opening of the chapter, a cloud of smoke hides part of the first paragraph"). Elias Canetti's *The Agony of Flies* is a work of fiction in the form of proverbs and anecdotes. We'll conclude the course with three American writers who have a good deal in common with their European colleagues: Paul Auster's *New*

York Trilogy, Lydia Davis's *Break It Down*, and Gilbert Sorrentino's *Mulligan's Stew*, a novel of plagiarisms. Assignments: perhaps some in-class reports and one longer paper of 15-20 pp. will be required in addition to participation in class discussion. Students may also be invited to try their hand at writing a piece of conceptual fiction.

Texts: Paul Auster, *New York Trilogy*. Viking Penguin. 0-140-13155-8; Jorge Luis Borges, *Ficciones*. Grove Press. 0-8021-3030-5; Italo Calvino, *If on a winter's night a traveler*. Harcourt Brace. 0-1564-3961-1; Elias Canetti, *The Agony of Flies*. Noonday Press. 0-374-53410-6; Lydia Davis, *Break It Down*. High Risk Books. 1-85242-421-4; Franz Kafka, *The Metamorphosis, The Penal Colony, and Other Stories*. Viking Press. 0-8052-0849-6; Georges Perec, *Life, A User's Manual*. David R. Godine. 0-8792-3751-1; Raymond Queneau, *Saint Glinglin*. Dalkey Archive Press. 1-564-78230-1; Raymond Roussel, *How I Came to Write Certain of My Books*. Exact Change Press. 1-878972-14-6; Gilbert Sorrentino, *Mulligan's Stew*. Dalkey Archive Press. 1-504-78087-2.

ENGL 90530 Poetry and Theory: British and Irish Writing since 1939 T Romana Huk T 2:00-4:30 This course serves that “area” of twentieth-century literature our graduate program has described as British and Irish Writing since 1939, focusing on the genre of poetry. It also functions as a theory course in that we will study the major theorists whose ideas – both specifically about poetry and about language and culture at large – have contributed to the genre’s innovations. We will read the major figures of both “mainstream” movements and “avant-garde” ones, concentrating on how these poets who continue to avoid actually speaking to one another have always been in tacit “conversation” through their work. Beginning with the death of Yeats and Freud in 1939, the course will move through wartime and post-war reactions to the “Red Decade” or “Auden Era” (as expressed in movements like the New Apocalypse and the gnomically identified “Movement”) before

running up against the cultural revolution, the “linguistic turn,” intra-national devolution, the women’s movement, post-colonial immigration and their enduring legacies in the increasingly complex, archipelagic contemporary poetry scene. The last weeks of the course will emphasize those writers and issues that class members, upon reading deeper into the post-1970 poetic landscape, find most interesting. Two presentations and two papers (as well as attendance at one or two poetry readings and lectures) will constitute the requirements; students may instead opt to write one longer essay (with an eye towards possible publication) if they so desire.

ENGL 90535 Early Versions of Modernity, 1790-1820 Seamus Deane TR 6:30-9:00 {Course meets 8/23-10/13/06} The aim of the course is to discover the basic structure of the early analyses of modernity in the following writers: Edmund Burke, Walter Scott, Maria Edgeworth, Benjamin Constant, Mary Shelley and William Wordsworth. The central themes will be (a) the nature of the difference between revolutionary modernity and the preceding socio-political world; (b) the interconnection between versions of political and psychic dislocation. The main texts will be Burke's *Reflections on the Revolution in France*, and his 1792 "Letter to Sir Hercules Langrishe"; Scott's *Heart of Midlothian* and *Old Mortality*; Edgeworth's *Castle Rackrent*; Mary Shelley's *Frankenstein*; Constant's *Adolphe* and his "The Liberty of the Ancients Compared with that of the Moderns," selected poems and passages from Wordsworth, including "Tintern Abbey," "Resolution and Independence," passages from *The Prelude*.

ENGL 90709 A Nation of War: Narratives of Violence and Identity in Nineteenth-Century America Javier Rodriguez M 3:00-5:30 Was William James right when he claimed early in the twentieth century that we should direct our energies not on ending war, but replacing it with a non-violent substitute? Is America, as

many charge, an especially war-driven society? Why is war so horrible and, for many, so seductive? How does sacrifice through violence suspend rationality and activate the stirrings of spirituality? Why might the experience of war so often leave gaps, voids, elisions, as well as scars and haunting memories? These are some of the societal questions we will investigate through our literary readings, beginning with Rowlandson's captivity narrative, and including pension depositions from the Revolutionary War, Cooper's *The Spy*, popular literature from the Mexican War, Melville's and Whitman's Civil War poetry, Crane's *Red Badge of Courage*, World War I poetry, Vonnegut's *Slaughterhouse-Five*, and various materials dealing with Vietnam and the ongoing wars in Iraq and Afghanistan. Our films will include *Patton*, *Glory*, and *Full Metal Jacket*. We will investigate and test the relationships between art and the world, asking how authors and filmmakers have dealt with the most vexing questions about war, and American wars in particular. Our secondary readings will range across various fields, but they will include texts on war narrative and American cultural history, including Jill Lepore's *The Name of War: King Philip's War and the Origins of American Identity*, and various secondary materials on narrative, nationality and psychology. A 25-page final paper will constitute the core of each student's grade, but our class format will require high degrees of collaboration at many levels. Students will be expected to contribute course readings, to lead discussions, to offer criticism on weekly, short writing assignments, to participate actively in class, to both challenge and support others in the class, to discover possible relationships between our readings and their own literary motivations.

ENGL 90712 Fictions Of Citizenship: The Language of American Nationhood Toni Irving R 2:00-4:30 In an 1827 issue of *Freedom's Journal*, the first black newspaper, the editors argue, "We wish to plead our own cause. Too long have others spoken for us. Too long has the public been deceived by misrepresentations, in things

which concern us dearly.” From the nation’s beginning, the recognition of full personhood in the United States has depended on privileges related to race, class and gender. This course is interested in how various representations of otherness and the way the public takes notice of them – frequently with delegitimizing aims – presents a commentary about national politics, the public sphere, and entitlement. We will read court cases and public policy alongside autobiographies, novels, slave narratives, plays, and poems written by people who found their humanity challenged by federal law. Through this lens we will consider how citizenship finds stability through imagined and actual excavating of “others.” Three historical problems will structure our examination of fictions of citizenship: the production of national identity, the language of personhood, and the organization of counter publics. This course is designed to familiarize graduate students with the theoretical debates animating citizenship studies and the way that they intervene in critical conversations within African American literary studies and critical race theory.

ENGL 90720 American Film William Krier TR 12:30-1:45 The underlying premise for the course will be derived from genre theory. Each film will be studied not only as itself but also as representative of hundreds of other comparable films. Additionally, each film will be considered in light of other critical approaches such as feminism or auteur theory. So, there will be careful looks at some of the more important critical texts in the efforts by the academy to come to terms with Hollywood. The course will be structured by pairing films from the “classic” period with films from the more recent past in order to highlight essential critical features, particularly genre iconography, the work of directors, and the performances of “stars.” Charlie Chaplin’s *City Lights*, for example, might be paired with Woody Allen’s *Manhattan*. Frank Capra’s *It Happened One Night* could be paired with Sydney Pollack’s *Tootsie*. John Ford’s *The Man Who Shot Liberty Valance* with Clint Eastwood’s *Unforgiven*. And so on. There will be no scheduled showings of the films. Instead, I will ask you to join Netflix or some comparable service. Thus, you can work with the films according to your own

schedules. I hope that we can work with at least a dozen films. There will be a research paper in which you create your own pairing of films. Also, the written requirements for the course can be fulfilled with a full-length screenplay which we will revise during the semester. This script, then, needs to be written over the summer before the semester starts. If you are interested in this possibility, please see me during March.