

Graduate Courses Spring 2008

Courses listed with a (T) after the title fulfill the graduate English Theory requirement.

ENGL 50415
The Art and Practice of Screenwriting
Jill Godmilow
MW 1:30–2:45
Crosslisted from FTT 40415

Filmmaking is always, at first, thinking and writing. This is a workshop for current and would-be screenwriters, to develop original ideas for the screen and to practice those techniques whereby those ideas can be translated into cinema on the page. Coursework will involve many short writing exercises and finally a script for a 20-minute film. There will also be a required lab screening. Approval required and application. Open to MFA students only.

ENGL 60309
Gender and Identity in Contemporary Irish-Language Texts
Bríona NicDhiarmada
TR 12:30–1:45
Crosslisted from IRL 60309

This course will interrogate issues of gender and identity in the work of contemporary Irish-language writers. We will examine the ways in which contemporary writers in Irish writing from a constellation of identities — sexual, cultural, and linguistic — explore these issues as they articulate them in specific cultural forms. Drawing on recent theoretical work in gender studies and postcolonial studies, the course will look at texts which question and problematize essentialist notions of cultural identity. It will explore in particular some of the tensions inherent in the articulation of a cross-cultural sexual identity and the specificity of linguistic and cultural inheritance in contemporary writing in Irish. We will read, among others, texts from writers such as Máire Mhac an tSaoi, Biddy Jenkinson, Nuala Ní Dhomhnaill, Pearse Hutchinson, Cathal Ó Searcaigh, Seán Mac Mathúna, and Micheál Ó Conghaile.

ENGL 90017
Graduate Fiction Workshop: Novels and Other Novelties
Joyelle McSweeney
MW 3:00–4:15

In this course we will focus primarily on the prose works of course members, but we will supplement and contextualize our readings with texts in a wide variety of prose forms and styles, including short novels, case studies, essays, plays, comic strips, and works of theory and criticism. In turn, we will evaluate each other's prose works in terms of the genres in which they participate and the aesthetic ideas — on such matters as style, structure, temporality, syntax, music, motif, dialogue, and description — which drive the developing work. Week-to-week assignments will include intensive reading, response writing, and assessment of peer work as well as pursuing your own long-term

projects. Course texts are likely to include Freud's *Dora, An Analysis of a Case of Hysteria*; Bolaño's *Distant Star*; Marcus's *The Age of Wire and String*; Parks's *The America Play*; Bernheimer's *Complete Tales of Merry Gold*; Rankine's *Don't Let Me Be Lonely*; Diaz's *Brief Wondrous Life of Oscar Wao*; *Michael Martone* by Michael Martone; Saarikoski's *Edge of Europe*; and excerpts from Deleuze and Guattari's *A Thousand Plateaus*; Davis's *Varieties of Disturbance*; Kundera's *Art of the Novel*; and George Herriman's *Krazy Kat*.

ENGL 90031
Graduate Poetry Workshop
Orlando R. 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 finalize the MFA thesis. This semester's focus will be on a poetics of the transnational and the cross-cultural, and thus readings will include a number of recent anthologies of international poetry, particularly from non-Western nations. Therefore, emphasis will be given to translation not only as a noble craft in its own right but also as a vital source for invention and inspiration in one's own poetry. Nonetheless, we will also consider the current landscape of literary magazines in this country, as well as 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 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 the 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 Clifford Prator and Betty Wallace Robinett, *Manual of American English Pronunciation*, 4th ed. (Thomson Custom Publishing). An additional recommended text is J. N. Hook, *Two-Word Verbs in English* (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 ENGL 90110. 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 90191

Perspectives on Rhetoric: Classical and Modern (T)

John Duffy

W 1:30–4:00

“Rhetoric” is a notoriously unstable term, associated throughout its history with notions of magic, power, persuasion, duplicity, identity, and performance. Arguments about rhetoric, moreover, are frequently arguments about values, belief, and the nature of reality. For Plato, rhetoric was a corrupting form of flattery and the antithesis of truth. For Plato’s student Aristotle, rhetoric was a system of persuasive discourses that could be learned and used in support of the true and the good. For the long-derided Sophists, rhetoric was nothing less than the means through which human beings came to understand such concepts as self, nature, and the limits of language. Modern rhetoricians, in rehabilitating rhetoric from its periodic declines into irrelevance and debasement, have continued the classical conversations, exploring the relationship of rhetoric to ethics, narrative, pedagogy, and the constitution of community life.

In this course, we survey these conversations, considering the ways in which rhetoric has been theorized in the classical and modern periods. We will read, in translation, the classical treatises of Plato, Aristotle, Isocrates, and Cicero, among others. We will then trace the classical lineage as it is found in the work of such modern theorists as Richard Weaver, Kenneth Burke, Chaim Perleman, and Walter Fisher. Finally, we will consider the ways in which traditional understandings of rhetoric have been invigorated by feminism and non-Western rhetoric. The course requires weekly response papers, a mid-term and final paper, and an oral examination.

ENGL 90201

Beowulf

Katherine O’Brien O’Keeffe

TR 9:30–10:45

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 *Beowulf* and selected heroic 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 90238**Voice, Literariness, and Textual Culture in the Middle Ages (T)****Katherine Zieman****R 6:30–9:00**

This course will focus on finding conceptual tools and research methodologies for discussing the concept of “literary voice.” Our primary focus will be the poetry of the Ricardian period (Geoffrey Chaucer, William Langland, John Gower), a body of literature typified by the presence of highly self-conscious yet frequently unstable first-person narrators. We will, however, also touch on later autobiographical writing by Thomas Hoccleve, Margery Kempe, and Julian of Norwich; students working primarily in other periods will be encouraged to suggest comparative samples from other periods as well. Our approach will include, on the one hand, theoretical readings by (or heavily informed by) thinkers such as M. M. Bakhtin, Jacques Derrida, and Jacques Lacan, and, on the other hand, contemporaneous documents that self-consciously represent verbal performance in writing, such as records of oral testimony and liturgical texts. Throughout the semester we will investigate the relationship between experimentation with “voice” and the cultivation of “literariness” and how such “literariness” might be related to other forms of verbal representation. Course requirements will include brief writing assignments, oral presentations, and a seminar paper.

ENGL 90247**Seventeenth-Century Literature: Poetry and Political Thought****Graham Hammill****M 3:00–5:30**

This course will focus on intersections between poetry and political thought in writings of the English Civil War period. Throughout, we will be guided by issues such as sovereignty and life; rhetoric, imagination, and political reason; gender, sexuality, and the body politic. Seventeenth-century writers across the spectrum of political positions approached these issues with intense interest, exploring new ways of conceiving obligation, the political subject, and communal life through language, fiction, and other modes of representation. After considering some early intimations of these issues in Stuart pastoral, we will turn to Hobbes, his most significant respondents (Harrington and Spinoza), and poets who implicitly or explicitly take up and develop the challenges of his political writings: Margaret Cavendish, Andrew Marvell, John Milton, and Katherine Philips. In addition, we will read selected works by William Browne, Carew, Drayton, Herrick, Lovelace, and Wither. Topics for discussion will include the cross-influence of literary form and political thought; political theology and democracy; emerging discourses of interest and passion; the politics of genre; and the uses of gender and sexuality to imagine and articulate new forms of political life. Secondary readings include Balibar, Benjamin, Berger, Kahn, McPherson, Negri, Patterson, Pocock, Ricoeur, and Strauss. Requirements include an oral presentation and a seminar paper (20–25 pages) written in stages over the course of the semester, two short presentations, and regular participation. Students working in literature after 1672 will be encouraged to explore the aftermath of seventeenth-century innovations in writers of later periods. A more detailed syllabus is available online at www.nd.edu/~ghammill.

ENGL 90270**The Enlightenment Novel****Margaret Doody****T 10:00–12:30**

The Enlightenment Novel: Characters, Sex, Myth and Discourse
OR The Eighteenth-Century Novel:

The notion that the Novel was born in 18th century England is a fiction in itself, partly arising from English *hubris*. But the impression is partly related to the role the Novel begins to take in public discourse in England, though arguably France led the way with the animated discussion in the 1670s of Mme de Lafayette's novel about adultery, *La Princesse de Clèves*. Early in our investigation we shall read one great non-fiction work, John Locke's *Essay Concerning Human Understanding*, a major Enlightenment text, in order to obtain some idea of 18th century thought about personality, and how the mind operates. This philosophical treatise also offers disconcerting notions about the construction of reality and the nature of perception, issues at play within major fictions..

The Novel becomes an indispensable party to social, political and moral public debate, even as it represents or seems to represent the "private life". It is particularly interested in questions of sexual conduct and morality, in gender roles and all laws affecting familial power and related laws regarding inheritance and legitimacy. The Novel is always the conveyor of a myth, which acts in interesting if hidden conflict with its new newsiness. The individual novel, however, persuades us to love it initially by the primary appeal of its "characters". Characterization is a dominant concern of the Enlightenment novel. Characters, which even attached themselves to commercial objects, aroused heated responses, commanding detestation and devotion.

It is often said that the novel of the 18th century reflects the advent of capitalism, the advance of the industrial age, the growth of classic liberalism, that its interests are social and its mode is "realism". These things may be true. But-- why does the Enlightenment novel take the erotic as its center? Representations of erotic pain are apparently central to the telling of tales about social placement and displacement, and social change. We begin with a novel of the 2nd century CE, illustrating the longstanding use of erotic stress in prose fiction, and end with a (recommended rather than required) later Victorian novel about loss of a love. Fictional texts include major novels by French and German writers, as well as British.

TEXTS:

Chariton, *Chaereas and Callirhoe*.
Locke, *Essay concerning Human Understanding*
Mme de Lafayette, *La Princesse de Clèves*
Prévost, *Manon Lescaut*
Richardson, *Pamela*
Richardson, *Clarissa* (vols 1-5)
Fielding, *Tom Jones*
Defoe, *Roxana*
Burney, *Camilla*
Goethe, *Elective Affinities*
Sterne, *Tristram Shandy*
Lettres de Mistriss Henley
Walpole, *Castle of Otranto*
Schiller, *Der Geisterseher*
Austen, *Sense and Sensibility*
Trollope, *The Small House at Allington*

ENGL 90340
Victorian Literature and Culture
Chris Vanden Bossche

TR 12:30–1:45

This course will explore Victorian concerns 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 (I'll finalize the list of readings in consultation with the students who pre-register). Students will complete a series of assignments (bibliography, prospectus, etc.) leading up to the completion of a substantial research essay.

ENGL 90421

Twentieth-Century British and Irish Poetics (T)

Romana Huk

T 2:00–4:30

This course will examine how conflicting postwar discourses on such things as the distinctly European call for a new ethics, the decline of British imperial power, and the “state” of gender relations (in poetics as well as in the public sphere) set the stage for a differing absorption of postmodern ideas about poetic subjectivity and artistic experiment than we tend to see on this side of the ocean. The range of texts we'll read will be wide, taking in everything from public speeches to “high theory” and philosophy, but the emphasis will be on reading the poets themselves (both avant-garde and mainstream) as they negotiate their rapidly changing cultural (con)text. In the last month of the course, we will reconsider our seminar's discussions in the light of that newest of poetic arguments — about the need to move to critical/teaching models focused on a “global poetics” — and evaluate the claims made on either side of the issue by both leading scholars and poets. Students will emerge from the course with a good grasp of both historical developments in British and Irish poetry since 1939 and an introduction to postmodern theory and philosophy. No prior expertise in reading poetry is expected.

ENGL 90512

Film, Literature, and Irish Culture

Luke Gibbons

W 6:00–8:30 pm

This course will chart the transitions in Irish culture the radical sensibility of Edmund Burke's concept of the sublime, Lady Morgan's romantic fiction and the persistence of the Gothic in the late eighteenth and nineteenth centuries, to the interrogation of romantic Ireland by literary modernism in the twentieth century, with special emphasis on Joyce's *Dubliners*, *Portrait*, and *Ulysses*. The central engagement throughout will be with Fredric Jameson's discussion of singular versus multiple modernities: in particular, whether the stylistic and formal innovations of much of Irish “romanticism” raises the possibility of “proto” or peripheral modernities, i.e. modernisms traveling from the outskirts to the center, rather than the other way around. This in turn raises the anomalous relationship of Irish culture to its “others” on the periphery, and the seminar will also examine historically Irish attitudes towards race, particularly Irish relations with Native Americans in the cinema of John Ford and his ethnographic precursors, as a prologue to current debates on race and multi-ethnic Ireland in the era of the Celtic Tiger.

ENGL 90527***Ulysses*, Cultural Studies, Postcolonialism****David Loyd****R 6:30–9:00 pm**

The course is organized around a semester-long reading of James Joyce's *Ulysses*. Our first objective will be to read and comprehend and enjoy this work collectively, and all participants will be required, formally and informally, to contribute to our reading. Using *Ulysses* as our principal reference point, we will then be working through a number of key texts in the following areas: Joyce criticism, cultural studies, and postcolonialism. This is intended to be an introduction to these bodies of work, not an exhaustive survey or even representative sampling. We will, accordingly, be reading these texts with constant reference to the ways in which they illuminate *Ulysses* and, beyond it, the colonial and postcolonial culture of Ireland. Towards the end of the semester we will concentrate on discussing both the value of the different kinds of approaches we have encountered and tried to deploy and the ways in which methods we have used here might be applicable in other domains of cultural and literary studies. Since this is a research seminar, students will be expected to follow up their readings and deepen their knowledge of at least one of the domains of secondary material we have addressed (e.g., psychoanalysis, popular culture, postcolonialism, etc.) and write a paper using this material to read a chapter or a thematic concern of *Ulysses*.

ENGL 90606**Forms of Democracy in Nineteenth-Century U.S. Literature****Sandra Gustafson****R 2:00–4:30**

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 nineteenth century 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 *Moby-Dick*, *Uncle Tom's Cabin*, *House of the Seven Gables*, selections from Dickinson's manuscript fascicles, Fuller's *Woman in the Nineteenth Century*, Boucicault's *The Octoroon*, William Apess's *Eulogy on King Philip*, selected speeches by Daniel Webster, Henry Highland Garnet, and Frederick Douglass, William Wells Brown's *Clotel*, and John Rollin Ridge's *Joaquin Murieta*.

ENGL 90750

Worldwide Underground: Black Writers and the Post-National Constellation (T)

Ivy Wilson

T 6:30–9:00

By reading writers from the larger hemisphere of the Americas, this graduate seminar seeks to rethink the relationship between transnational subjectivities, globalization, and modern social formation. Rather than accepting America as a synonym for the United States, this course approaches “America” as a dynamic contact zone, as the embodiment of the overlapping interstices of cultures that the political designation of the nation too easily belies. Topics of consideration will include the global South, sexuality and nationality as liminal categories of being, and the cultural meanings and possibilities of the current geo-political moment. Writers may include Dionne Brand and Lawrence Hill from Canada, Claude McKay from Jamaica, Edwidge Danticat from Haiti, W. E. B. DuBois and Langston Hughes from the U.S., among others.

ENGL 92001

Practicum: Teaching Writing

John Duffy

F 12:30--1:30

English 92001 prepares graduate students to teach First-Year Composition (FYC) within the argument-centered, civically minded framework supported by the missions of the University Writing Program and the University of Notre Dame. It also introduces graduate students to the contemporary rhetoric and composition theories that support informed writing pedagogy. In sum, English 92001 gives graduate students the knowledge necessary to successfully plan, create, and teach a college-level writing course. It also gives you a theoretically grounded vocabulary with which to discuss and reflect on your teaching, and a pedagogical base you might apply to any course you develop in English studies.

In addition to engaging in readings on rhetoric and composition theory and pedagogy, graduate students complete a series of assignments, including a polished preliminary draft of your FYC syllabus, a course theme statement, and a course schedule of activities. You will also observe FYC faculty currently teaching in our Program, and report your observations in an oral presentation.

ENGL 92003

Practicum: Preparation for the Profession

David Thomas

TBA

Open to students past the prospectus stage, this course aims to support you as you produce a substantial piece of polished writing. We begin with a period of discussion and exercises, and then

devote most of our time to workshops aimed at developing an article for journal publication. In most cases, students will be converting a seminar paper or dissertation chapter. We also cover other matters of professionalization, including application for fellowships and preparation for the academic job search.

ENGL 90092-01

Practicum: Teaching Creative Writing

Cornelius Eady

TBA

The first sessions will be spent discussing theoretical approaches; teaching situations from the elementary to the graduate level; and course content, including texts, exercises, and evaluations. Thereafter, the course will become a practicum. Students will define the level they would like to teach and will work with small groups in the community and/or the university. The class will meet regularly for support and feedback.