

Spring 2005 Graduate Courses

(Courses with a red **T** are courses that fulfill the theory requirement.)

ENGL 501T Graduate Fiction Workshop
Steve Tomasula
T 6:30-9:00

This course is a chance for students in the graduate creative writing program to come together as writers/readers with the goal of helping each other develop as authors. Emphasis will be on writing as a contemporary art form rather than on polishing prose for particular genres or markets: in this class we will be more attentive to those aspects of writing that cannot be learned from cookbook approaches to writing. That is, emphasis will be placed on articulating an aesthetic and personal vision through the writing of fiction rather than on the craft of fiction and the well-crafted cuckoo clock the word implies even as we acknowledge that no art takes place in a vacuum, that the personal operates within the constraints of audience and economy, be it the economy of the multinational publishing conglomerate, the not-for-profit poetry press, or the personal journal. It is hoped that students will articulate through their critiques of their classmates' work, through the application of literature and theory read in other classes, but especially through the fiction they write in this class, an awareness of the contemporary moment in literary practice, a reason for doing whatever they are doing in their own fiction, and a means to bring the two together.

Text: *American Fiction: States of the Art*. Special issue of *Conjunctions* No. 34 (2000): 1-448.

Requirements: two or three short fictions, regular attendance, and participation.
MFA students only.

ENGL 502K Graduate Poetry Workshop
Orlando Menes
MW 11:45-1:00

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 complete the MFA thesis. Reading assignments will include poetry collections by Andrew Hudgins, 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. **MFA students only.**

ENGL 505 English for Non-Native Speakers
Noreen Deane-Moran
MW 12:15-1:30

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 513B Postmodern Narrative
James Collins
MW 1:30-2:45

In this course we will begin by focusing on the emergence of postmodernism in the sixties and then trace its evolution through the nineties. Initially, our primary concern will be the conflicted conceptualization of the term, i.e. just what did *postmodern* mean in terms of a narrative practice and in terms of a "cultural condition". Once we have established some operating definitions, and become familiar with some of the narratives that were first called postmodern (Pynchon's *Crying of Lot 49*, Scott's *Blade Runner*, etc.) we will begin to discuss the novels and films which became synonymous with postmodern textuality in the eighties (Rushdie's *Midnight's Children*, Barnes' *A History of the World in 10 1/2 Chapters*,

Winterson's *Sexing the Cherry*, Auster's *Moon Palace*. etc.) In the last third of the course we will turn to more recent narratives which expand our understanding of the term, particularly in regard to the increasingly complicated relationships between literary, film and television cultures (Ondaatje's *The English Patient*, Tarantino's *Pulp Fiction*, Wallace's *The Girl With Curious Hair*, Amis' *The Information*). In addition to these titles there will be a substantial course packet that will include relevant theoretical material.

ENGL 521 Advanced English for Non-Native Speakers

Noreen Deane-Moran

MW 4:00-5:15

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 531A Them 'n' Us: Geography and Identity in Anglo-Saxon England

Katherine O'Brien O'Keeffe

TH 9:30-10:45

Crosslisted with MI 531A

(Note: The Course Registration Booklet from the Registrar's Office has an incorrect course number printed for this course. The correct number is ENGL 531 A.)

This course seeks to explore the structures of identity through which Anglo-Saxons recognized themselves and others. We will focus primarily on Old English writings that explore the larger category of the "not-us" and "our" relation to it: translations of Orosius's history, Bede's history, the *Letter of Alexander to Aristotle*, *Wonders of the East*, *Apollonius of Tyre*, portions of the Anglo-Saxon Chronicle and other texts. We will be looking particularly at the ways in which Anglo-Saxons peopled the category of "other" and, conversely, imagined themselves. Topics for analysis will include contemporary approaches to identity, ethnicity in early England and the difficulties posed for us by analytic terms deriving from nineteenth- (and twentieth-) century nationalism, Anglo-Saxon geographic imaginings, contemporary maps, notions of borders (within and without England), foreigners (and laws relating to them), and Anglo-Saxon "orientalism." Prerequisite: An introductory course in Old English or permission of

the instructor.

Requirements: A short, exploratory paper, a final paper (with an eye to publication), a midterm (ungraded but evaluated), two oral presentations.

ENGL 534 Hermeneutics, Deconstruction and Medieval Thought (T)
Stephen Gersh
TH 2:00-3:15
(also being taught at the undergraduate level)

The aims of this course are both methodological and historical. The methodological part will consist of an introduction to hermeneutics (in a broad sense) as theorized and/or practiced in certain areas of modern continental philosophy. After a brief look at the crucial innovations of Husserl, we shall study carefully chosen extracts (in English translation) of Heidegger: *Being and Time* and *What is Called Thinking*, Gadamer: *Truth and Method*, and Derrida: *Of Grammatology*, *Writing and Difference*, *Dissemination* in order to illuminate the different (even opposing) ways in which the idea of "hermeneutics" can develop. This general discussion will be combined with specific consideration of the themes of allegory and negativity. The historical part of the course will concentrate on late ancient, patristic, and early medieval readings (Origen: *On First Principles*, Augustine: *On Christian Teaching*, *Literal Interpretation of Genesis*, Proclus: *Commentary on Plato's Timaeus*). Here, we shall attempt to advance our comprehension of ancient literature by 1) looking for parallels with modern hermeneutic techniques, and 2) applying the modern techniques in test cases. The course is intended to be relatively open-ended, i.e. students will be expected to think about the way in which these discussions are internally coherent and also relate to their own areas of interest (which may be elsewhere in philosophy, theology, or literature [Latin or vernacular]). Requirement: one final essay of ca. 20 pp.

ENGL 534E Ricardian Poetry
Robert Meyer-Lee
M 1:30-4:15

Does the poetry written between the years 1360 and 1400 have any necessary relation to the monarch who reigned during the second half of this period? Or, more important, does this poetry share discernable formal and thematic qualities? Does it possess, collectively, a self-consciousness of its place in literary history? Although these questions must remain open, few would dispute that during these years there occurred a remarkable burst of thematically sophisticated, formally innovative, and aesthetically powerful vernacular poetry—the first such sustained poetic excellence in English since the Anglo-Saxon period. In this seminar we will read closely representative works of three of this period's major poets: at minimum, the "C" version of Langland's *Piers Plowman*, Chaucer's dream visions, and the Pearl-Poet's *Pearl* and *Sir Gawain and the*

Green Knight. We will seek to contextualize these works in their social, political, economic, religious, and literary histories, and at the same time to theorize their aesthetic response to these histories. Some time will be devoted to becoming acquainted with the extensive secondary work on these poems, and students will be expected to complete a substantial research paper as well as smaller projects.

ENGL 537 Historical Writing in England from Gildas to Trevisa

Julia Marvin

M 1:30-4:15

This course, designed for (but by no means limited to) students of history or literature, will make a selective, chronological survey of the varieties of historical writing in England from its beginnings to the rise of vernacular historiography in the thirteenth and fourteenth centuries. We will examine a range of works (among them broad histories, annals, monastic chronicles, and royal lives) in Latin, English, and Anglo-Norman, going beyond what modern scholars have often deemed "historical" to include vernacular verse works such as the *Bruts* of Wace and Layamon and later vernacular chronicles such as the prose *Brut*. Among other things, we will investigate what their writers considered historical, how they ordered their works and their arguments, and how they sought to endow their own texts with authority. The course will also serve as an introduction to modern scholarly work on medieval historiography. In the interests of time, we will read mostly in modern English translation, but students will write a research paper on one of the works studied (or another of their choosing) and so should be comfortable with at least one of the literary languages of medieval England. Students who already have a strong interest in a particular historical text or writer are encouraged to contact me as soon as possible.

ENGL 550 Milton

Stephen Fallon

TH 12:30-1:45

Milton is a paradoxical figure: a religious writer constantly at odds with religious establishments, a republican political theorist finally mistrustful of the people, a celebrant of virginity who matured into one of the great singers of erotic love and sexuality. History has treated Milton paradoxically as well. A radical figure, pushed to the margins in his own time, he has come to be seen by many as the voice of establishment authority. In this course we will study the length and breadth of Milton's career, looking for keys to these paradoxes.

Perhaps more than any other English author, Milton is present in his works; we will pay close attention his self-representations. We will test the possibility that the dissonances in the early self-representations bear fruit in the creative tensions of the mature poetry. We will pay attention to the high level of control Milton exerts over his texts and his readers, and at the same time we will explore

what happens when that control slips.

While we pursue these questions, we will not neglect the main reason generations have returned to Milton: his astonishing skill as a writer. Often readers come to him from a sense of duty and leave with a surprised delight in the beauty and power of his texts.

We will read widely in Milton's poetry, with special emphasis on *Comus*, "Lycidas," *Paradise Lost*, *Paradise Regained*, and *Samson Agonistes*. We will study also several of his prose works (e.g., *The Doctrine and Discipline of Divorce*, *Areopagitica*, *The Tenure of Kings and Magistrates*, and *The Ready and Easy Way*).

ENGL 555 Fantasy And Enlightenment

Margaret Doody

W 1:30-4:15

Crosslisted with LIT 555E

The eighteenth century (or "The Long Eighteenth Century") has long been known as "The Age of Reason"; it seems time to look at this period as also "The Age of the Fantasti." Much thought is carried on through the medium of the unrealistic imaginary, and what might be called the spiritual grotesque. The fantastic meets a need to imagine societies that do not yet exist, approaches to aesthetic, social and moral standards not bound to follow currently dominant or traditionally respectable roads to suppositious fulfillment. Drama is always fantastic--so Corneille indicates in his meta-theatrical comedy *L'illusion comique*. Fantasy is a staple of satire (as in *The Rape of the Lock*, *The Dunciad*, *Gulliver's Travels* and *Candide* (all on our reading list). The fantastic runs through many genres, however, and clusters about and within the visual arts. New modes of writing partly invented in the seventeenth and eighteenth century include science fiction; we will read some early examples of the production of alternative worlds: Margaret Cavendish's *Blazing World*; Cyrano de Bergerac's *Voyages to the Moon and Sun*, and Paltock's *Peter Wilkins*, considering these in relation to a well-known antique precursor *Vera Historia (True Story)* by one of the 18th century's favorite comic authors, Lucian.

An under-inspected area of our period is mystic literature, or speculative religious writings, seeking to illuminate the mind and the soul. Such writings, overt if unorthodox enlighteners, seem from the time of Paracelsus in the mid 16th century to have a deep connection with scientific and social thinking. We will look at a couple of texts by the mystic Jakob Boehme (d. 1624), and at extracts of Paracelsus and of Rosicrucian and anti- Rosicrucian works, including Villars' *Le comte de Gabalis*, drawn on by Pope for *The Rape of the Lock*. We shall examine the work of Emanuel Swedenborg (1688-1772), an important influence upon European and American culture. Such works deeply affect as well as reflect ideas of the self, and of human community and relationships

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 short story *The Ghost-seer* [*Der Geisterseher*]), and Goethe. We will also look into the rise of new or freshly redesigned "traditional" works like Oriental tales and fairy stories. Such tales are not only being translated or transcribed but freshly designed, and newly created, as we can see, for example, in Frances Sheridan's *Nourjahad*. 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*, and Catherine Ann Turner Dorset's *The Peacock "at Home"* (1807).

We shall read one substantial "realistic" work, Frances Burney's *The Wanderer* (1814), examining this novel in light of these various traditions other than the realistic at work within it.

ENGL 563 Global Romanticisms

Greg Kucich

T 3:30-6:00

Some of the most enduring stereotypes of British Romanticism involve the cultivation of solitary genius, the return to a pristine Nature, and the celebration of local, often rural community. Compelling as these cultural ideals may seem, they have been complicated and ultimately enriched by recent scholarship that situates the cultural productions of literary Romanticism within the larger geopolitical frameworks of their historical epoch -- such as Britain's colonial enterprise, the Napoleonic wars, worldwide commercial systems, the slave trade and abolition movement, travel and exploration, missionary evangelicism, transatlantic networks of political and economic exchange, the collision of regional environments, global feminism. To become alert to the interaction of these global forces with the period's literary activity is to develop a new, complex appreciation of multiple forms of "Romanticism" operating and clashing together in relation to rapidly changing, increasingly interconnected world developments. Building on the new scholarly fascination with such larger maps of "Romanticism," this seminar will explore the intersections of the local, the national, and the global in well-known canonical works of romantic era literature as well as a considerable number of lesser-known writings. Authors to be considered will include Blake, Wordsworth, Wollstonecraft, Equiano, Southey, Inchbald, Coleridge, Baillie, More, Austen, Scott, Hays, Owenson, Byron, Hunt, MW and PB Shelley, Keats, Hemans. Concentration will range generically across fiction, drama, poetry, journalism, biography, travel writing, historiography, educational and religious writing, memoirs, political prose. Particular concentration will center on women writers and movements toward global feminisms. Readings and discussion will also attend theoretically to recent work on nationalism, colonialism, cosmopolitanism, and globalization. Students will produce a book review and a substantial research paper.

ENGL 571 Modern Irish Drama & Revolutionary Politics
Susan Harris
TH 2:00-3:15

This course will investigate the relationship between the drama produced by the Abbey Theater movement during the first decades of this century and the political struggle for Irish independence that was taking place at the same time. As part of this project, we will examine not only the plays but the responses they provoked when they were first performed, reading the texts of the plays alongside the reviews they generated and the debates that were taking place at the time in the nationalist press. We will be paying particular attention to the relationship between national and sexual politics, and how representations of gender--and audience responses to them--mediated it. We will also use our study of these plays and their historical, political, cultural and critical context to interrogate the development and definition of Irish studies itself as a discipline. Students have the option of producing either one seminar paper or two conference-length papers, and will also be responsible for at least two in-class presentations.

Texts: *The Yeats Reader: A Portable Compendium of Poetry, Drama and Prose*. Ed. Richard J. Finneran; *Modern Irish Drama*. (Norton anthology.) Ed. John Harrington; *The Aran Islands*. J. M. Synge; *The Complete Plays*. J. M. Synge; *Plays 2*. Sean O'Casey; and Course packet containing contextual materials, available in 301 O'Shaughnessy

ENGL 573K Modernism and the Four Nations: England, Ireland, Scotland, Wales
Mary Burgess Smyth
H 6:30-9:00

This seminar examines the geographies and locations of British and Irish literary modernism. We will pay particular attention to the ways in which (especially in Scotland and Wales) modernist writers engaged with, and frequently drove, efforts to renew national identity as against an idea of "Britishness". We will also be exploring what Franco Moretti calls the "literary geography" of some rather more familiar English and Irish modernist texts, and will try to get some sense of how these regional or more precisely national movements interacted with each other. This is a wide-ranging course that will involve a lot of reading in all genres. Some of the writers whose work we will read are: Virginia Woolf, D.H. Lawrence, Katherine Mansfield, Hugh MacDiarmid, Lewis Grassic Gibbon, Edwin and Willa Muir, Neil Gunn, James Joyce, Elizabeth Bowen, Denis Johnston, Patrick Kavanagh, Austin Clarke, Dylan Thomas, David Jones, Saunders Lewis, Menna Elfyn and Rhys Davies. Some of the critical/ theoretical material we will read includes work by David Harvey, Robert Crawford, Seamus Deane, Cairns Craig and Franco Moretti. Students will present on a number of occasions, and will work towards a final research paper, on which they will receive input from other seminar members.

ENGL 575 Gender and Writing (T)
Maud Ellmann
H 3:30-6:00

This course focuses on the seventy years between 1871 (the publication of George Eliot's *Middlemarch*) and 1941 (the publication of Virginia Woolf's *Between the Acts*), a period of upheaval in gender relations that also witnessed the emergence of the modern professional woman writer. We will examine changing images of women of the period -- the New Woman, the Suffragette, the vamp, the lesbian, the hysteric, the typist -- in conjunction with changing images of men: the shell-shocked veteran, the "invert," the obsessional compulsive. Since this period also witnessed the birth of psychoanalysis, we will study Freud's works both as responses to their historical context and as (cannon) fodder for gender theory today. The course will concentrate on Irish and British authors of the period (e.g. George Eliot, Dickens, Gissing, Hardy, T.S. Eliot, Gertrude Stein, H.D., Mina Loy, Joyce, Woolf, Elizabeth Bowen), and on recent theorists of gender and sexuality such as Jacques Lacan, Julia Kristeva, Jacques Derrida, Eve Kosofsky Sedgwick, and Judith Butler.

After some introductory sessions at the beginning of the semester, the class will take the form of student presentations and discussion. At each class students will either participate in presentations or submit a short position paper (1 page), addressing issues raised by the previous week's reading. A final paper of 15-20 pages is due at the end of the semester.

ENGL 577W Re-Thinking Race: Irishness, Whiteness And Postcolonialism
Luke Gibons
W 6:30-9:00

This seminar will discuss issues of race and representation in relation to Irish literature and culture. The threat presented by the Irish to colonial civility had less to do with visibility than with other components of racial theory, as the Celt, provided an ominous template for the concept of doomed race, and other modes of cultural contagion. The semester will begin by examining the Ossianic controversy, the romantic novel in Ireland (Edgeworth, Morgan) gaelic Gothic (Maturin, Stoker), and Arnoldian Celticism. Attitudes to race during the emergence of Irish nationalism and the Literary Revival will be analysed, with particular emphasis on Joyce's understanding of race and modernity, whether in the form of colonial stereotypes or anti-semitism. The final part of the semester will address questions of race in the Ireland of the Celtic Tiger, looking particularly at representations of immigration in contemporary Irish film and literature.

ENGL 579A Beckett and Blanchot (T)
Kevin Hart
TH 11:00-12:15

This seminar will develop a close reading of the later work of two major twentieth-century writers: Samuel Beckett and Maurice Blanchot. We will begin with the "second trilogy" by Beckett: *Company*, *Ill Seen, Ill Said* and *Worstward Ho* and fold into our discussion texts from the same period. We will then consider several récits by Blanchot, including *Death Sentence* and *The Instant of My Death*. Blanchot's critical work, including his reflections on Beckett, will be of pressing concern throughout the seminar. We will read sections from *The Infinite Conversation* and the later fragmentary work, *The Step Not Beyond* and *The Writing of the Disaster*. Students taking this seminar should have a reading knowledge of French.

ENGL 586 Fictions of the Public Sphere in U.S. Literature and Culture
Glenn Hendler
M 6:30-9:00

Using and critiquing concepts of the public sphere from the eighteenth and nineteenth centuries as well as from recent critical theory and cultural studies scholarship, this course will explore the history of the gendered and racialized distinctions between public and private, domesticity and the market, reason and sentimentality, in U.S. literature and culture before 1900. Several historical problems will structure our theoretical, critical, and literary readings, including: the development of domestic ideology; the rise of social movements such as temperance, feminism, and abolition; and the role of popular literary forms in the development and critique of both working-class politics and imperialist ideology. Central issues in many of our readings will be the politics of represented emotion, especially the key sentimental concept of sympathy, and the varying ways in which the reading and writing of literature were meant to prepare citizens -- especially boys and men -- for participation in politics, economic exchange, and civil society. Authors read will include some of the following: Louisa May Alcott, Horatio Alger, Charles Brockden Brown, Ned Buntline, Martin Delany, Frederick Douglass, Hannah Webster Foster, Benjamin Franklin, William Lloyd Garrison, Harriet Jacobs, Henry James, George Lippard, John Rollin Ridge, Maria Amparo Ruiz de Burton, Harriet Beecher Stowe, Mark Twain, Metta Victor, Frank Webb, and Walt Whitman.

ENGL 594B Roots and Routes: Cultures and Letters of the Black Atlantic
Ivy Wilson
MW 4:30-5:45

This graduate seminar "Roots and Routes" explores transnational regional or global historical formations that coalesce around the circum-Atlantic. It uses two global phenomena, the Atlantic slave trade and colonialism, as pretexts to interrogating subaltern consciousnesses that ostensibly function both against and in conjunction with more readily accepted aspects of modernity. Theorists include Gilroy, Hall, Condé, Hegel, Aravamudan, Rediker and Linebaugh, Marx, among others. Literature may include works by Derek Walcott, Zadie Smith,

Olaudah Equiano, Nella Larsen, Aimé Cesairé, Michelle Cliff, Cristina García, among others.

ENGL 701 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, 701 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.

ENGL 701A 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 702B Practicum: Preparation for the Profession

Graham Hammill

W 4:30-6:30

This is a workshop open to any student whose dissertation prospectus has been approved; completion of at least one chapter of the dissertation is strongly recommended. We will focus on the following topics: abstracts and conference papers, articles, dissertations, dissertation to book, grant applications, job materials (letter, c.v., abstract, teaching philosophy, writing sample). In consultation with the directors of their dissertations, participants will set and meet writing goals for the semester--usually the preparation of an article for publication. One goal of this course is to help prepare students for the job market.