

Spring 2007 Graduate Courses

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

ENGL 90015

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 classmate's 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 practical way to bring the two together.

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

PP/FF: An Anthology. Peter Connors, ed. Starcherone Books, 2006.

ENGL 90037

Graduate Poetry Workshop

Cornelius Eady

M 6:30-9:00

The workshop will be organized around two assumptions: a poem is a made thing, an idea or feeling or experience which is then shaped by the writer, and that no good poem is an accident. Through our readings and workshop we will explore the various ways and methods poets use to define and organize their world and culture. Students will be required to write and revise poems, leading to a portfolio of revised work as a final project, (12-15 poems), keep a writers journal, and write response papers to the books we read. As one of my ongoing passions is the examination between poetry, performance, and theatre, this will be one of the issues we will examine during the semester.

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 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 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 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 90120
Pearl Poet: Poetry Meets Theology

Dolores Frese

TR2:00-3:15

Four Middle English alliterative poems – Pearl, Cleanness, Patience, Sir Gawain & the Green Knight – composed in Northwest Midlands dialect at the close of the fourteenth century by a gifted anonymous artist, and preserved in the British Library's unique manuscript copy (Cotton Nero A. x), will occupy us for the semester.

Through close readings, and by imaginative immersion in the dense world limned by this brilliant quartet of poetic fictions, we will attempt to formulate some significant questions and provisional answers concerning the general nature of medieval poetics and hermeneutics, while assessing the particular accomplishments of this artist, conventionally designated as the "Pearl-poet" or the "Gawain-poet".

We will begin with some attention to the manuscript particulars (less-than-100 7"x5" folio pp.) in order to focus fundamental questions about the idea of the book as a material artifact at the close of the Middle Ages. Why these four poems, in this particular order, with these (twelve) colored illustrations, produced for what patron or population of readers? Are we dealing here with authorial or scribal editorial arrangements?

In the course of our individual and collective investigations, we will also consider questions of genre (the four poems include elegy, dream vision, consolatio, allegory, homiletic sermon, courtly satire, chivalric Arthurian romance, etc.); we will also consider verifiable sources and arguable poetic precursors (Old & New Testament biblical narratives, Anicrus Boethius, Dante Alighieri, et al.).

Most importantly, as we become the imaginative familiars of this medieval poet, whose keenly critical and equally compassionate gaze extends variously to the intersecting worlds of grieving parent and imperious child, hospitable husband, seductive wife, and courtly lover caught in the exquisite vise of social, magical and Christian norms – a poet whose imagination recreates the citizens of Sodom, Nineveh, Camelot, and the Celestial City of New Jerusalem, each time with striking revisionist force – we will become securely grounded in many of the aesthetic conventions of form and content that characterize the medieval text world. At the same time we will encounter one of that world's most energetic and poetically innovative minds, at play in this field of received religious and secular textual traditions.

Mid-term, final examinations. Term paper (20-30 pp.). Text: *The Poems of the Pearl Manuscript*. Eds., Malcolm Andrew & Ronald Waldron.

ENGL 90128
Twentieth Century International Poetry
Zhenkai Zhao
MW 4:30-5:45

This course is designed with a precise aim to introduce students into a condensed and distinctive poetry written with rich imagery. This objective will be mostly achieved through close readings and appreciation of some masterpieces of twentieth century poetry in an international context, departing deliberately from a kind of narrative poetry that has been dominant in the American mainstream poetic world today. We will cover international poets such as Federico Garcia Lorca, Georg Trakl, Paul Celan, Rainer Maria Rilke, Boris Pasternak, Osip Mandelstam, Gennady Agyi, Gunnar Ekelof, Thomas Transtromer, Paul Eluard, and Dylan Thomas.

ENGL 90190
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 (Thomas Pynchon’s *Crying of Lot 49*, Ridley Scott’s *Blade Runner*, etc.) we will begin to discuss the novels and films which became synonymous with postmodern textuality in the eighties (Salmon Rushdie’s *Midnight’s Children*, Julian Barnes’ *A History of the World in 101/2 Chapters*, Jeanette Winterson’s *Sexing the Cherry*, Paul 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 (Michael Ondaatje’s *The English Patient*, Quentin Tarantino’s *Pulp Fiction*, David Foster Wallace’s *The Girl With Curious Hair*, Martin Amis’ *The Information*, etc.). In addition to these titles there will be a substantial course packet that will include relevant theoretical material.

ENGL 90213
Milton
Stephen Fallon
TR 12:30-1:45

John Milton is a paradoxical figure: a theological writer constantly at odds with religious establishments, a republican political theorist finally mistrustful of the people, an advocate of both patriarchalist and egalitarian understandings of gender, and 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 to 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. Above all, we will also work toward an appreciation of Milton's aesthetic achievements.

We will read widely in Milton's poetry, with special emphasis on the "Nativity Ode," *A Mask*, "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 Readie and Easie Way*). While our focus will be on Milton's texts, we will explore some of the central debates of Milton criticism. Students will complete a series of assignments (bibliography, prospectus, etc.) leading up to completion of a substantial research essay.

ENGL 90224

Historicist Approaches to London Reading Circles and the Rise of Ricardian Poetry in England and Anglo-Ireland

Kathy Kerby-Fulton

T 3:30-6:00

This course will examine Geoffrey Chaucer, William Langland, John Gower, Thomas Usk, Thomas Hoccleve, and James Yonge, and other writers who found their initial and most sophisticated audiences in the court and civil service in London and in Dublin. Topics to be discussed will include "self-fashioning," authorial representation, political dissent, colonialism, and the role of women in the rise of a "national" literature. We will look at various traditional Historicist approaches to the study of reading circles, Medieval Literary Theory, and newer methodologies including manuscript study and the cultural history of the book.

ENGL 90239

Identity and Agency in the Reign of Alfred

Katherine O'Brien O'Keeffe

TR 9:30-10:45

To explore constructions of identity and of agency in the late ninth century in Anglo-Saxon England, this course engages one of the remarkable achievements of the program of Anglo-Saxon translation, the Old English version of Boethius's *Consolation of Philosophy*. The course will look at early medieval ideas of

agency (and the ways in which structures of identity enabled and curtailed agency) and will draw on contemporary theoretical descriptions of agency and its manifestations. One of the interests of the course will be the active way in which the Old English translation modifies and rewrites Boethius's text, incorporating Anglo-Saxon ways of knowing into the sixth-century text. The course will attend to notions of transgression and of obedience as modes of expressing agency in order to analyze the anxieties of agency voiced in the Old English text. Students are advised to read Boethius's *Consolation* as a preliminary to the class. Prerequisite: completion of "Introduction to Old English" or permission of the instructor.

Requirements: daily translation, one or two class presentations, a short experimental paper (aimed at trying out the idea for the final paper), a final paper of 15-20 pages. Topics will be chosen in consultation with the instructor.

ENGL 90315

Romantic Era Drama and the Public Theater

Greg Kucich

M 11:45-2:15

"Just now the drama is a haunted ruin"

---Thomas Lovell Beddoes

"Dramatic genius . . . is kindling over the whole land"

---*Blackwood's* review

One of the conventional stereotypes about British romanticism involves its alleged failure to produce significant drama. With stage flops, vapidly sensationalist quadruped entertainments, and unperformable "closet dramas" littering romanticism's theatrical landscape, it seems that lyrical drama like Percy Bysshe Shelley's *Prometheus Unbound* emerged as the period's sole achievement in dramatic form. Yet if Beddoes's vision of a "haunted ruin" characterized the era's anxiousness about the state of its drama, *Blackwood's* championship of a teeming "dramatic genius" tapped into a counter vein of enthusiasm for the age's theatrical fecundity. Recent historicist scholarship, alert to the problematics of staging meaningful drama in the romantic era, has also begun to recover the prolific richness of the period's stage life while demonstrating the political importance, especially for women dramatists and actors, of the public theater. The cultural significance of the drama has thus become one of the more compelling new topics in studies of romanticism, inspiring new monographs, conference workshops, special journal issues (including a recent issue of *Nineteenth-Century Contexts*), and various experimental restagings of romantic era drama. Our seminar springs from these new developments with the aim of joining the burgeoning critical effort to relocate the drama and the social life of the theater within the centers of romantic era culture. Focal points of this enterprise will include: the material history of stage

performance and state censorship; the social significance of theater reviews and high dramatic theory; the politics of gender, empire, and abolition as manifested in the public theater; and the relationship among so-called unperformed “closet drama,” serious stage plays, and wildly inventive, “illegitimate” theatrical forms such as pantomime, melodrama, and farce, featuring such titles as *Harlequin and Humpo*, *Timour the Tartar*, and *Jocko the Brazilian Monkey*. Readings will address such major figures as William Wordsworth, Samuel Taylor Coleridge, Shelley, and George Byron, but we will also engage with a number of hitherto less well-known known dramatists, many of them women, who achieved prominence in their time: Joanna Baillie, Matthew Lewis, Elizabeth Inchbald, Hannah Cowley, and Mariana Starks, among others. We will also read the theatrical criticism of William Hazlitt, Coleridge, Charles Lamb, and Leigh Hunt, as well as contemporary theater theory. Students will produce a book review, a substantial research paper, and, possibly, stage entertainments of their own. Enthusiasm for acting encouraged, but no acting experience required.

ENGL 90412

Gender and Space (T)

Barbara Green and Pam Wojcik

TR 12:30-1:45

This is a team-taught interdisciplinary course focused on an encounter between gender and space in modernity. Through planning and design, as well as through habitation and use, spaces both public and private take on specific, and varied, gendered meanings. Our home departments are English, and Film, Theater, and Television, so many of our materials will be drawn from literature and from film. Since the course employs a cross-disciplinary approach to space, place, and gender, we will also include a range of materials – not only films and novels, but theoretical texts, architectural plans, histories, and philosophical texts – to survey the complexity of various gendered meanings attached to space in the cultures of modernity. We will examine spaces both public and private (the department store, the cinema, the street, the apartment, the country home, etc.) as traversed and inhabited by a variety of twentieth century figures (the flaneur, the New Woman, the shop girl, the sapphist, the suffragist, the single girl, the bachelor, etc.). Students will examine issues of gender and the public sphere, the significance of public spaces such as department stores, and cinemas; the mapping of gendered hierarchies into office spaces; voyeurism in private spaces including the home and the apartment; the specific meanings that attach themselves to separate spaces within the home such as the kitchen or the bedroom. Literary texts may include George Gissing's, *The Odd Women*, Virginia Woolf's *Mrs. Dalloway* and her London essays, Jean Rhys's *Good Morning, Midnight*, Janet Flanner's *Cubical City*, Nella Larsen's *Passing*, Mary McCarthy's *The Group*, and selections from various materials on single life in the city, like *The Girls in Apartment 3B* and *Sex and the Single Girl*. Films featuring spaces both public and private will be included, such as *It*, fifties melodramas such as *All that Heaven Allows*, office films such as *The Best of Everything* or

How to Succeed in Business without Really Trying, apartment films such as *The Apartment* and *That Funny Feeling*, and more. In addition, we will consult theories of space, place, and gender by Walter Benjamin, Henri Lefebvre, Gaston Bachelard, Dolores Hayden, Daphne Spain, Doreen Massey, Beatriz Colomina and others. Requirements will include a research essay of twenty pages or more, and a presentation.

Note: The course will include a Lab for film screenings, ENGL 91001, for which students must register. The course will be open to undergraduates from FTT, Gender Studies, and English by permission.

ENGL 90425
Modernism (T)
Maud Ellmann
R 3:30-6:00

This course focuses on the work of major modernist authors (Ezra Pound, T.S. Eliot, Percy Wyndham Lewis, Hilda Doolittle, William Carlos Williams, Wallace Stevens, James Joyce, Virginia Woolf, Gertrude Stein, Mina Loy, Elizabeth Bowen, and Samuel Beckett) in their wider cultural context. There will be opportunities to make comparisons between literary modernism and the visual arts, and to consider the relations between European modernism and the Harlem Renaissance (Wright, Baldwin). We will also study theoretical approaches to modernism from the Frankfurt School to the present.

Requirements: weekly response papers, regular oral presentations and literature searches, and a final 15-20-page paper.

ENGL 90504
Anglo-Irish Identities 1600-1810
Christopher Fox
W 11:45-2:15

Colin Kidd points out that “the contentious role played by ethnic identity in the history of Ireland makes it easy to forget that the Irish, like other nations, have played out their conflicts in a world of imagined communities.” Within this context, how did the Anglo-Irish come to define themselves as a group? How did they differentiate themselves from the native population or “meer Irish” or from the so-called “Old English,” the Norman descendants of Strongbow? From the Presbyterians, Baptists, Brownists, and other Dissenters, or from the English themselves? The course will examine this question of identity and difference in some representative writers who have dominated the teaching and understanding of Irish history and literature of this critical period: Edmund Spenser, William Molyneux, Jonathan Swift, George Berkeley, and Maria Edgeworth. For comparison sake, we will also explore some constructions of “Englishness” and “Scottishness” in Daniel Defoe, Samuel Johnson, and James

Boswell. Close readings from the works of these figures will take place with a discussion of their historical, political, and ideological contexts, which have connections to our larger understanding of the construction of identities in colonial and post-colonial worlds.

ENGL 90606

Forms of Democracy in 19th Century U.S. Literature (T)

Sandra Gustafson

TR 11:00-12:15

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: Herman Melville’s *Moby-Dick*; Harriet Beecher Stowe’s *Uncle Tom’s Cabin*; Nathaniel Hawthorne’s *House of the Seven Gables*; selections from Emily Dickinson’s manuscript fascicles; Margaret Fuller’s *Woman in the Nineteenth Century*; Dion Boucicault’s *The Octoroon*; William Apess’s *Eulogy on King Philip*; selected speeches by Daniel Webster, Henry Highland Garnett, and Maria Stewart; William Wells Brown’s *Clotel*; and Henry Adams’ *Democracy*.

Requirements include regular attendance and active participation, a presentation, and a 20-25 page seminar paper produced in stages.

ENGL 90709

Singular Poetries: The Writings of Susan Howe and Lyn Hejinian

Gerald Bruns

TR 2:00-3:15

This course will be devoted to the poetry and poetics of Susan Howe (b. 1937) and Lyn Hejinian (b. 1941), with collateral readings of some of their older and younger contemporaries (Barbara Guest, Lorine Niedecker, Rosmarie Waldrop, and Rae Armantrout). Howe and Hejinian are often associated with the movement known as “Language Writing,” which is frequently characterized in terms of its “break” with the forms and conventions of the romantic lyric and its modernist versions in which an “expressive” self presides over the materials of formal construction. For the language poets, these materials are not reducible to the forms of mediation that the term “expression” implies. Mediation is what language poetry aims to disrupt – hence the terms that (perhaps prematurely) came to define its poetics during the 1980s: disjunction, fragmentation, indeterminacy.

No doubt Howe and Hejinian exemplify a “disjunctive poetics,” but the point needs additional inquiry because they do so in ways that are always changing. What is interesting about these poets is that their writing is grounded less in a break with certain kinds of lyric traditions than in a critical appropriation of a wide range of literary and philosophical antecedents. Appropriation means understanding another – a text, a law, a foreign language – by making it one’s own (Howe’s *My Emily Dickinson* and Hejinian’s essays on Gertrude Stein are showcase examples of this).

But there is more. Appropriation as these poets practice it appears to be a process of self-creation in something like the Emersonian sense of self-individuation through reading. Howe and Hejinian are irreducible to the “art contexts” that they nevertheless help to constitute, and this means irreducibility to any general characterization of their work as “women’s writing.” “My voice formed from my life belongs to no one else,” Howe writes. What we will want to study is the process by which this “singularity” is formed. Singularity is also a crucial concept in Hejinian’s work. She writes: “The phrase ‘there are no opposites’ appears more than once in my poetry.” Poetry, she says, is an “art of linkages” unconstrained by a logic of exclusion or of identity and difference. (Not disjunction, in other words, but combination.) It will be interesting to read her celebrated *My Life* in the context of this conception of poetry.

Students will be asked to write a paper of about twenty pages and to contribute enthusiastically to class discussion. Perhaps brief reports from each of us will prove useful.

I. Susan Howe

Articulation of Sound Forms in Time (Awede, 1987)
Singularities (Wesleyan University Press, 1990)
The Nonconformist's Memorial (New Directions, 1993)
Frame Structures: Early Poems, 1974-79 (New Directions, 1996)
Pierce-Arrow. (New Directions, 1999)
The Midnight (New Directions, 2003)
My Emily Dickinson (North Atlantic, 1985)
The Birth-Mark: Unsettling the Wilderness in American Literary History
(Wesleyan University Press, 1993)

II. Lyn Hejinian

My Life (Burning Deck, 1980; expanded version, Sun & Moon, 1987)
The Guard (Tuumba Press, 1984)
Oxata: A Short Russian Novel (The Figures, 1991)
The Cell (Sun & Moon Press, 1992)
The Cold of Poetry (Sun & Moon Press, 1994)
A Border Comedy (New York: Granary Books, 2001)
The Language of Inquiry (Berkeley: University of California Press, 2001)

ENGL 90904

Philology & Weltliterature (T)

Joseph Buttigieg

W 6:30-9:00

The Literature Program's course on Literary Theory deals with theories of different time and places with emphasis on the critical problems that arise when what we call "Literature" is investigated in a multicultural context. Issues that may be expected to arise include the following the problems of translation, the meaning of metaphor, hermeneutics complexity, the meaning of the word "style" and the relation between oral and written literatures.

Eric Auerbach's essay, from which this course derives its title, serves as a point of departure for exploring the possibility of developing an approach to literary history and literary interpretation that: (a) attends to the historical, cultural and aesthetic specificity of the individual literary work and (b) at the same time, brings into relief the complex ways in which cultures interact, overlap, and modify one another. The course will focus primarily on the pertinent works of Giambattista Vico, Johann Gottfried Herder, and the German Romantics, Auerbach (and other historicists), C. L. R. James, Raymond Williams, and Edward W. Said, as well as selections from the writings of Frantz Fanon, Ngũgĩ wa Thiong'o, George Lamming, Aimé Césaire, and others.

ENGL 92001

Practicum: Teaching Writing

Kelly Kinney & John Duffy

F 12:30-2:30

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**

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, etc.). 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.

ENGL 92010**Practicum: Literary Publishing****Cornelius Eady****TBA**

For students in the M.F.A. 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.