

Graduate Courses

Courses listed with a (T) after the title fulfill the graduate English theory requirement. For Spring 2009, two such courses carry that designation: Mary Burgess Smyth's ENGL 90176 "Postcolonial Theory" and Jim Collins's ENGL 90190 "Postmodern Narrative."

ENGL 50202
Early Chaucer
Dolores Frese
TR 12:30–1:45

If Chaucer had never written the *Canterbury Tales*, his claim upon our attention as one of the greatest poets ever writing in the English language would be secure based on the earlier works that will occupy us as readers/writers/discussants during this term: *Book of the Duchess*, *House of Fame*, *Parliament of Fowls*, and the magnificent *Troilus and Criseyde*. Additionally we will certainly read some — or all — of the short poems that — along with *Canterbury Tales* (which we will not read) — comprise the Chaucer canon. No prior experience with Middle English is required. Requirements: a midterm, a final, and a term paper. Text: Larry Benson's *The Riverside Chaucer* or any scholarly edition of the early poems named above.

ENGL 90015
Graduate Fiction Workshop
Steve Tomasula
T 5:30 – 8:30

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 which 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 practical way to bring the two together.

Texts: *American Fiction: States of the Art*, special issue of *Conjunctions* 34 (2000): 1–448; *PP/FF: An Anthology*, ed. Peter Connors (Starcherone Books, 2006).

ENGL 90037
Graduate Poetry Workshop
Cornelius Eady
TR 5:00–6:15

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 writer’s journal, and write response papers to the books we read. As one of my ongoing passions is examining the relationship between poetry, performance, and theatre, this will be one of the issues we will examine during the semester.

ENGL 90092

Practicum: Teaching Creative Writing

Steve Tomasula

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 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*, 4th ed., 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 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 90129

Issues in Contemporary Poetics: Trans-/Multi-/Inter-

Joyelle McSweeney

TR 2:00–3:15

In this course we'll approach modern and contemporary poetics in all its multiplicity, focusing on multigenred, multilingual, multimedia, and translated works, as well as works which undermine conventional "literary" textuality through performativity, disability, obscenity, materiality, invisibility, and other modalities. Texts will include prose, drama, lyric, and critical writings by modern and contemporary global authors such as Kim Hyesoon, Amiri Baraka, Laura Solórzano, Jean Genet, Wole Soyinka, Ariana Reinas, Aase Berg, Lennard Davis, Deleuze and Guattari, Theresa Cha, Don Mee Choi, Antonin Artaud, Harryette Mullen, Heiner Müller, Ishmael Reed, Kathy Acker, and Bylex Puma. Media under study will also include video, film, visual and sound art, performance, and hypermedia.

ENGL 90176

Postcolonial Theory (T)

Mary Burgess Smyth

MW 3:00–4:15

This course will survey and critique the main developments, debates, and trends within anticolonial discourse and post-colonial theory. We will read earlier works by Césaire, Fanon, and Memmi, among others, and will trace later intellectual and theoretical threads in the field in the works of Said, Spivak, and Babha. We will begin with Leela Gandhi's *Post-Colonial Theory: A Critical Introduction*, and will then focus our attention on the major works of the above-mentioned theorists, as well as others. A strong element to this seminar will be the use, or practice, of post-colonial theory in literary criticism. As such, we will be reading a number of twentieth-century post-colonial novels alongside our theoretical materials. A research paper and regular presentations on our readings will constitute the written requirements of the course.

ENGL 90190

Postmodern Narrative (T)

Jim 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 have 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 101/2 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 90213

Milton

Steve Fallon

TR 3:30–4:45

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, 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 also study 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*). 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 90225

Old English Biblical Verse

Tom Hall

TR 3:30–4:45

The Anglo-Saxons were the earliest people in western Europe to translate the Bible into their vernacular, and a substantial proportion of surviving Old English verse consists of biblical translation and paraphrase. The principal focus of this course will be the biblical poems preserved in the so-called Junius Manuscript (*Genesis A*, *Genesis B*, *Exodus*, *Daniel*), but these and other relevant poems will be studied in the wider context of early medieval biblical exegesis, in particular the contributions made to biblical interpretation by Anglo-Saxon exegetes such as Archbishop Theodore, Bede, Alcuin, and Ælfric. In addition to regular reading and contributions to class discussion, students will be asked to produce a series of weekly response papers, make an oral presentation, produce a short bibliographical essay, and write a research paper. There will be no exams. Previous coursework in Old English is required.

ENGL 90389

Censorship and Controversy in Middle English Texts

Kathryn Kerby-Fulton

M 3:00–5:00

Fourteenth-century writers operated in a world fraught with political and ecclesiastical controversy, sometimes extending to censorship, yet at the same time, evidence survives of a surprising degree of tolerance for certain radical ideas. This course will examine how the major writers of late medieval England simultaneously negotiated these troubled waters, and earned or exploited tolerances extended by the authorities. English authors to be studied will include Geoffrey Chaucer, William Langland, Thomas Hoccleve, Julian of Norwich, Margery Kempe, and M.N.'s Middle English translation of Marguerite Porete. These texts will be read alongside excerpts from several Latin or Continental writers who may include Hildegard of Bingen, Joachim of Fiore, Bridget of Sweden, and William Ockham, alongside some anonymous English texts, including political lyrics, *Richard the Redeless*, *Mum and the Sothsegger*, and Wycliffite writings. Examples from articles of inquisition, statutes, legal defenses, petitions and broadsides may also be used. The aim is to help illuminate how literary writers sought to defend or enlarge their religious or political orthodoxies in response to the challenges of the time. The course will also examine and question modern scholarly trends, especially the recent tendency to use the Wycliffite movement as a popular cultural and theoretical lens through which to understand the phenomenal rise of vernacular literature in Ricardian England. Topics to be discussed will include the reception of visionary writing, attitudes toward women's learning and preaching, controversial religious doctrines (like universal salvation, millenarianism, and intellectual freedom), and political controversies over the Commons' control of royal tyranny, the Rising of 1381, the deposition of Richard II, and the colonial suppression of Irish language and literary culture.

Texts: *The Riverside Chaucer*, ed. Larry Benson (or any original language edition); William Langland, *Piers Plowman: A New Annotated Edition of the C-Text*, ed. Derek Pearsall (University of Exeter, 2008); *The Book of Margery Kempe*, ed. Lynn Staley (Medieval Institute Publications, 1996) – also available online; Anne Hudson, *Selections from English Wycliffite Writings* (Cambridge; repr. University of Toronto); *Women's Writing in Middle English*, ed. A. Barratt (Longman's); *The Piers Plowman Tradition*, ed. Helen Barr (Everyman, 1993).

Optional Texts: *William Langland's Piers Plowman: The C Version*, trans. G. Economou (University of Pennsylvania Press); *Medieval English Political Writings*, ed. James Dean (Medieval Institute Publications) - also available online; Bernard McGinn, *Visions of the End: Apocalyptic Traditions in the Middle Ages*, 2nd ed. (Columbia University Press, 1998).

Assignments:

One essay—30% (approx. 2500 words)

One seminar—30% (approx. 1500–2000 words in written form; 10–15 min. orally)

Note: these may be combined to make an essay of about 3500–4500 words.

One review—20% (consists of a preliminary draft for class, emphasizing a summary, *no longer than one side of one page*, later expanded to a max. of 750–1000 words)

Two workshop assignments—10% x 2 (submitted as handouts for the class, each approx. one side of one page). Note: a workshop handout can be done as a group project.

ENGL 90581

Towards a World Literature: Irish Literature from Romanticism to Modernism

Luke Gibbons

W 6:00–8:30

This course will examine the process whereby Irish literature in the nineteenth and early twentieth century charted a path from the “national tale” of romantic fiction to the “world literature” of both the Literary

Revival (associated primarily with W. B. Yeats and J. M. Synge) and the experimental modernism of Joyce. Ireland's ambivalent location as a "colony within" will be examined with a view to discussing the uneven integration of Irish culture and society into the modern world system. The relationship of Irish romanticism, Gothic literature, poetry and drama to "proto" modernities will be discussed, i.e. peripheral or vernacular modernisms traveling from the outskirts to the center rather than the other way around. Particular emphasis will be placed on the relation of Joyce's modernism to the politics of location in an early twentieth-century Ireland on the verge of revolt. The seminar will end by relating these issues to current debates on globalization and Irish culture, as it affects literature, cinema, and multi-culturalism in contemporary Ireland.

ENGL 92001

Practicum: Teaching Writing

John Duffy

F 12:30–2:30

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, this practicum 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 92003

Practicum: Preparation for the Profession

Katherine Zieman

TBA

The point of this workshop is to help students on the job market as they progress through the application process. We will work collectively and individually to prepare the most excellent letters of application and cv's possible, to fine-tune interviewing skills, and to prepare for on-campus visits. This practicum is the primary means through which department job advising takes place.