

## GRADUATE ENGLISH

**ENG 505            LITERARY THEORY, CRITICISM, AND RESEARCH            3 sem. hrs.**

The goal of the course is to expand students' knowledge in literary theory and to provide the vocabulary and analytical tools for critical reading, writing, and theorizing. The course offers a history of literary criticism, with an emphasis on the most prominent theorists, texts, schools, and ideas. The course covers both the development of critical theories of literature and the more recent approaches, and covers major writers such as Plato, Aristotle, Augustine, Maimonides, Sidney, Kant, Coleridge, Emerson, Marx, Freud, and Nietzsche, as well as more current ideas and debate, such as new historicism, ethnicity and race studies, feminist theory, and postmodernism. Although the course emphasizes both reading and writing literary criticism, students also develop research methods and gain the necessary skills to study and teach critical theory.

**ENG 506            ADVANCED STUDIES IN LITERARY GENRES            3 sem. hrs.**

The course is designed for Master's-level students to help them better understand the value of literary expression. Students write in-depth assignments, from critical essays to storytelling. They consider forms and conventions and gain in-depth knowledge of a wide variety of literary genres—from ancient texts to pop culture, film and other media, tragedy as well as comedy, and the many types of poetic form (blank verse, sonnet, free verse, etc.).

**ENG 510            FICTION WORKSHOP            3 sem. hrs.**

This is a workshop course for students who have written fiction as undergraduates or who would like to focus on fiction (creative writing) at the Master's level. Students are offered a review of the subgenres of fiction writing, but students write mainly in the short story genre. Students have other writing options, such as beginning a lengthier manuscript (a collection of stories, a novel, or a novella). Students also read important writers in the genre, such as Hawthorne, Melville, Borges, Tagore, Chopin, Lessing, O'Connor, Welty, Maupassant, Colette, and Fuentes.

**ENG 515            CREATIVE NONFICTION WORKSHOP (CNF)            3 sem. hrs.**

This is a workshop course for students who have written nonfiction prose as undergraduates or who would like to focus on CNF (creative writing) at the Master's level. Students are offered a review of CNF genre writing, and they compose manuscripts in the various styles of writing personal essays. Students have other writing options, such as beginning a lengthier manuscript (a collection of personal essays, a memoir, or a collection of critical essays). Students also read important writers in the genre, such as Camus, Ramabai, Tan, Bly, Lamott, Lopate, and Sanders.

**ENG 520            CRAFT SEMINAR: POETRY            3 sem. hrs.**

This course is for students who have written poetry as undergraduates, but mainly for students who want to focus on poetry (creative writing) at the Master's level. The course offers directed study on the mechanics of poetry, from the epic to the haiku to the modern form. Students read important poets, such as Homer, Basho, Buson, Coleridge, Browning, Donne, Keats, Ghalib, Petrarch, Marvell, Roethke, Frost, Hughes, Thomas, Auden, and Millay.



**ENG 610 THE NOVEL: READING AND WRITING 3 sem. hrs.**

This course is not only for students who love to read a good novel, but also for students who feel compelled to write that “one” novel inside them. The course offers directed study of novel writing: novel prompts help students write their stories, which should lead to novels. Students read and study novels and analyze typical themes in novels, such as crime and passion, love and hate, and life and death. By reading novels, students form both an appreciation for and the skills required to write a novel. Students read the novels of writers such as Faulkner, Morrison, Behn, Achebe, Dostoyevsky, Hemingway, Flaubert, Tolstoy, Marquez, Naslund, Kundera, Danticat, and Saikaku. Writing in this course may lead to the Master’s Thesis.

**ENG 612 STUDIES IN MODERN POETRY 3 sem. hrs.**

This is a seminar course for Master’s-level students interested in studying this modern, re-interpretative form of poetry. Students study the genre from a worldview and note how poetry modernizes in the early twentieth century, by focusing on scenes and landscapes, street poetry, images, and a concentration on the speaker. Students write their own poetry as assignments. Major poets are studied, including Yeats, Neruda, Eliot, Rilke, Paz, Akhmatora, Pound, Williams, Cavafy, and Lorca.

**ENG 615 STUDIES IN CONTEMPORARY POETRY 3 sem. hrs.**

This is a seminar course for Master’s-level students interested in studying and writing poetry. Students explore contemporary poets within the subgenres of nationality, race, gender, and style (immigrant poets, African American poets, buton poets, etc.). Students write poetry for workshop review. Major poets studied include Walcott, Heaney, Hayden, Clifton, Komunyakaa, Nguyen Du, Tretheway, Ai, Collins, Baraka, Lee, and Giovanni.

**ENG 616 ADVANCED POETRY WORKSHOP 3 sem. hrs.**

This is an advanced workshop course for students who have chosen to focus on poetry (creative writing) at the Master’s level. Students write exclusively in the poetry genre and may continue individual collections begun in prior semesters. Students read major poets, including Hopkins, Li Bai, Larkin, Stevens, Lorde, Arnold, Angelou, cummings, and Plath. Writing in this course may lead to the Master’s Thesis.

**ENG 617 MEMOIR: READING AND WRITING 3 sem. hrs.**

This is a seminar on reading and writing the memoir. The course focuses on defining memoir as a subgenre of nonfiction and autobiography. Students read several memoirs, both historical and contemporary. Students are also encouraged to write their own individual memoirs, which means the course offers several workshops of student writing. Students consider personal truth, space, and responsibility in writing memoir, by writing prose that is definitive, clear, conversational, lyrical, and even investigative. Students read the memoirs of writers such as Lady Hyegyong, Tempest Williams, Tan, Hurston, Danticat, and Clive James. Writing in this course may lead to the Master’s Thesis.

**ENG 618**                      **FICTION SEMINAR:**                      **3 sem. hrs.**  
**SCIENCE FICTION, FANTASY, AND CRIME**

This course examines three subgenres of writing fiction: science fiction, fantasy, and crime. We begin by considering the different expectations readers have when reading fiction, as well as defining the genres to be studied. We also consider cross-genres of each subgenre and how each was formed, as well as new genres, such as historical crime/mystery. Writing workshops in each subgenre are required. Students read writers such as Kafka, Cao Xuegin, Poe, Dick, Ellroy, Verne, Le Guin, Vonnegut, Crichton, King, Butler, Larsson, Spillane, and Grafton.

**ENG 620**                      **TRAGEDY AND PHILOSOPHY:**                      **3 sem. hrs.**  
**ANCIENT AND MODERN PERSPECTIVES**

This course examines the meaning, value, and purpose of tragedy, tracing key themes and ideas from ancient Athens to Elizabethan England to German Romanticism to the present. Along the way we examine the philosophical imagination of Plato, Aristotle, Schiller, Schopenhauer, Nietzsche, Heidegger and Nussbaum, and the literary geniuses of Aeschylus, Sophocles, Euripides, Shakespeare, Pedro Calderon de la Barca, Jean Racine, Arthur Miller and others. The broader issues of literary interpretation, canonization, genre, ethics, and aesthetics will be addressed. An interdisciplinary team-taught course. **(Same as PHI 620)**

**ENG 625**                      **MEDIEVAL LITERATURE AND**                      **3 sem. hrs.**  
**THE PHILOSOPHICAL WORLDVIEW**

This course addresses the philosophical worldview at root in the political, ethical, social, and religious influences present throughout medieval literature. Discussions of Geoffrey Chaucer, the Gawain Poet, Thomas Malory, John Skelton, John Lydgate, William Dunbar, Francois Villon, Dante Alighieri, as well as lyric poetry and drama, dialogue with the philosophical contributions of Meister Eckhart, Nicholas of Cusa, Hildegard of Bingen, Margery Kempe, Maimonides, Boethius, Avicenna, and a number of selected Church Fathers. An interdisciplinary team-taught course. **(Same as PHI 625)**

**ENG 628**                      **THE RENAISSANCE:**                      **3 sem. hrs.**  
**REBIRTH OF THE HUMANITIES**

This course spotlights the extraordinary period of the Italian Renaissance during the 14<sup>th</sup> through 16<sup>th</sup> Centuries, truly the dawn of the modern era. Students focus on each discipline of the Humanities to see how the medieval perspective gave way to a radically different worldview infused not only by the rebirth of interest in and appreciation of the classical principles of Greece and Rome but also by Christianity's integration with the classics. We explore the master thinkers, poets, and artists of the day: philosophers (including Machiavelli, Ficino, and Pico della Mirandola); poets (Dante, Petrarch, Boccaccio, Ariosto, and Tasso); architects (including Brunelleschi, Alberti, Bramante, and Palladio); artists (including Leonardo da Vinci, Michelangelo, Botticelli, Raphael, Donatello, Tintoretto, and Titian); and musicians (including Des Prez, Palestrina, and Monteverdi). Students are also immersed in the history of the period, especially the rise of powerful city-states (Florence, Milan, Venice, etc.) whose rulers became unprecedented patrons of the arts. An inter-disciplinary team-taught course. **(Same as PHI 628)**

**ENG 630**                      **PLATONIC AND NEO-PLATONIC INFLUENCES**                      **3 sem. hrs.**  
**ON THE METAPHYSICAL POETS**

The course examines a number of notable 17<sup>th</sup> Century poets such as John Donne, George Herbert, Richard Crashaw, Andrew Marvell, Henry Vaughn, and Abraham Cowley. Reflecting on their work, we examine the Platonic and Neo-Platonic influences that play a part in terming them *metaphysical* poets. Key themes such as beauty, spirit and matter, love, the ultimate nature of reality, and the real and the ideal are discussed. An interdisciplinary team-taught course. **(Same as PHI 630)**

**ENG 635**                      **FREEDOM, FATE, AND THE WILL IN**                      **3 sem. hrs.**  
**RENAISSANCE LITERATURE**

This course examines the influences of the Will and of action that held sway in the Renaissance. Is free will governed by reason, overruled by our passions, or determined by divine grace? Can genuine self-determination arise within the struggles for political power? What does it mean to depict free will? We examine these issues through both literary writers and philosophical writers, including William Shakespeare, John Donne, and John Milton, as well as philosophical writers, including Niccolo Machiavelli, Marsilio Ficino, Margaret Cavendish, Desiderius Erasmus, Thomas Hobbes, and Michel de Montaigne. An interdisciplinary team-taught course. **(Same as PHI 635)**

**ENG 640**                      **RUSSIAN LITERATURE AND**                      **3 sem. hrs.**  
**PHILOSOPHICAL INFLUENCE**

The aim of the course is to present an historic and thematic overview of the Russian philosophical and literary tradition, with selections from such writers as Lev Shestov, Leo Tolstoy, Alexander Pushkin, Marina Tsvetaeva, Fyodor Dostoevsky, Mikhail Bakhtin, Pavel Florensky, Nikolai Berdyaev, Vladimir Solovyov, Vladimir Nabokov, Nikolai Gogol, Mikhail Bulgakov, and Aleksander Solzhenitsyn. The problems of evil, redemption, suffering, nihilism, religion, and political meaning are discussed throughout. An interdisciplinary team-taught course. **(Same as PHI 640)**

**ENG 645**                      **WOMEN IN PHILOSOPHY AND LITERATURE**                      **3 sem. hrs.**

This course focuses on the often overlooked, yet no less innovative accomplishments of women in philosophy and literature. Figures addressed include Sappho, Hannah Arendt, Simone de Beauvoir, Edith Stein, George Eliot, Emily Dickinson, Zora Neale Huston, Sylvia Plath, Alice Walker, Maya Angela, Marina Tsvetaeva, Martha Nussbaum, Ayn Rand, Flannery O'Connor, and others. The course addresses universal themes, such as sexuality, religion, death, politics, and love as they are present in philosophical texts and actualized in literary form. An interdisciplinary team-taught course. **(Same as PHI 645)**

**ENG 648**                      **THE ELIZABETHAN AGE**                      **3 sem. hrs.**

The reign of Elizabeth I from 1558-1603 is widely recognized as the period in British history when England became a world power. But it also witnessed an unprecedented flourishing of literature, largely due to the patronage of the monarch, an accomplished poet in her own right. This course explores the works of the best 16<sup>th</sup> Century British writers, including Wyatt and Surrey, Raleigh, Spenser, Sidney, Marlowe, Shakespeare, Jonson, Donne, and Elizabeth I herself. Students write critical essays throughout the course and a major research paper on a writer of their choice.

**ENG 650**                      **EPIC POETRY AND MIRROR IMAGERY**                      **3 sem. hrs.**

This course focuses on several epic poems—Dante’s *La Divina Commedia*, Spenser’s *The Faerie Queene*, Milton’s *Paradise Lost*, and Keats’s *Endymion*—especially in regard to the poets’ uses of mirror imagery as a literary trope and a symbol of the hero’s or heroine’s psychological condition in relationship with a beloved. Critical essays are informed by students’ readings of the poems individually, and a major research paper involves comparison and conclusions about the four poems as a group.

**ENG 655**                      **THE “OTHER” POETRY OF JOHN MILTON**                      **3 sem. hrs.**

Most undergraduate English majors read *Paradise Lost*, since Milton’s major epic is firmly placed in the literary canon and thus required for study. However, Milton’s other long poems—*Paradise Regained* and *Samson Agonistes*—as well as his lyric poems and sonnets deserve attention as well. This course seeks to place *Paradise Lost* in the context of his works as a whole. Milton’s prose works are read as need when they help illuminate his poetry. Critical essays are required.

**ENG 660**                      **THE NINETEENTH-CENTURY BRITISH NOVEL**                      **3 sem. hrs.**

The novel as a literary genre reached its pinnacle during the 19<sup>th</sup> Century in Britain. This course explores the form through a study of the great writers of the period, including Jane Austen, Emily Brontë, Jane Brontë, Anne Brontë, Charles Dickens, George Elliot, Anthony Trollope, Elizabeth Gaskell, Thomas Hardy, Oscar Wilde, and Wilkie Collins. Of particular interest are representations of female characters during the period, especially the female voice as both writer and narrator. This course is reading intensive, and major analytical essays are required.

**ENG 665**                      **PSYCHOANALYTIC APPROACHES TO LITERATURE**                      **3 sem. hrs.**

This seminar course explores the influence of two major figures in psychoanalysis—Sigmund Freud and Jacques Lacan—on literary criticism. We study their interpretations of literature, especially Freud’s reading of *Oedipus Rex* and *Hamlet* and Lacan’s lectures on *Hamlet* and Poe’s “The Purloined Letter.” Students then develop their own psychoanalytic perspectives on literary works of their choice, culminating in a major critical paper.

**ENG 670**                      **THE BIBLE AS LITERATURE**                      **3 sem. hrs.**

This graduate seminar is a consideration of selected books of the Bible not in terms of theological ideas but of literary themes, genres, and devices. The Bible is not an abstract catechism of rules and concepts; rather, the Bible is literature because of its focus on the human experience. It is written in many different literary forms: story, poetry, proverb, parable, letter, vision, and many others. Key books of the Old and New Testaments—including Genesis, Psalms, the Song of Songs, Ruth, Esther, the Gospels, and Revelation—are studied, focusing on such literary techniques as characterization, plot, setting, symbol, metaphor, and imagery. We will also consider the historical and cultural contexts in which the Bible was written and the influence of different translations of the Bible on interpretation and understanding.

**ENG 675                      LITERARY NEW ORLEANS                      3 sem. hrs.**

The city of New Orleans has long been the inspiration for writers and the setting for their works. This course explores great works of fiction spiced with the flavor of the Crescent City, written by literary giants—including Tennessee Williams, William Faulkner, Kate Chopin, and Walker Percy—as well as contemporary writers like Anne Rice, John Biguenet, Sheila Bosworth, and Chris Wiltz. This course is offered during the Spring semester to allow students to attend the annual Tennessee Williams/New Orleans Literary Festival.

**ENG 690                      THESIS RESEARCH                      3 sem. hrs.**

In this course students do research in preparation to write their Master's thesis in English literature or creative writing, depending on the track they have selected. Each student selects a topic, asks an English faculty member who approves the topic to direct the thesis, and forms a thesis committee composed of Humanities faculty. Students also compile a list of 12-15 books and/or scholarly articles on their topics. Style format appropriate to the discipline is also covered. This course should be taken during the semester before students plan to write their thesis. A plan or outline for the thesis is prepared. Students may also begin to write a draft of their thesis.

**ENG 695                      MASTER'S THESIS                      3 sem. hrs.**

This course is a continuation of ENG 690 and the culmination of the students' Master's program of study. Students write, edit, and orally defend a 50-100 page English thesis, either a critical analysis or a substantial work of creative writing.

**GRADUATE PHILOSOPHY**

**PHI 505                      PLATONIC WISDOM AND                      3 sem. hrs.**  
**THE ORIGIN OF POLITICAL PHILOSOPHY**

Through a close reading and analysis of Plato's *Republic* and *Laws* we seek to lay the groundwork for subsequent discussions of Aristotle, St. Augustine, St. Thomas, Social Contract thinkers, and postmodern interpretations of the human person. Most acutely, we address how politics involves a deeper accounting of the meaning of a *practical* science and whether the *polis* secures its identity by affirming or denying divine meaning within the individual and within society.

**PHI 510                      THE PHILOSOPHICAL QUESTION OF CHRIST                      3 sem. hrs.**

In this course, the figure of Christ will be raised in its phenomenological presence. What can reason *as reason* understand in approaching the figure of Christ and how has this unique figure been approached historically by such thinkers as St. Anselm, St. Thomas, Nietzsche, Kant, Hegel, Scheler, Jaspers and Santayana. Such questions as temporality, history vs. historicism, anthropology, ethical action, the Anselmian/Thomistic notion of fittingness/perfection and the relationship between the universal and the particular, will be addressed. The question whether *Christian* philosophy is a contradiction in terms, or a genuine possibility, will form the underlying interrogative basis of the course.

**PHI 520 DANTE AND CATHOLIC PHILOSOPHY 3 sem. hrs.**

Anchored in Dante's major writings, particularly *La Vita Nuova* and *La Divina Commedia*, this course addresses some of the key themes of Medieval Catholic Philosophy, such as suffering, death, free will and its relationship to providence, the transcendentals, temporality and historicity, good and evil, and the relationship between nature and grace. Examinations of key political themes are discussed through an unpacking of *De Monarchia*.

**PHI 610 PHENOMENOLOGICAL METHOD AND THE QUESTION OF GOD 3 sem. hrs.**

Through the study of key selected thinkers, this course addresses the origins of phenomenology and the phenomenological method. Phenomenology's filiation with and dramatic distinction from metaphysical inquiry, as well as the phenomenological branches that either illuminate or obscure theological meaning, are discussed at length. Special attention is given to Brentano, Husserl, Heidegger, Sartre, Scheler, Marcel, and Ricoeur. The contributions of deconstructionism in Derrida and postmodern weak theology in Vattimo provide further interpretative basis.

**PHI 615 HEIDEGGER, POETRY, AND THE QUESTION OF METAPHYSICS 3 sem. hrs.**

This course examines Heidegger's understanding of the cognitive relationship between the human person and the world, knower and known. Heidegger's emphasis on poetry in relation to *Sein* is placed in fundamental tension with the metaphysical accounting of the deity. Special reference is also given to Kant and Nietzsche, Holderlin and Rilke.

**PHI 620 TRAGEDY AND PHILOSOPHY: ANCIENT AND MODERN PERSPECTIVES 3 sem. hrs.**

This course examines the meaning, value, and purpose of tragedy, tracing key themes and ideas from ancient Athens to Elizabethan England to German Romanticism to the present. Along the way we examine the philosophical imagination of Plato, Aristotle, Schiller, Schopenhauer, Nietzsche, Heidegger and Nussbaum, and the literary geniuses of Aeschylus, Sophocles, Euripides, Shakespeare, Pedro Calderon de la Barca, Jean Racine, Arthur Miller and others. The broader issues of literary interpretation, canonization, genre, ethics, and aesthetics will be addressed. An interdisciplinary team-taught course. **(Same as ENG 620)**

**PHI 623 NATURE AND GRACE 3 sem. hrs.**

This course briefly examines influential philosophical and theological understandings of nature and the developments in the doctrine of grace. Special attention is paid to debates regarding nature and grace in modern Catholic and Protestant theology, including the final end of the human person, and to the *analogia entis*. Of particular concern is considering how these debates affected one another in the development of modern Catholic theology. Readings in Scheeben, Barth, Brunner, Soehngen, de Lubac, Rahner, von Balthasar, and the Second Vatican Council are given. **(Same as THE 623.)**







