

**Ph.D. in Literature  
Course Descriptions**

**Fall 2015**

Students must get approval from the Director of Graduate Studies (DGS) or the Director for all courses in which they enroll. Philosophy & Theology courses must be approved by Professor Bloomer

**Minimum 9 credit hours per semester**  
**Maximum of 16 credit hours per semester**

**(Language classes do not count toward the 9 credits)**

M = Monday  
T = Tuesday  
W = Wednesday  
R = Thursday  
F = Friday  
MW = Monday & Wednesday  
TR = Tuesday & Thursday

**There are more courses than this which you may sign up for—these are ones that have been pre-approved.**

**Ph.D. in Literature  
Course Descriptions  
Fall 2015**

**PHD IN LITERATURE COURSES**

**THE THREE REQUIRED COURSES**

**Literary Criticism: Required course**

*All first year students and students who have yet to take it must take the following course.*

**LIT 73259**

**History of Hermeneutics**

**Vittorio Hösle**

**TR 9:30 – 11:00A**

Hermeneutics is the discipline of interpreting artifacts. We will focus on the interpretation of texts, but touch also upon the visual arts. While a historical survey, the seminar will elaborate the main issues at stake. We will begin with texts by Philo, Origen, and Augustine on the interpretation of Scripture, read Dante's Epistle to Cangrande and Luther's letter on translation, elaborate the revolution in hermeneutics that occurs in Spinoza's Tractatus theologico-politicus, and deal with Lessing and Herder as two 18<sup>th</sup> century classics of hermeneutics. We will end with 20th century studies on the nature of understanding by Heinrich Rickert, Paul Grice, and Donald Davidson and finish with a masterpiece of literary interpretation, Auerbach's Mimesis.

**World Literature: Required course**

*All first year students and students who have yet to take it must take the following course.*

**To be taught in Spring 2016**

**Required course:**

***Learning the Profession: Studying, Researching, and Teaching Literature In A Time Of Globalization***

*All first and third year students must take the following course. Students in other years are encouraged to take it. Two times which are required.*

**Credit (Letter grade): LIT 62000 section 1(1.5 credits) Will count toward 51 credits**

**Non-credit (S/U Grade): LIT 62001 section 1 (1.5 credits) Does not count toward 51 credits**

***Learning the Profession: Studying, Researching, and Teaching Literature In A Time Of Globalization***

**Professor: Laura Betz**

**R from 6:30 – 8:30 PM**

This 1.5 credit course focuses on preparing doctoral students for a scholarly career in the humanities. It pursues two goals: share experiences and practical knowledge about the field of literature and literary studies, and reflect upon what literature is in today's globalized world. With respect to the first goal, we will focus on the technical aspects of preparing for an academic profession in literature: we will share experiences and points of view on such questions as getting ready for the job market, preparing key documents such as the C.V., cover letter, and teaching portfolio, facing challenges, and taking advantage of opportunities in the academic field; we will also review the various dimensions of the Ph.D. in Literature

Program, from requirements to examination procedures. The second goal is to conduct an overall reflection on what defines literature, when today, more than ever before, it circulates across national and cultural boundaries. Students are intended to be partners and contributors in this course and to play a very active role in the class. This 1.5 credit course focuses on preparing doctoral students for a scholarly career in the humanities. It pursues two goals: share experiences and practical knowledge about the field of literature and literary studies, and reflect upon what literature is in today's globalized world. With respect to the first goal, we will focus on the technical aspects of preparing for an academic profession in literature: we will share experiences and points of view on such questions as getting ready for the job market, preparing key documents such as the C.V., cover letter, and teaching portfolio, facing challenges, and taking advantage of opportunities in the academic field; we will also review the various dimensions of the Ph.D. in Literature Program, from requirements to examination procedures. The second goal is to conduct an overall reflection on what defines literature, when today, more than ever before, it circulates across national and cultural boundaries. Students are intended to be partners and contributors in this course and to play a very active role in the class.

## **CLASSICAL LITERATURE/ANCIENT HISTORY**

### **GREEK**

#### **LIT 73220**

##### **Greek Survey I**

**Catherine Schlegel**

**TR 9:30A-10:45A**

This survey of archaic and classical Greek literature traces the development of the major genres and literary movements from Homer to Plato. We shall read in Greek selections from the major texts of epic, lyric, tragedy, comedy, historiography, oratory, and philosophy. Additional readings will include other Greek literary works and a sampling of the most important scholarly studies. This course will also introduce students to scholarly interpretation and scholarly methods in the literary and cultural criticism of Greek literature.

#### **LIT 73575**

##### **Ancient Comedy**

**Catherine Schlegel**

**TR 2:00 – 3:15P**

This course will focus on the two models of western comedy found in the Athenian plays of Aristophanes and the Roman plays of Plautus and Terence. Students will read the plays in English translation. The course will investigate the historical contexts that gave rise to the different types of ancient dramatic comedy and read some modern theoretical work on humor and laughter; both provide clues to the mysterious operation of comedy, which can undermine authority and the status quo but can also lampoon innovation and progress. The larger purpose of the course is to identify the ideas that lie behind the conventions and devices of Greek and Roman comedic theater.

#### **CLGR 63214**

##### **Erotic Plato**

**David O'Conner**

**MW 2:00P-3:15P**

This seminar will focus on Plato's two great erotic dialogues, the Symposium and the Phaedrus, and will require students to read the texts in Greek. We will spend significant time translating Plato's Greek and learning to appreciate his literary artistry, with a special focus on his appreciation of myth. Prerequisites: Students must be willing and able to read the texts in Greek. For undergraduates, the expectation is four prior semesters of Greek, but students at any level with less formal coursework in the language will be considered

## LATIN

### **LIT 73221**

#### **Cicero, Augustine and Rhetoric**

**Brian Krostenko**

**TR 12:30P – 1:45P**

How did Latin rhetoricians signal their attitude towards their topic? How did those compositional techniques affect them as readers? How do compositional techniques develop over time? The classical rhetorical concept of "types of style" (*genera dicendi*) gives one point of entry into those questions. This class will center around the theory and practice of that idea, considering the relevant sections of the *Rhetorica ad Herennium*, Cicero's *Orator*, Quintilian and Augustine's *de Doctrina Christiana*, as well as Cicero's speeches, including *de lege Manilia*, *pro Rabirio perduellionis reo*, *pro Cluentio* and some of Augustine's sermons.

### **LIT 73677**

#### **Intro to Christian Latin Texts**

**Hildgund Muller**

**MW 3:30P – 4:45P**

This class surveys the development of Christian Latin language and literature from their origins through Late Antiquity and the early Middle Ages. It introduces students to the various important linguistic, stylistic and literary influences that contributed to Christian Latin poetry and prose. Students will also be introduced to the varieties of Christian Latin texts and the bibliographical and research skills needed to pursue research into these texts. All along we will be concerned to improve our abilities to read and understand the Latin of the tradition that stretches from the first translations of scripture to the treatises of Jerome and Augustine. The survey of Medieval Latin language and literature in the spring semester follows and builds upon this course.

### **LIT 73010**

#### **Virgil/ or Vergil**

**Elizabeth Mazurek**

**TR 11:00A – 12:15P**

Recommended for students who have completed CLLA 20003 or equivalent. This third-year course builds on CLLA 20003 and CLLA 20004, and offers close reading of passages from the *Aeneid*. Virgil's inspired adaptation of Homer's epic poems traces the story of the flight of Aeneas from Troy to Italy, where Rome, a new Troy, will be founded. The place of Virgil's epic in the emperor Augustus' cultural program, various critical approaches to the poem, and its compositional techniques provide subjects for discussion. The course prepares students for advanced study in Latin literature, especially CLLA 40021, CLLA 40031, CLLA 40041, and CLLA 40051. Offered in fall semester, alternate years.

## ENGLISH

### **ENGL 90210**

#### **Old and Middle English Philology**

**Tim Machan**

**TR 12:30-1:45**

This course focuses on four inter-related aspects of medieval English: translation, pronunciation, dating, and regional localization. With the aid of modern grammars and critical studies of both language structure and usage, we will examine a range of texts dating from the eighth to the fifteenth centuries. Familiarity with at least either Old or Middle English is necessary. Requirements include weekly readings and assignments, presentations, and brief papers.

### **ENGL 90212**

#### **The Alliterative Revival: from Early Middle English Origins to the Great Fourteenth-Century Poets**

**Kathryn Kerby-Fulton**

**W 6:30-9:15**

One of the few indisputable facts of the history of English literature is that Anglo-Saxon England already had an arresting, beautiful and complex literary culture when the French conquered in 1066, and imposed a new literary language on its elite. But something we often forget when we think of English today as the language of Chaucer and a great modern poetic tradition is that it was not inevitable after 1066 that English would ever rise again to expel the French of its conqueror.

The rise, phoenix-like, of English literary culture – especially via the “Alliterative Revival” of Anglo-Saxonesque metrical styles - was never to be taken for granted. To what and whom do we owe this rebirth?

This course traces the post-Conquest revival of alliterative poetics. From its regional Early Middle English beginnings through to the full flowering of alliterative texts that took even late fourteenth-century London by storm, the course follows the trajectory of its rise in popularity. Starting with what George Kane once called “the language of a degraded people,” we will look at selections from Early Middle English works that use or incorporate alliteration, such as the *Ancrene Wisse*, the *Brut*, the *Arundel Bestiary*, and some of the best alliterative lyrics of the late thirteenth and early fourteenth-century. Continuing with the Edwardian era, which produced enigmatic pieces such as *The Chorister’s Lament*, *Winner and Waster*, and the strange, fragmentary “mini-version” of the A text of *Piers Plowman* known as “Z”, we will move to the other famous “Alliterative Revival” classics: *Pearl*, *Sir Gawain and the Green Knight*, and *St. Erkenwald*. We will examine the role that the legal community, the civil service, and clergy writing for the laity played in the early development of post-Conquest English. Other themes will include: relations with the literature of the “French in England,” the trilingual contexts of early book production, court culture, authorial self-representation, social and political dissent.

We will also look at an underappreciated dimension of alliterative poetry: works written for women or via a female patron: *Susannah*, and *Aseneth*, from the “heroines of the Old Testament” canon, and the lay guild-inspired “Alliterative St Katherine” lyric. Time permitting, we will look at the alliterative taste for history and tragedy, with extracts from the fiercely anti-Semitic *Siege of Jerusalem*, and the tragic *Alliterative Morte d’Arthur*.

The course will take in historicist and formalist approaches to the study of regional, “national” and more intimate reading circles, along with pertinent aspects of medieval literary theory, and newer methodologies such as history of the book, poetics and issues of material culture. The course will involve close reading of original texts throughout.

**ENGL 90270****Seventeenth-Century Women Writers in England and Early America****Laura Knoppers****M 12:30-3:15**

This course looks at the rich and diverse range of women's writing from the long seventeenth century in Old and New England, with special attention to transatlantic influences and connections. Genres will include women's autobiography, letters, lyric poetry, fictional and non-fictional prose, and closet and stage drama. We will be reading such texts as Anne Bradstreet's poetry and prose meditations, records on Anne Hutchinson and the Antinomian controversy, Margaret Cavendish's fantastical prose romance, *The Blazing World*, and her comic plays, *Loves Adventures* and *The Bridals*, Aphra Behn's novel, *Oroonoko*, and her drama, *The Widow Ranter*, and Mary Rowlandson's captivity narrative, *The Sovereignty and Goodness of God*. Among the questions to be addressed: how do these women fashion themselves in and through their writing? How does gender intersect with class, religion, politics, and race? How do women appropriate and boldly revise different literary forms?

**ENGL 90318****Reading Revolutions: Studies in Eighteenth Century****Chris Fox****T 6:30-9:15**

"the most important of all revolutions. . . I mean, a revolution in sentiments, manners, and moral opinions."  
--Edmund Burke

"But what do we mean by the American Revolution? Do we mean the American War? The Revolution was effected before the war commenced. The Revolution was in the minds and hearts of the people; a change in their religious sentiments, of their duties and obligations. . . . The radical change in the principles, opinions, sentiments, and affections of the people was the real American Revolution."  
-John Adams

How are the changes that took place in "the minds and hearts of people" in the long eighteenth century reflected in, perhaps influenced by, what we call literature? This is the big question of this course, which will explore a range of British writing from the 1650s through to Burke and his critics at the end of the eighteenth century, writing in the wake of the French Revolution. We will explore revolution here as a long term event that has its roots, too, in the scientific revolution of the seventeenth century and in the political upheavals of the Civil Wars in England, Scotland and Ireland in the 1640s. We will begin with Marvell, Wycherley and Dryden and move to selections from Behn, Locke, Swift, Pope, Defoe, Johnson, Smollett, Goldsmith, Boswell, Sterne, Burke and Wollstonecraft. Expect two short papers and a research paper.

**ENGL 90333****The Popular****Ian Newman**

What makes a book popular? For some, popularity is something intrinsic to the text, a hard-to-define mixture of page-turning sensation, often married to an aesthetic experience that bestows its pleasures a little too easily. For others, it is a measurable quality, weighed out empirically in sales figures. Some define popularity by the audience a work seeks to capture, a particularly "wide" or "mass" market to whom the text is oriented. While others consider popularity to be a political category, opposed to the bourgeois and sympathetic to the common people.

In this course we will examine various paradigms for thinking about the popular: commercial; political; aesthetic, economic, while reading "popular" works. Our primary texts will be drawn largely from



nineteenth-century Britain, a time and place in which political revolution, population expansion, and industrialization created new forms of popular literature, and new worries about the people who might be consuming it. Texts will range from poetry (Wordsworth) and novels (Scott, Dickens, Gaskell) to street ballads and penny dreadfuls. And we will sample a range of critical approaches to the popular: formalism (new and old), book history, distant reading, historicism, and some recent sociologies of literature.

**LIT 73260**

**American Literature Before Emerson**

**Sandra Gustafson**

**TR 11:00-12:15**

In this class we will explore the rich traditions of belles lettres, religious and political writing, and the early novel that took shape in the British colonies of North America and the early republic. We will also consider the textual practices of colonization, early Native writings, and alternative media including oratory, wampum, and pictographs. The colonial period was above all a contest of empires, and hemispheric and transatlantic methods will be integral to the course.

This course will be of interest to students specializing in the Renaissance, the 18th century, or early Romanticism, to those with an interest in colonialism, or in revolutionary or religious expression, as well as to specialists in American literature.

We will read standard works by Jonathan Edwards, Benjamin Franklin, Samson Occom, Olaudah Equiano, Thomas Jefferson, Phillis Wheatley, Charles Brockden Brown, and James Fenimore Cooper, as well as selections from John Smith, John Winthrop, Roger Williams, the Jesuit Relations, and Quaker writers John Woolman and Elizabeth Ashbridge.

**FRENCH**

**LIT 73599**

**LYRIC & NARRATIVE IN MEDIEVAL FRENCH LITERATURE**

**W 3:30-6:15**

**M. Boulton**

This course will examine the ideology of troubadour poetry and its influence on French literature of the twelfth, thirteenth, and fourteenth centuries. We will trace this influence from the narrative response to lyric poetry in romances (Chrétien de Troyes' *Lancelot, Tristan & Iseut, La Châtelaine de Vergi*, and *Guillaume de Dole*), and erotic pseudo-autobiographies (*Le Roman de la Rose*, Guillaume de Machaut's *Remède de Fortune*, before examining the tendency of lyric cycles to recount stories (Christine de Pizan's *Cent Ballades*). In these works and others, the confrontation of lyric and narrative tendencies, the combinations of song and speech, and the intertextual implications of hybrid works will be of particular interest. The course will be conducted in French or English, depending on the linguistic abilities of the class. Modern French translations will be provided for all medieval texts, and a good reading knowledge of modern French is required. Requirements: One 15-20 page research paper; several oral presentations. . Crosslisted with LIT 73599/MI 60535.

**LIT 73820****PROUST: A WORLD LOST AND REGAINED****T 3:30-6:15****C. Perry**

Considered by many to be the greatest French novelist of the twentieth century, Marcel Proust remains vastly influential to this day. Not only did he recover a world through his creative exploration of memory, but he also established a new type of novel in which poetic prose alternates with the criticism of art, history, society, politics, and psychology. The semester will be dedicated to reading four volumes from Proust's monumental work, *A la recherche du temps perdu*, along with some of the most important critical texts written on Proust and *la Recherche*. Classes conducted in French.

**IBERIAN AND LATIN AMERICAN STUDIES****ROSP 63010****INTRODUCTION TO THEORY AND RESEARCH IN HISPANIC LITERATURES AND CULTURE****W 3:30-6:15****M.R Olivera-Williams**

This core course will provide students with a hands-on introduction—in Spanish—to the analysis of literary texts from a variety of genres and eras. It will also provide the elements of literary and cultural theory that are key to success in the profession of Hispanic Studies. By the end of the course students should:

Understand formalist as well as other approaches to the reading of literary texts, with an emphasis on Hispanic literary and cultural texts in particular;

Comprehend the basics of modern literary theory and criticism, and understand the unique contribution of critics and theorists from Latin American and the Iberian peninsula; and

Be able to formulate research questions and carry out a major research project in the field of Hispanic literary studies. The course will focus on basic concepts of hermeneutics, linguistics and the theory of signs, literary history, cultural studies, as well as key approaches to reading poetry, narrative, drama, film and other cultural objects. Special topics (at instructors' discretion) may also include issues of gender, sexuality, race, disability, cultural and national identity, translation, colonialism and neocolonialism, memory and trauma, etc. Students will also receive a practical introduction to bibliographical research and management of search and information tools. Course requirements will include substantial weekly readings, full engagement with the readings and class discussions, presentations and a major final research paper. This major research project will be presented orally to the Spanish section (students and faculty) during the last week of class. This course is required of all first-year M.A. students and fourth-year B.A./M.A.s in the Program in Iberian and Latin American Studies. New Ph. D in Literature students concentrating in Hispanic literatures and cultures and undergraduate students in the honors program are strongly encouraged to take this course as well.

**LIT 73980****THE SPANISH BAROQUE AND THE CREOLE IDENTITY: A TRANSATLANTIC DIALOGUE****R 3:30-6:15****J. Vitulli**

The course will focus on the Baroque era during the Spanish Empire and its relationship to the construction of the Creole identity in Latin America. The seminar analyzes the cultural production in Sixteenth- and Seventeenth-century Spain, through its interaction with its colonies (Mexico and Peru). The goal of this approach is to reflect how this connection has played a crucial role in the configuration of Spain and Latin America identity. Canonical readings on the seventeenth-century colonial Baroque have conceived it as a mere reflection of the European tradition. Despite these beliefs, my approach tends more toward the premises

of a group of scholars who have pointed out that the intellectual production written in Latin America—also known as the Baroque of the Indies—cannot be reduced to an isolated reproduction of peninsular aesthetical forms. This theoretical perspective has demonstrated instead that some texts of the period anticipate the question of a distinctive continental identity. During the seminar, we will examine the intersection between the consolidation of the Creole identity and the development of Baroque culture. This Creole intervention in the transatlantic dialogue will be studied through the mechanisms of re-elaboration and appropriation of the baroque canon used by the “letrado criollo” during the second half of the XVII Century. The *Creole* performance would be understood as a sign of political and aesthetical *distinction* (using Bourdieu’s concept) within the walls of the Latin American lettered city. Crosslisted LIT 73980

## IRISH

### **ENGL 90526 - Section 01: Modern Irish Writing (CRN 20571)**

**Kiberd, Declan**

**W ??**

Cultural introversion characterized Ireland during World War two and after but radical experiment could still be found in the work of overseas-based authors such as Samuel Beckett. By the 1960s, however, Time magazine could report “new spirit in the oul sod” as society began a process of secularization, urbanization and feminization (a more central role for women). The Irish language was no longer seen as an antique piety but as part of a vibrant counter-culture. However, the eruption of old conflicts in the North in the closing years of the decade suggested that not everyone was ready for change. All of these social shifts led to the creation of major works of literature, music, film and dance. As the twentieth century drew to a close, immigrants arrived from Eastern Europe, Africa and China---Ireland was no longer (if ever it had been) monocultural. A period of rapid globalization witnessed the “worlding” of Irish writing, only to be followed by a severe economic crisis. This led some people to return to one of the oldest questions---whether “Ireland” as a cultural and political project could survive into the twenty-first century.

**LIT 73524**

**Folklore, Lit & Irish Nat Cltr**

**Gillan, Jeremiah**

**TR 12:30 – 1:45P**

The ideological character of the 19th century concept of folklore allowed it to transcend the social category of peasants from whom it was largely recorded. This course will look at the role of folklore in the building of an Irish national culture from the time of the Gaelic Revival. Programmatic texts in Irish and in English by Douglas Hyde, first president of the Gaelic League, and by Séamus Delargy, director of the Irish Folklore Commission, will be discussed. It will also look at a later polemical text of the Gaelic writer Máirtín Ó Cadhain directed at what he perceived as the essentialism of Irish folklorists. **No knowledge of the Irish**

## ITALIAN

**ROIT 63010-01**

**INTRODUCTION TO ADVANCED STUDIES IN ITALIAN**

**TBA**

**C. Moevs/ J. Welle/ Z. Baranski**

Required of all students enrolled in graduate studies in Italian. Co-taught by all members of the Italian faculty, this year-long course of one-hour weekly classes addresses topics such as research methods, different ways of analyzing a text and/or particular genres, a survey of Italian literature, presentation of

research and general matters of professionalization, etc. It includes a comprehensive examination on Italian literary history in each semester.

### **LIT73212**

#### **PIER PAOLO PASOLINI: LIFE AS ART AND COMMITMENT**

**T 3:30-6:15**

**Z. Baranski**

Pier Paolo Pasolini (1922-1975) is almost certainly Italy's major post-war intellectual and artist, whose work ranged widely across different media, literary forms and genres. In addition, for much of his career, Pasolini saw himself as engaging both with contemporary events and debates and with the preceding artistic and intellectual tradition. This hugely ambitious endeavour, beyond its clear public aims, also had complex private goals. Thus, Pasolini considered his oeuvre as a monument to himself. Commitment for Pasolini was both something energetically social and intimately personal. The course aims to assess Pasolini's complex, confusing and contradictory career in light both of post-war Italian culture and of major contemporary international cultural and political developments. In particular, the course will focus on a selection of his poetry, his narrative, critical, theoretical and "political" prose, and his cinema.

### **LIT 73539**

#### **The Example of Primo Levi**

**Vittorio Montemaggi**

**M 3:30p-6:15P**

This course explores the work of Primo Levi in connection with consideration of the contribution that the coming together of literary and theological reflection can make to our thinking about meaning and truth. The central focus of interpretation throughout the course, will be the chapter "The Canto of Ulysses" in Levi's *If This Is A Man*. Arguably one of the most significant texts written in the 20th century, Levi's chapter compellingly raises - through Levi's engagement in Auschwitz with Dante's *Comedy* - fundamental questions concerning the meaning and value of literature, and concerning the relationship between the interpretation of literature and reflection on the meaning of human existence. Such questions will be approached through engagement with Primo Levi's other writings, with texts (such as the *Book of Job*, Dante's *Comedy*, and Coleridge's *The Rime of the Ancient Mariner*) important to Levi, and with contemporary literary and theological studies. This will lead us to reflect, amongst other things, on the relationships between theism and atheism, comedy and tragedy, Judaism and Christianity, religion and science, freedom and power, hope and death, violence and forgiveness, suffering and language, truth and friendship.

**GE 40980 - Section 01: The German Quest for God (CRN 19541)**

**Long Title: The German Quest for God: From the Middle Ages to Our Time**

#### **Course Description:**

One of the peculiarities of German culture is the strong connection between philosophy and literature; another the heroic attempt to develop a religion no longer based on authority, but on reason. We will discuss the main steps in this German quest for God, alternating philosophical and literary texts by authors such as Hartmann von Aue, Meister Eckhart, Luther, Grimmshasen, Lessing, Hegel, Thomas Mann, and Steinherr. Texts and discussions in English. Prerequisite: junior or senior standing.

## TEACHING PRACTICUM ROMANCE LANGUAGES

All second-year students who are teaching for Romance Languages are required to take *Acquisition & Instr Methods* and one of the practicums. (First year students may take *Acquisition & Instr Methods* in the fall of their first year but will need to take the practicum of their teaching language during the fall and spring of their second year.) Be aware of the required week-long and one day workshop before classes start (August 18 - 25).

### *Acquisition & Instr Methods*

#### ***Practicum in French* (1.5 credits)**

LIT 61605

This course will prepare students to teach elementary French courses. It will cover basic teaching techniques/methods used in the ND French curriculum, setting up and maintaining a grade book, course management, as well as test design and evaluation techniques.

#### ***Practicum in Italian* (1.5 credits)**

LIT 61606

This course is designed for graduate students in the M.A. program in Italian/PhD. Lit and is mandatory during their first year of teaching. It complements the theoretical basis for foreign language teaching methodology provided in LLRO and gives students hands-on practice with the organizational tasks and pedagogical procedures that are pertinent to their daily teaching responsibilities.

#### ***Practicum in Spanish* (1.5 credits)**

LIT 61604

This weekly practicum is designed for graduate students who serve as Spanish Teaching Assistants in the Department of Romance Languages. The course focuses on the development of organizational and presentation skills needed to excel as a foreign language teacher. Students carry out micro-teaching projects and collaborate to develop a portfolio of their own activities based upon the principles learned in the course.

## GRADUATE MINORS

### SCREEN CULTURES

#### **Graduate Minor in Screen Cultures**

The Graduate Minor in Screen Cultures is a course of study for PhD students enrolled in existing graduate programs at the University of Notre Dame that will add expertise in teaching and research in film, television and new media. The Graduate Minor is intended to enrich already existing graduate work in film and media studies, assist graduate placements, and add depth to the undergraduate program in film and television. A Minor in Screen Cultures provides students with interdisciplinary knowledge and tools to integrate film and media studies into their respective disciplines. Many students at the University already take graduate courses in film. The Minor helps these students develop awareness of specifically cinematic modes of production, media studies research methods, and relevant media discourses and histories.

Want to know more? Click [HERE](#) for the Graduate Minor in Film Studies electronic brochure.

## **Film and Television Theory**

James Collins

FTT 60101

## **Film and Television Theory Lab**

FTT 61101

This course offers an introduction to the philosophical, aesthetic, cultural and historical issues that inform current scholarship and production in film and television. The focus of this course may vary from semester to semester. For the graduate student, extra sessions TBD. Concurrent lab required

## **GENDER STUDIES**

Gender Studies is an interdisciplinary academic program in the College of Arts and Letters at Notre Dame. Gender Studies analyzes the significance of gender—and the cognate subjects of sex, sexuality, race, ethnicity, class, religion, and nationality—in all areas of human life, especially in the social formation of human identities, practices, and institutions. Gender Studies gives scholars the methodological and theoretical tools to analyze gender and its cognates in their chosen disciplines in the arts, humanities, social sciences, and natural sciences. Gender Studies also provides its students and alumni with an intellectual framework in which the analysis of gender and its cognates can be creatively and critically applied to their personal, familial, professional, and civic roles. In the context of the Catholic identity of Notre Dame, Gender Studies facilitates the study of the intersection of gender and religion in the shaping of ethics, culture, and politics. Alongside our diverse array of courses drawn from across the university, our summer internship and academic-credit internship programs emphasize the holistic and practical life applications of a Gender Studies education at Notre Dame.

### ***Requirements for Graduate Minor:***

9 credit hours of Gender Studies graduate courses - three in the "Interdisciplinary Core Seminar" in Gender Studies and six in courses either cross-listed with the Program or approved by the Graduate Minor Committee, and

3 semesters of participation in the Gender Studies Research Workshop, including a presentation of a research paper in this forum, and

Evidence of substantial research in a gender-related area (such as a published article, a conference paper, a master's qualifying paper, or a dissertation chapter).

### **Courses**

#### **Core Graduate Seminar**

The interdisciplinary Core Seminar in Gender Studies is the only course specifically required for students in the master's and doctoral tracks of the program. This is a theory and methods course that provides professional training in Gender Studies at the graduate level across at least two scholarly disciplines. A diverse range of interdisciplinary approaches to Gender Studies are represented in this course. The Core Seminar is intended to serve as a gateway course for both the master's and doctoral tracks in the minor program.

#### **GSC 60001 Perspectives on Gender**

**MW 12:30-1:45pm**

**Alison Rice/ROFR**

This course encourages you to develop your own perspective on gender and gender issues by reading across a span of thinkers who have engaged issues related to sex and gender including: debates over women's rights, difference, the body, sexuality, gender performance, gender surgery, gay marriage, masculinity, race,

transgender politics, and more. Students will read and analyze texts by diverse writers from the 19th century to the present day, speaking from perspectives informed by suffrage and abolition movements, second wave feminism, third wave feminism, Black liberation and Black pride movements, gay liberation and queer pride movements, and men's movements; and from disciplines such as political science, anthropology, psychology, literary criticism, film theory, history, biology, sociology, cultural studies, and more. Throughout, students will consider how ideas about gender have changed over time and why, how the ideas and debates relate to their lives and everyday practices, and which ideas can or should be put into practice and how.

### **GSC 60651/61651 Media and Identity**

**TR 11:00am-12:15pm**

**Lab T 5:00-7:30pm**

**Mary Kearney/FTT**

This course focuses on critical analyses of identities in media culture. Taking a cultural studies approach, we will interrogate theories and popular discourses of identity while exploring how identities are constructed, negotiated, resisted, and transformed within media culture. Our primary questions in this course are: What is identity? How do our identities inform our various relationships to media culture? And, how does media culture impact the construction of our identities? Our sites of analysis will be media representation (narrative, performance, aesthetics), media production (industrial and alternative), and media consumption (reception practices and audiences). We will examine a broad array of media forms, including film, television, the Internet, and popular music. Conventional demographic identities, such as gender, age, race, sexuality, class, and religion, are central to the course, although other identities, including geographic, lifestyle, and virtual identities, will be examined also. We will strive toward critical analyses that understand identities as socially constructed, not biologically determined, and intersectional, not autonomous.

### **GSC 63510 Religion, Gender & Development**

**M 3:30-6:15pm**

**Atalia Omer/IIPS**

Much attention has been given to the diverse and instrumental roles religion, religious institutions, religious networks, leaders, and entrepreneurs have played in conceptualizing the meanings of development and in implementing programs conventionally classified as catalysts of development. In this particular set of conversations, religion is often interpreted instrumentally and in a manner unreflective of the genealogical analysis of religion as a category that has been complicit with the history of empire. Within this critical discursive context, "development" is often interpreted as yet another chapter in a long legacy of cultural, political, economic and other forms of global domination. This doctoral seminar will scrutinize what happens to the instrumental approach to religion and development when confronted by these modes of critique. Other scholarship has begun to theorize the connections between religion, development, and strategic peacebuilding but left out the critical engagement with questions of gender, systemic violence, and divergent normative horizons and interpretations of what exactly does it mean to be "developed" and whether being "developed" entailed certain normative prescriptions on the level of a gender analysis. Therefore, the course will engage synergistically the conceptual obstacles for theorizing development, focusing on questions of agency within religious traditions and the divergent and often contested meanings of development through a gender analytic lens.

## **GSC 63520 Sociology of Gender**

**W 12:30-3:15pm**

**Elizabeth McClintock/SOC**

**Fulfills Graduate Core Seminar**

Gender is arguably the most fundamental social division and axis of inequality in human society. Although gender categories differ cross-culturally, all societies use gender as a key organizing and stratifying principle. But what exactly is gender and how does it relate to biological sex? What is the history of gender as a category of analysis in sociology and how have gender scholars influenced other sociological sub-fields? In this course we will read foundational tracts on theorizing gender and gendering theory, we will consider feminist methodological critiques, and we will examine empirical manifestations of gender and of gender inequality across varied arenas of social life and sociological research.

## **GSC 67000 Special Studies**

**Department Approval Required**

Special studies are available with Gender Studies – Affiliated Faculty.

## **Irish Studies**

### **Program requirements**

The Graduate Minor in Irish Studies will be a six-course program that will provide Notre Dame students with recognition on their degree for work with the Keough-Naughton Institute for Irish Studies. The Minor will consist of two Irish language classes and two Irish Studies classes. We will also host an Irish Studies ProSeminar, a one-credit- hour class based on our semester-long Irish Studies Seminar events ([irishstudies.nd.edu](http://irishstudies.nd.edu)) which students are required to take twice. The other courses will be drawn from current class offerings in Irish Studies across various disciplines.

Graduate Minor in Irish Studies will have one track.

### **Doctoral Student Track:**

12 credit hours of Irish Studies graduate courses – six in the Irish Language and six credit hours in courses approved by the elected faculty Irish Studies Steering Committee.

2 semesters of participation in the 1 credit Irish Studies ProSem,

Evidence of substantial research in Irish Studies area (such as a published article, a conference paper, or a dissertation chapter).

Students can have their language course requirements waived with a letter indicating their competence in the Irish Language from a faculty fellow and member of the Irish Language and Literature Department. In this case, the student would be required to take two additional Irish studies classes instead of the language courses. There are no examinations or teaching responsibilities for candidates the Graduate Minor in Irish Studies. The Graduate Minor in Irish Studies will have no impact on graduate students' time to degree.

### **Placement**

Any student applying for a job with an Irish/Irish studies component or interest will have the competitive leg up of an interdisciplinary minor from one of the best Irish Studies programs in the world.

### **For more information please contact:**

Christopher Fox, Director [Fox.1@nd.edu](mailto:Fox.1@nd.edu)



## **Philosophy, Religion, and Literature (PRL)**

The new Philosophy, Religion, and Literature minor (PRL) is designed for students who want to pursue an interdisciplinary course of studies that focuses on the intersections among philosophy, religion, and literature.

PRL seeks to build bridges between disciplines and modes of thought which have traditionally been in dialogue with one another and which have been at the heart of teaching at Notre Dame. The aim of the minor is to create a context in which philosophical, religious, and literary approaches to thought and its expression may be studied systematically and in conjunction with each other.

### Courses

The minor will operate along two separate tracks, Philosophy and Literature and Religion and Literature, but students will be encouraged to take courses in both tracks, and, if they concentrate on one track, will be required to take at least one course in the other. At least one Gateway seminar in each track will be offered every year. [Learn more.](#)

### Requirements

The PRL minor will require students to complete 15 credit hours of approved course work. These 15 credit hours will normally comprise at least one three-credit Gateway seminar, three three-credit electives, and one three-credit capstone project. The purpose of the Gateway seminars, whatever their specific topic may be, will be to provide a rigorous introduction to the study of Philosophy and Literature or Religion and Literature. Students wishing to register for one of the Gateway seminars should contact the PRL director, Henry Weinfield at [prlminor.1@nd.edu](mailto:prlminor.1@nd.edu). The capstone project will typically involve a research essay of approximately 20 pages on a topic that engages philosophy and literature or religion and literature, or both.

### Learn more.

More Information: Learn more about the [requirements](#), [courses](#) and [faculty](#) associated with the Philosophy, Religion and Literature minor.