

# Department of English Course Description Packet

## Graduate Courses, Spring 2017

Updated: 10-31-2016

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### ENGL 5023, Graduate Fiction Workshop

**Teacher: E. Gilchrist**

Course Description Pending

### ENGL 5033, Graduate Poetry Workshop

**Teacher: M. Heffernan**

**Description:** The workshop emphasizes new work in progress, along with a process of discovery beyond the usual content of the poet's mind/imagination, in expectation of insights and revelations that were not there to start with.

### ENGL 5043, Graduate Translation Workshop

**Teacher: J. DuVal**

**Texts Required:** the texts will be the translation worksheet, consisting of student translations of fiction and/or poems with the corresponding originals along with literal translations of the poetry. From time to time I will bring very short samples of published translations for consideration.

**Description:** The purpose of this course is for literary translators to hone their skills.

**Requirements:** Students must submit their translations regularly by e-mail to the rest of us in the class. They must also study the translations by other students before class and come to class prepared to discuss them. Class attendance and participation are obligatory.

**ENGL 5173-001, Advanced Studies in Medieval Literature and Culture: Medieval Welsh II**

**Teacher: Joshua Byron Smith**

**Texts Required:**

None. Students will be provided with a free draft of *An Introduction to Middle Welsh*, a work in progress by Prof. Smith.

**Description:** This course continues our Fall course, *Introduction to Medieval Welsh*. You must have taken the first part of the course to take *Medieval Welsh II*.

We will continue reading Middle Welsh texts from a wide variety of genres in the original language.

**Essays, exams, and other major requirements for graduates:** Daily translation exercises; final project (different from the undergraduates).

**MA advisory codes:**

Generalist – A (Medieval)

Specialist – 5 (Medieval)

**ENGL 5173-002, Advanced Studies in Medieval Literature and Culture: Premodern Sexualities**

**Teacher: M. Long**

**Texts Required:**

*The Lais of Marie de France* (ed. Hanning and Ferrante, 978-0801020315)

*The Letters of Abelard and Heloise* (ed. Clanchy, 978-0140448993)

*Anchoritic Spirituality* (ed. Nicholas Watson, 0809132575)

*The Wooing of Our Lord and The Wooing Group Prayers* (ed. Innes-Parker, 9781551113821)

*Silence: A Thirteenth-Century French Romance* (ed. Roche-Mahdi, 978-0870135439)

Either the *Riverside Chaucer* or Norton's *Canterbury Tales*, 2nd ed. (978-0393925876)

Joan Cadden, *The Meanings of Sex Difference*, 0521483786)

Additionally, we will take advantage of the TEAMS texts that are freely available online, including *Amis and Amiloun* (ed. Foster, 978-1879288881), the Breton Lays (ed. Laskaya and Salisbury, 978-1879288621), Salisbury's anthology of texts on marriage (978-1580440356), Margery Kempe's *Boke* (ed. Staley, 1879288729), the legends of Mary Magdalene (ed. Reames, 978-1580440462), and the Marian lyrics (ed. Saupe, 978-1580440066). Selections of longer texts such as the *Trotula*, *Melusine*, the *Golden Legend*, and the visions of Catherine of Siena will be provided on Blackboard.

**Description:** High- and late-medieval texts offer fascinating partial answers to the question of what their authors imagined—or, in some cases, knew—as available intimacies and their consequences. To judge by its literature, the period’s modes of sexuality were many and varied: while some writers fretted over degrees of consanguinity, the dangers of self-love, or clerical concubines, others fantasized intimacies with monstrous, demonic, bestial, and/or magical Others. Troublingly for modern readers, the terms “virginity” and “incest” were defined differently than they are now, and Christ and the Virgin Mary were often (yes) eroticized. Gender-bending was a favored trope; both homosexual and heterosexual desires and practices appear in secular and devotional texts. Sampling all this richness demands a romp through several medieval genres: readings include selections from devotional narratives, confessional manuals, saints’ lives, romance, courtesy texts, medical treatises, sermons, personal letters, autobiography, lyric poetry, trial transcripts, and fabliaux. We will frame our discussions theoretically with selections by Butler, Kristeva, and Foucault, and will inform our close readings with scholarship on medieval sexualities by Cadden, Karras, Brundage, Lochrie, Salih, Payer, and Boswell. Most texts are in Middle English; Latin, Old French, Anglo-Saxon, and some Early Middle English texts will be read in modern translation.

**Essays, exams, and other major requirements for graduate students at the 5000 level:** Frequent short papers, a midterm research agenda, and a final seminar paper, along with a scholarly book review to be presented in class.

**MA advisory codes:**

Generalist – A (Medieval)  
Specialist – 4 (Gender and Sexuality)  
Specialist – 5 (Medieval)  
T (Theory)

**ENGL 5223 Advanced Studies in Renaissance Literature and Culture: Milton**

**Teacher: D. Stephens**

**Texts Required:**

Rosenblatt, ed. *Milton’s Selected Poetry and Prose*. ISBN 978-0-393-97987-9  
Teskey, ed., *Paradise Lost*. ISBN 978-0-393-92428-2  
Gibaldi, ed. *MLA Handbook for Writers of Research Papers*, 8<sup>th</sup> edition. ISBN 978-1-60329-262-7 (Or large print edition ISBN 978-1-60329-263-4)

**Description:** Milton’s *Paradise Lost*, whose story of Eden is so woven into Western culture that we quote it even when we’ve never read it, perplexes readers with its charismatic Satan, its seemingly petty God, and its smiling tensions between Adam and Eve even before the fall. Prepare to find Milton both enchanting and aggravating—but always awe inspiring. We will seek to understand Milton on his own terms rather than holding him to our own religious or irreligious beliefs. At the same time, we will ask

ourselves how, even when we disagree with Milton, his poetry can help us reexamine some of the hardest questions in our modern world: would rule by a benevolent and well-educated autocracy be better than rule by a poorly educated and internally fractured democracy? What is more important in a marriage: emotional attachment; mutual goals or beliefs; mutual activities; or space for independence? What is the dividing line between selfish ambition and the drive to do better—or between self-confidence and self-delusion? How can we know something is harmful and yet still do it? Does the notion that pride is sinful have any useful place in modern society? What is moral innocence—and is it ever compatible with sexual desire? Does the passion for revenge differ from the passion for justice?

We'll read *Paradise Lost*, *Samson Agonistes*, selections of the shorter poetry, and extracts from several of the political tracts, as well as some literary criticism. The format will be mostly discussion, with an occasional lecture. There will be a great emphasis upon class participation, including frequent informal paragraphs written on questions like those above in order to get discussion going (though you will not be graded on your social beliefs, of course). If you expect to leave this class having received one neat set of truths about Milton's work, you'll be sorely disappointed. I will introduce various important critical debates over his work, without necessarily attempting to settle these debates. I will, however, give you the tools to address those debates in your own ways. Previous expertise in Renaissance literature is not necessary.

**Essays, exams, and other major requirements for undergraduate honors students:**

One 20- to 25-page project in stages (starting with research into cultural topics of Milton's time); contributions to the online discussion board; one poetry memorization; one oral report. The memorization will be of a brief passage or short poem, which you will then recite to me during my office hours. (I find that this is the quickest way for readers to begin noticing how intricate Milton's seemingly regular meters are.) I make the experience as low-key as possible by not even looking at students while they recite, and I allow two attempts. I give lots of suggestions for people who, like me, have poor memories. Almost all students end up doing well at this assignment.

**ENGL 5243-001, Special Topics: Magazine Production**

**Teacher: G. Brock**

**Texts Required:**

None.

**Description:** In this course we will found a literary magazine and produce the first issue of it. Students will help define the mission of the magazine, solicit work from writers they admire, read unsolicited submissions, accept and reject work, and edit and proof the final contents.

## ENGL 5243-002, Angling in Literature and Culture

Teacher: G. Davis

### Texts Required:

Brautigan, Richard, *Trout Fishing in America* ISBN 978-0547255279.  
Dombrowski, Chris, *Body of Water* ISBN 978-1571313522.  
---, *By Cold Water* ISBN 978-0814334225.  
Duncan, David James *The River Why* ISBN 978-0316261227.  
Erdrich, Heid E., *Fishing for Myth* ISBN 978-0898231748.  
Everrett, Percival, *Damned If I Do: Stories* ISBN 978-1555974114.  
Hemingway, Ernest, *The Old Man and the Sea* ISBN 978-0684801223.  
Maclean, Norman, *A River Runs Through It* ISBN 978-0226500669.  
McGuane, Thomas, *The Longest Silence: A Life in Fishing* ISBN 978-0679777571.  
Walton, Izaak, *The Compleat Angler* ISBN 978-0486431871.

**Description:** The art of fishing has captured imaginations in literary works from Dame Juliana Berners' *The Treatise of Fishing with an Angle* in the fifteenth century to Ernest Hemingway's *Old Man and the Sea* in the twentieth. Indeed, with its analogies to humanity's ongoing search for truth and purpose in life more generally, angling continues to inspire the creation of studies, artwork, stories, and myths. This course takes a deeper look at classic and contemporary images of fishing through the study of its literary and cultural representations, including novels, short fiction, poetry, memoir, essays, and popular media.

**Major requirements:** short written assignments, book or media review (with oral presentation), conference paper, one longer paper, regular attendance, and lively participation in class discussions.

## ENGL 5243-003, Special Topics: Dante in Translation

Teacher: J. DuVal

### Texts Required:

*Inferno*: verse translations by Michael Palma and John Ciardi.

For in-class comparisons with the original: either an online edition of *Inferno* or (preferably, because it includes a facing literal translation) Charles Singleton's *Dante Alighieri: The Divine Comedy, Inferno, I: Text* (not *Volume II: Commentary*).

*Purgatorio*: verse translation by John Ciardi and your choice of another verse translation.

For in-class comparisons with the original: either an online edition of *Purgatorio* or (preferably, because it includes a facing literal translation) Charles Singleton's *Dante Alighieri: The Divine Comedy, Purgatorio, I: Text* (not *Volume II: Commentary*).

*Paradisio*: I will be e-mailing you attachments of some short readings of translations from the *Paradisio*.

**Description:** The purpose of this course is to get to know Dante's *Divine Comedy*, especially the first two books, through translations. There is absolutely no foreign language prerequisite for the class, although I will often refer to the original Italian in class.

**Non-reading Requirements:**

Weekly quizzes

Oral report: a close reading of a short passage from the *Inferno* or the *Purgatory*, comparing translations. **MAXIMUM TIME: 20 MINUTES!!** Reports are due on the day the passage is assigned to be read.

One short (4 or 5 pages) paper written from your formal oral report and due one week after that oral report.

A longer paper on any aspect of the *Divine Comedy*.

**ENGL 5243-004, Special Topics: Creative Nonfiction**

**Teacher: E. Gilchrist**

Course Description Pending

**ENGL 5243-005, Special Topics: Literary Publishing**

**Teacher: T. Jensen**

**Description:** This course is for students with a completed manuscript. The class will focus on reading and discussing students' complete manuscripts--both the books' structures or forms and their possibilities for submission, as well as the processes for doing so.

**ENGL 5243-006, Special Topics: Adventures in the First-Person**

**Teacher: P. Viswanathan**

**Texts Required:** (Subject to change.)

Dubravka Ugresic, *The Museum of Unconditional Surrender*

Paul Beatty, *The Sellout*

Nicholson Baker, *The Mezzanine*  
Jesmyn Ward, *Men We Reaped*  
Miriam Toews, *All My Puny Sorrows*  
Rachel Cusk, *Outline*  
Abraham Verghese, *The Tennis Partner*  
Howard Norman, *I Hate To Leave This Beautiful Place*  
Alison Bechdel, *Fun Home*  
Muriel Barbery, *The Elegance of the Hedgehog*  
Alma Guillermoprieto, *Dancing in Cuba*  
Truman Capote, *In Cold Blood*

**Description:** In fiction, in nonfiction, in prose hovering in the borderlands between these: what does the “I” represent as narrator? In this course, we will read a diverse selection of book-length 20<sup>th</sup> c. prose written in the first person. What are central ethical and aesthetic considerations when writing about the self, about others (especially family members and friends), about memories and places and political questions, from the point of view of that vexed “I?” How do various writers solve—or fail to solve—these thorny questions?

**Essays, exams, and other major requirements:** Three short (3 pp, double-spaced, 12-pt. font) pieces of either 1<sup>st</sup>-person prose or a close-reading of one of the assigned texts in light of matters discussed in class. At least one piece must be creative and one analytical.

## ENGL 5263, Craft of Fiction I: Adventures in the First-Person

**Teacher: P. Viswanathan**

**Texts Required:** (Subject to change.)  
Dubravka Ugresic, *The Museum of Unconditional Surrender*  
Paul Beatty, *The Sellout*  
Nicholson Baker, *The Mezzanine*  
Jesmyn Ward, *Men We Reaped*  
Miriam Toews, *All My Puny Sorrows*  
Rachel Cusk, *Outline*  
Abraham Verghese, *The Tennis Partner*  
Howard Norman, *I Hate To Leave This Beautiful Place*  
Alison Bechdel, *Fun Home*  
Muriel Barbery, *The Elegance of the Hedgehog*  
Alma Guillermoprieto, *Dancing in Cuba*

**Description:** In fiction, in nonfiction, in prose hovering in the borderlands between these: what does the “I” represent as narrator? In this course, we will read a diverse selection of book-length 20<sup>th</sup> c. prose written in the first person. What are central ethical and aesthetic considerations when writing about the self, about others (especially family members and friends), about memories and places and political questions, from the point of view of that vexed “I?” How do various writers solve—or fail to solve—these thorny questions?

**Essays, exams, and other major requirements:** Three short (3 pp, double-spaced, 12-pt. font) pieces of either 1<sup>st</sup>-person prose or a close-reading of one of the assigned texts in light of matters discussed in class. At least one piece must be creative and one analytical.

### **ENGL 5273, Craft of Poetry I**

**Teacher: G. Brock**

**Description:** This course will be a rigorous yet potentially entertaining introduction to the traditions of English prosody. Students will learn how to scan, how to identify and generate various rhythms and stanza forms, and perhaps even (with luck) how to rhyme without causing pain to others. We may also experiment with non-traditional constraint-based writing.

**Texts Required:**

*All the Fun's in How You Say a Thing*, by Timothy Steele (Ohio UP)

**Essays, exams & other major requirements for graduate students at the 5000 level:** Requirements include weekly writing exercises and a final exam.

### **ENGL 5293, Form and Theory of Poetry II**

**Teacher: D. McCombs**

**Texts Required:**

Eight contemporary first books of poetry. Titles to be announced.

**Description:** This course will focus on eight contemporary first books of poetry. As a class, we will correspond, via-email, with all of the poets studied. Because the class will also deal with issues relating to publishing a first book, we will correspond as well with the editor of a well-known press/poetry contest.

### **ENGL 5313, Introduction to Literary Theory**

**Teacher: M. Kahf**

**Texts Required:**

TBA

**Description:** How can theory enhance your ability to analyze literary texts? This course is an introduction to literary and cultural theory, and to some of the key questions that animate theoretical discussion among literary scholars. Some of the approaches included

are postcolonial feminism, queer studies, and ecocriticism.

**Procedures:** Three short (3-4pp) papers; a “Proposal for a Brilliant Research Paper”; and a presentation in class.

**MA advisory codes:**

Generalist - **\*\*Elective Only\*\***

Specialist – 2 (Cultural Studies)

Specialist – 4 (Gender and Sexuality)

T (Theory)

**ENGL 5402-001, Advanced Studies in 19<sup>th</sup> C British Literature: Jane Austen**

**Teacher: S. Dempsey**

**Texts Required:**

- Austen, Jane. *Northanger Abbey*. ISBN 019953554X.
- \_\_\_\_\_. *Sense and Sensibility*. ISBN 0199555362.
- \_\_\_\_\_. *Pride and Prejudice*. ISBN 0199535566.
- \_\_\_\_\_. *Mansfield Park*. ISBN 0199535531.
- \_\_\_\_\_. *Emma*. ISBN 0199535523.
- \_\_\_\_\_. *Persuasion*. ISBN 0199535558.

Additional readings will be distributed via Blackboard.

**Description:** In this course we will study Jane Austen’s six completed novels as well as read several representative Romantic texts in order to position Austen’s achievements within the context of Romantic literature and culture. We will also consider Austen’s continuing significance by examining the wide range of contemporary film adaptations, imagined sequels, and zombified mash-ups of Austen’s work.

**Essays, exams, and other major requirements for graduate students at the 5000 level:** Several short response papers, seminar paper or two shorter papers, enthusiastic participation. In order to offer an overview of how to approach these issues critically, graduate students will be given several additional short supplemental readings in literary criticism and theory.

**MA advisory codes:**

Generalist – **D** (19<sup>th</sup>-C. British Lit.)

Specialist – 2 (Cultural Studies)

**ENGL 5463, Introduction to Linguistics**

**Teacher: T. Fukushima**

**Texts Required:**

Fromkin, Rodman, and Hyams. *An Introduction to Language*, Wadsworth.

**Recommended Readings:**

Additional readings will be made available.

**Description:** this course aims to approach a scientific study of language with primary emphasis on modern linguistic theory and analysis. Topics include structures, variation, and historical development of various world languages as well as their relation to culture and society.

**Requirements:**

Exercises (homework) 30%, term paper 30%, term paper presentation 10%, term paper summary 10%, final exam, 20%.

**MA advisory codes:**

Generalist – **\*\*Elective Only\*\***

Specialist – 7 (Rhet/Comp/Literacy)

**ENGL 5543, Advanced Studies in U.S. Latino/Latina Literature and Culture:  
Chicana/Latina Feminist Thought and Fiction**

**Teacher: Y. Padilla**

**Texts Required:**

Anzaldúa, Gloria, *Borderlands/La Frontera* ISBN 978-1879960855

Castillo, Ana, *So Far From God* ISBN 978-0393326932

Chavez, Denise, *Loving Pedro Infante* ISBN 978-0743445733

Chinchilla, Maya, *The Cha Cha Files: A Chapina Poética* ISBN 978-0988967380

Cofer, Judith Ortiz, *The Latin Deli* ISBN 978-0393313130

Cruz, Angie, *Soledad* ISBN 978-0393313130

Murray, Yxta Maya, *Locas* ISBN 978-0802135643

**Required Viewing:**

Girlfight (2000)

Dirt (2003)

Mosquita y Mari (2012)

**Description:** This course centers on feminist literature written by U.S. Latinas. Although a significant portion of the course will be devoted to the works of Chicana authors, we will also read literature by Dominican American, Nuyorican, Cuban American, and U.S.

Central American women. A central focus of the course is the exploration of how these authors use a gendered lens in their writings to theorize about the lives of Chicana/Latina women. Among the issues raised in their works and, which we will be discussing, are: gendered oppression, sexuality, racial and social inequality, ethnic identity, nationalism, bilingualism, violence, and relationships across generations. In addition to creative works of fiction, poetry, performance, and film, we will also read theory, personal essays, and critical histories by many of these same authors, as well as by other feminists of color that will help guide and foreground many of our discussions.

**Essays, exams, and other major requirements for graduates:**

Same as undergraduate students, except the critical essays (4-5 pages, 12-15 pages). Additional theoretical readings may also be assigned.

**MA advisory codes:**

Generalist – G (Modern American Lit.)  
Specialist – 2 (Cultural Studies)  
Specialist – 3 (Ethnic and Regional)  
Specialist – 4 (Gender and Sexuality)  
T (Theory)

**ENGL 5703, Advanced Studies in American Literature and Culture Before 1900: Wild Hemingway**

**Teacher: R. Madison**

**Textbooks Required:**

Hemingway, *The Green Hills of Africa*  
“*Old Man and the Sea*”

**Description:** This course examines four key Hemingway works in light of natural history writing in Britain and America. Through *The Green Hills of Africa* and “The Short Happy Life of Francis Macomber” we will examine British nature writing in Africa roughly from the Jubilee to early modernism, while through “Big Two-Hearted River” and *The Old Man and the Sea* we will trace American nature writing from the early Republic through the era of *Huckleberry Finn*, the point according to Hemingway at which American literature begins. We will also examine Hemingway contemporaries like Zane Grey.

**Requirements:** creative, research, or critical term essay; graduate students in American Lit will additionally lead seminar discussions of assigned American Hemingway antecedents. Reading quizzes as necessary.

**MA advisory codes:**

Generalist – F (American Literature and Culture before 1900)

**ENGL 5953-001, Advanced Studies in Literary History: Sacramental Poetics**

**Teacher: S. Dempsey**

**Texts Required:**

Dillard, Annie. *Pilgrim at Tinker Creek*. ISBN 978-0061233326.

McCarthy, Cormac, *The Road*. ISBN 978-0307387899.

Pynchon, Thomas, *Crying of Lot 49*. ISBN 978-0060913076.

Additional readings will be distributed via Blackboard.

**Description:** This course will test Allen Grossman's hypothesis that the "narration of the loss and intended recovery of the orienting a priori of the body [is] the principle motive of strong poems of the post-Enlightenment modernity." We will consider how this view of poetry relates to what T. S. Eliot called the "dissociation of sensibility" experienced in modernity and whether a sacramental poetics is still possible within a secular age. A poem functions sacramentally "as a thing subjected to the senses, which has the power not only of signifying but also of effecting grace." The close reading of specific poems will be central to what we do, but an emphasis will also be placed on incorporating multimedia into the classroom experience. Ample class time will be devoted to listening to recordings of these poems (often spoken by the poet themselves), as well as to the viewing of pictorial and cinematic adaptations of the poems. Examples will be drawn primarily from Romantic and post-Romantic poetry and authors will include: Dante, Milton, Blake, Wordsworth, Coleridge, Rossetti, Swinburne, Hopkins, Whitman, Dickinson, Poe, T. S. Eliot, Hart Crane, Wallace Stevens, H.D., Bishop, Ginsberg, and Oliver. In addition, we will explore how an understanding of sacramental poetics may also offer insight into longer works by Dillard, McCarthy, and Pynchon.

**Essays, exams, and other major requirements for graduate students at the 5000 level:** Several short response papers, seminar paper or two shorter papers, enthusiastic participation. In order to offer an overview of how to approach these issues critically, graduate students will be given several additional short supplemental readings in literary criticism and theory.

**MA advisory codes:**

Generalist – **D** (19<sup>th</sup>-C. British Lit.)

Generalist – **G** (Modern American Lit.)

Specialist – **6** (Modern American Lit.)

**ENGL 5963, Topics in Technical Writing and Public Rhetorics, Technical Editing & User Experience Design (ONLINE)**

**Teacher: A.R. Pope**

**Texts Required:**

*Technical Editing* by Rude and Eaton. (Fifth Edition). ISBN 0205786715

*Research Pack* by Various Authors (Rosenfeld Media)

<http://rosenfeldmedia.com/books/research-pack/>

*Service Design* by Polaine, et al. ISBN 1-933820-33-0

**Description:** In this course, we'll focus discussions of technical editing and user experience design around a shared group of readings on usability, participation, and communication. Students in the course can choose to tackle coursework in either track, building their skills in understanding how to tailor texts and professional processes into a more user-centered format. With editing, we'll look specifically at technical editing, a sub-genre of editing that focuses on the editing of technical documents in the workplace. Technical writers often serve in the capacity of editor in their professional lives, working with authors of complex texts to make sure those documents meet the needs of their readers as well as any organizational or legal guidelines and frameworks. With user experience design, we'll focus on editing entire workflows and document sets to accommodate the needs of stakeholders across an organization while advocating for those who may be lost in the design process.

**Essays, exams, and other major requirements for graduate students at the 5000 level:** weekly reading responses, three small assignments, and one final portfolio assignment.

**MA advisory codes:**

Generalist – **\*\*Elective Only\*\***

Specialist - 7 (Rhet/Comp/Literacy)

**ENGL 5973, Advanced Studies in Rhetoric and Composition: What Does College do to Writers?**

**Teacher: D. Jolliffe**

**Texts Required:**

Adler-Kassner, Linda, and Elizabeth Wardle, eds. *Naming What We Know: Threshold Concepts of Writing Studies*. Logan, UT: Utah S U P, 2015. (ISBN 978-0-87421-989-0)

Beaufort, Anne. *College Writing and Beyond: A New Framework for University Writing Instruction*. Logan, UT: Utah S U P, 2007. (ISBN 0-87421-659-1)

Hjortshoj, Keith. *The Transition to College Writing*, 2<sup>nd</sup> ed. Boston: Bedford/St. Martin's, 2009. (ISBN 0-312-44082-0)

Sullivan, Patrick, and Howard Tinberg, eds. *What is "College-Level" Writing*. Fort Collins, CO: WAC Clearinghouse, 2011. (Available electronically at <http://wac.colostate.edu/books/collegelevel>)

**Description:** Even though educational institutions have implemented courses and policies so students can get their writing requirements “out of the way,” all sensible people know that learning to write effectively is a lifelong endeavor. This course looks at what is supposed to happen and what actually does happen to writers during the traditional college years. The course is ideally suited for graduate students specializing in rhetoric and composition, those doing the secondary specialization in rhetoric and composition, and those who envision a career teaching at either the high school or the college/university level.

**Requirements:** Students will write several short response papers, an annotated bibliography, an exploratory essay (“thinking aloud on paper” about multiple perspectives on a topic), and a final paper proposing some innovative course of action.

**MA advisory codes:**

Generalist – **\*\*Elective Only\*\***

Specialist - 7 (Rhet/Comp/Literacy)

**ENGL 6203 Seminar in Renaissance Literature and Culture: Milton**

**Teacher: D. Stephens**

**Texts Required:**

Rosenblatt, ed. *Milton's Selected Poetry and Prose*. ISBN 978-0-393-97987-9

Teskey, ed., *Paradise Lost*. ISBN 978-0-393-92428-2

Gibaldi, ed. *MLA Handbook for Writers of Research Papers*, 8<sup>th</sup> edition. ISBN 978-1-60329-262-7 (Or large print edition ISBN 978-1-60329-263-4)

**Description:** Milton's *Paradise Lost*, whose story of Eden is so woven into Western culture that we quote it even when we've never read it, perplexes readers with its charismatic Satan, its seemingly petty God, and its smiling tensions between Adam and Eve even before the fall. Prepare to find Milton both enchanting and aggravating—but always awe inspiring. We will seek to understand Milton on his own terms rather than holding him to our own religious or irreligious beliefs. At the same time, we will ask ourselves how, even when we disagree with Milton, his poetry can help us reexamine some of the hardest questions in our modern world: would rule by a benevolent and well-educated autocracy be better than rule by a poorly educated and internally fractured democracy? What is more important in a marriage: emotional attachment; mutual goals or beliefs; mutual activities; or space for independence? What is the dividing line between selfish ambition and the drive to do better—or between self-confidence and self-delusion? How can we know something is harmful and yet still do it? Does the notion that pride is sinful have any useful place in modern society? What is moral innocence—

and is it ever compatible with sexual desire? Does the passion for revenge differ from the passion for justice?

We'll read *Paradise Lost*, *Samson Agonistes*, selections of the shorter poetry, and extracts from several of the political tracts, as well as some literary criticism. The format will be mostly discussion, with an occasional lecture. There will be a great emphasis upon class participation, including frequent informal paragraphs written on questions like those above in order to get discussion going (though you will not be graded on your social beliefs, of course). If you expect to leave this class having received one neat set of truths about Milton's work, you'll be sorely disappointed. I will introduce various important critical debates over his work, without necessarily attempting to settle these debates. I will, however, give you the tools to address those debates in your own ways. Previous expertise in Renaissance literature is not necessary.

**Essays, exams, and other major requirements for undergraduate honors students:**

One 20- to 25-page project in stages (starting with research into cultural topics of Milton's time); contributions to the online discussion board; one poetry memorization; one oral report. The memorization will be of a brief passage or short poem, which you will then recite to me during my office hours. (I find that this is the quickest way for readers to begin noticing how intricate Milton's seemingly regular meters are.) I make the experience as low-key as possible by not even looking at students while they recite, and I allow two attempts. I give lots of suggestions for people who, like me, have poor memories. Almost all students end up doing well at this assignment.

**MA advisory codes:**

Generalist – **B** (Renaissance Lit.)

Specialist – **2** (Cultural Studies)

Specialist - **4** (Gender and Sexuality)

**ENGL 6443 Seminar in Nineteenth-Century British Literature and Culture / ENGL 6593 Seminar in Gender, Sexuality, and Literature / ENGL 6933 Seminar in Pop Culture: 19c Women Adapted (Austen, Shelley, and the Brontës)**

**Teacher: L. L. Szwydky**

**Texts Required:**

Mary Wollstonecraft Shelley, *Frankenstein* (Longman Cultural Edition), ISBN 978-0321399533.

Jane Austen, *Pride and Prejudice*, ISBN 978-0393264883.

Jane Austen and Seth Graham-Smith, *Pride and Prejudice and Zombies*, ISBN 978-1594743344.

Emily Brontë, *Wuthering Heights*, ISBN 978-0486292564.

Jean Rhys, *Wide Sargasso Sea*, ISBN 978-0393352566.

Charlotte Brontë, *Jane Eyre*, ISBN 978-0393975420.

Gris Grimly, *Gris Grimly's Frankenstein* (2013) ISBN 978-0061862977.

Rick Geary, *Wuthering Heights* (Classics Illustrated #14, Papercutz, 2011), ISBN 978-1597072496.

Amy Corzine, *Jane Eyre: The Graphic Novel* (Classical Comics, Original Text, 2009), ISBN 978-1906332471.

Scott McCloud, *Understanding Comics* (1994), ISBN 978-0060976255.

(The editions above are preferred, though most editions will be acceptable)

-There will also be one contemporary romance novelization added to the final reading list.

-Additional scholarly readings will be made available through Blackboard.

-Students need access to movie streaming sites such as Netflix and Amazon Prime.

**Description:** How do you transform the Bennet sisters into heroines for the generation that grew up on *Buffy the Vampire Slayer*? This graduate seminar will explore several culture texts through the theoretical lenses of gender studies and adaptation studies. Our four case studies will be nineteenth-century novels written by women: *Pride and Prejudice*, *Frankenstein*, *Wuthering Heights*, and *Jane Eyre*. In addition to the novels, we will cover a range of media retellings including plays, film and television, digital media, graphic novels, mash-ups, and novelizations for different audiences. (That last category covers erotic retellings....) Academic readings will include feminist scholarship on these culture texts and selections from the growing interdisciplinary field of adaptation studies, including transmedia storytelling. The seminar will serve as a theoretical introduction to adaptation studies. Students from a wide range of specializations are welcome; assignments will be flexible and adaptable to multiple disciplines.

**Essays, exams, and other major requirements:** annotated bibliography and presentation (7-8pgs), book review (3-4pgs), conference paper/presentation based on final project (7-8pgs), article-length seminar paper (25 double-spaced pgs) or equivalent final project (tailored for student's area of specialization)

**MA advisory code:**

Generalist - **D** (19th-C. British Lit.)

Specialist - **2** (Cultural Studies)

Specialist - **4** (Gender and Sexuality)

**T** (Theory)

**ENGL 6763 Seminar in Postcolonial Literature and Culture**

**Teacher: K. Booker**

**Texts Required:**

Ian Buruma and Avishai Margalit, *Occidentalism*

Abdelrahman Munif, *Cities of Salt*

Edward Said, *Orientalism*

G. Willow Wilson, *Alif the Unseen*

**Description:** The purpose of this course will be to survey the intersection between the contemporary popular cultures of the United States and the Middle East and to seek to draw conclusions about the implications of this intersection for postcolonial and globalization studies. We will read these cultures within the context of Edward Said's notion of "Orientalism" and of the opposed discourse of "Occidentalism," demonstrating the ways in which contemporary popular culture undermines both of these discourses.

**Papers:** 15-25 page critical essay; formal in-class reports

**Exams:** none

**MA Advisory Code:**

Generalist – **H** (World Literature)

Specialist – **1** (Comparative Literature)

Specialist **2** (Cultural Studies)

**T** (Theory)

**ENGL 6853, Seminar in African American Literature and Culture: Liminality in Folklore, Fiction, and Film**

**Teacher: C. Bailey**

**Texts Required:**

Butler, Octavia *Wildseed*. ISBN 978-0446676977

Due, Tananarive, *The Between*. ISBN 978-0060927264

Johnson, James Weldon, *The Autobiography of an Ex-Colored Man*. ISBN 978-1614275275

Kennedy, Adrienne, *Funnyhouse of a Negro*. ISBN 978-0573621666

Marshall, Paule, *Praisesong for the Widow*. ISBN 978-0452267114

Naylor, Gloria, *Mama Day*. ISBN 978-0679721819

Gates, Henry Louis, *The Signifying Monkey*. ISBN 978-0195060751

**Description:** The course will explore the wide-ranging application of the anthropological concept of liminality, which makes its popular usage both problematic and transgressive. We consider liminal or threshold spaces such as doorways and windows, but most importantly, we will examine threshold identities. By the end of the course, we hope to answer the question of whether characters such as James Weldon Johnson's biracial protagonist or Octavia Butler's androgynous heroine are indeed liminal entities or if there is a more useful framework for talking about such identities. To that end, we will explore other theoretical frameworks including the sociological concept of the outsider within.

**Requirements:** One book or film review (4-5 pages), one article review (4-5 pages), one seminar paper (approximately 20 pages), one oral presentation

**MA Advisory Code:**

Generalist – **G** (Modern Amer. Lit.)  
Specialist – **2** (Cultural Studies)  
Specialist – **3** (Ethnic and Regional)  
Specialist – **6** (Modern American)

**English 6943, Seminar in Criticism and Literary Theory: Feminist Literary Theory**

**Teacher: S. Marren**

**Texts Required:**

Eagleton

*Feminist Literary Theory: A Reader* 3<sup>rd</sup> ed.

Woolf

*A Room of One's Own*

I will occasionally provide supplementary readings, as well. (These will also be required.)

**Description:** This course is intended as a general introduction to the field of feminist literary criticism and theory. The class will proceed topically, and more or less chronologically. We will seek a broad understanding of different strands of feminist thought and the range of interpretive possibilities they have opened up. We will examine the roots of feminist literary theory in political movements for radical social change, its rising influence on and acceptance (or containment) within the academy, and the specific problems and challenges besetting the field as it enters the 21<sup>st</sup> century. We will read and think about its relation to other major critical discourses, including psychoanalysis, post-structuralism, cultural studies and queer theory. The aim will be to develop a sense of the breadth and complexity of this body of material and to begin what will (hopefully) become a lifelong process of considering the questions a feminist approach to literature provokes.

**Papers:** 12-15 pg review essay; informal reading responses.

One or two oral presentations

**MA Advisory Code:**

Generalist – **\*\*Elective Only\*\***  
Specialist – **2** (Cultural Studies)  
Specialist – **4** (Gender and Sexuality)  
**T** (Theory)

## **ENGL 6973, Seminar in Rhetoric and Composition: What Does College do to Writers?**

**Teacher: D. Jolliffe**

### **Texts Required:**

Adler-Kassner, Linda, and Elizabeth Wardle, eds. *Naming What We Know: Threshold Concepts of Writing Studies*. Logan, UT: Utah S U P, 2015. (ISBN 978-0-87421-989-0)

Beaufort, Anne. *College Writing and Beyond: A New Framework for University Writing Instruction*. Logan, UT: Utah S U P, 2007. (ISBN 0-87421-659-1)

Hjortshoj, Keith. *The Transition to College Writing*, 2<sup>nd</sup> ed. Boston: Bedford/St. Martin's, 2009. (ISBN 0-312-44082-0)

Sullivan, Patrick, and Howard Tinberg, eds. *What is "College-Level" Writing*. Fort Collins, CO: WAC Clearinghouse, 2011. (Available electronically at <http://wac.colostate.edu/books/collegelevel>)

**Description:** Even though educational institutions have implemented courses and policies so students can get their writing requirements “out of the way,” all sensible people know that learning to write effectively is a lifelong endeavor. This course looks at what is supposed to happen and what actually does happen to writers during the traditional college years. The course is ideally suited for graduate students specializing in rhetoric and composition, those doing the secondary specialization in rhetoric and composition, and those who envision a career teaching at either the high school or the college/university level.

**Requirements:** Students will write several short response papers, an annotated bibliography, an exploratory essay (“thinking aloud on paper” about multiple perspectives on a topic), and a final paper proposing some innovative course of action.

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## **World Literature**

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### **WLIT 603V, Special Topics in Comparative Literature: Dante in Translation**

**Teacher: J. DuVal**

### **Texts Required:**

*Inferno*: verse translations by Michael Palma and John Ciardi.

For in-class comparisons with the original: either an online edition of *Inferno* or (preferably, because it includes a facing literal translation) Charles Singleton's *Dante Alighieri: The Divine Comedy, Inferno, I: Text* (not *Volume II: Commentary*).

*Purgatorio*: verse translation by John Ciardi and your choice of another verse translation.

For in-class comparisons with the original: either an online edition of *Purgatorio* or (preferably, because it includes a facing literal translation) Charles Singleton's *Dante Alighieri: The Divine Comedy, Purgatorio, I: Text* (not *Volume II: Commentary*).

*Paradisio*: I will be e-mailing you attachments of some short readings of translations from the *Paradisio*.

**Description:** The purpose of this course is to get to know Dante's *Divine Comedy*, especially the first two books, through translations. There is absolutely no foreign language prerequisite for the class, although I will often refer to the original Italian in class.

**Non-reading Requirements:**

Weekly quizzes

Oral report: a close reading of a short passage from the *Inferno* or the *Purgatory*, comparing translations. **MAXIMUM TIME: 20 MINUTES!!** Reports are due on the day the passage is assigned to be read.

One short (4 or 5 pages) paper written from your formal oral report and due one week after that oral report.

A longer paper on any aspect of the *Divine Comedy*.

**WLIT 6803 Postcolonial Theory and Subaltern Studies**

**Teacher: K. Booker**

**Texts Required:**

Ian Buruma and Avishai Margalit, *Occidentalism*

Abdelrahman Munif, *Cities of Salt*

Edward Said, *Orientalism*

G. Willow Wilson, *Alif the Unseen*

**Description:** The purpose of this course will be to survey the intersection between the contemporary popular cultures of the United States and the Middle East and to seek to draw conclusions about the implications of this intersection for postcolonial and globalization studies. We will read these cultures within the context of Edward Said's notion of "Orientalism" and of the opposed discourse of "Occidentalism," demonstrating the ways in which contemporary popular culture undermines both of these discourses.

**Papers:** 15-25 page critical essay; formal in-class reports

**Exams:** none

**MA Advisory Code:**

Generalist – **H** (World Literature)  
Specialist – **1** (Comparative Literature)  
Specialist **2** (Cultural Studies)  
**T** (Theory)

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The advisory codes indicate what course distribution requirement will be satisfied by the designated listing. If more than one code is listed in the description for a particular class, a student may satisfy only one of those distribution requirements with that class, unless the code is T, for Theory.

**For M.A. Students with the Generalist Concentration**

Generalist **A**: satisfies **Medieval** Literature and Culture requirement.  
Generalist **B**: satisfies **Renaissance** Literature and Culture requirement.  
Generalist **C**: satisfies **Restoration and 18th-century** Literature and Culture requirement.  
Generalist **D**: satisfies **19th-century British** Literature and Culture requirement.  
Generalist **E**: satisfies **British** Literature and Culture **After 1900** requirement.  
Generalist **F**: satisfies **American** Literature and Culture **Before 1900** requirement.  
Generalist **G**: satisfies **American** Literature and Culture **After 1900** requirement.  
Generalist **H**: satisfies **World** Literature and Culture Written in English requirement.

**For M.A. Students with the Specialist Concentration**

Specialist **1**: satisfies **Comparative** Literature requirement.  
Specialist **2**: satisfies **Cultural** Studies requirement.  
Specialist **3**: satisfies **Ethnic and Regional** Literatures requirement.  
Specialist **4**: satisfies **Gender and Sexuality** requirement.  
Specialist **5**: satisfies **Medieval** Literature requirement.  
Specialist **6**: satisfies **Modern American** Literature requirement.  
Specialist **7**: satisfies **Rhetoric, Composition, and Literacy** requirement.

**For All M.A. Students**

**(T)**: satisfies **Theory** requirement.  
(A course can satisfy the theory requirement while also satisfying one of the other requirements in the lists above.)