

Graduate Course Description Packet

Spring 2018

Updated: 11-06-2017

ENGL 5023, Writing Workshop: Fiction

Teacher: P. Viswanathan

Description: Graduate Fiction Writing Workshop

Requirements: Students will submit two to three pieces of fiction writing, including one revision, for discussion. They will also respond thoughtfully to the work of their peers, and discuss a weekly reading assignment.

Prerequisite: MFA Creative Writing Students Only

ENGL 5033, Writing Workshop: Poetry

Teacher: G. Brock

Texts Required:

None

Description: The workshop is a training-ground for serious poets, in which their work will be discussed critically. There will also be brief weekly reading assignments.

Requirements: Students will be expected to submit their own poems, sometimes in response to specific assignments, for workshop discussions. Full participation, both as a writer and critic, is expected of each member of the workshop.

Prerequisite: MFA Creative Writing Students Only

ENGL 5173-001, Advanced Studies in Medieval Literature and Culture: Old English II

ENGL 6113-001, Seminar in Medieval Literature and Culture

ENGL 4713-001, Studies in Medieval Literature and Culture

MRST 3013-003, Special Studies

Teacher: J.B. Smith

Description: This class surveys a wide variety of literature in Old English. Some areas that the class will focus on are: the poems of Cynewulf; religious poetry; law & literature; homilies; visions of the East; Old English writing after 1066; and riddles and other enigmatica. Note that this survey does not include *Beowulf*, as that is a separate course.

****Students must have taken introduction to Old English before taking this class. Readings will be in Old English and in Modern English translation.****

Assignment for graduate level: translation & participation; literature review; final project. (Graduate assignments are of a different length and nature than their undergraduate counterparts.)

MA Advisory Code:

ENGL 5173-002, Advanced Studies in Medieval Literature and Culture: Chaucer Non-*Canterbury Tales*

Teacher: W. Quinn

Texts Required:

The Riverside Edition remains the definitive edition of Chaucer's *Works* and will be available at the University Bookstore.

Any complete edition of Chaucer's Works may be used instead.

Description: This course focuses on Chaucer's earlier career as an author—his so-called French and Italian periods. It also includes a consideration of his lyric experiments. Special attention will be paid to manuscript formatting as prompts for the reading process. Having studied *The Canterbury Tales* for a full semester is NOT a prerequisite but the ability to read Middle English proficiently is necessary.

Essays, exams, and other major requirements for graduate students at the 5000 level: 5 bibliographic reports (2-3 pp. each), 1 15-25 pp. paper, enthusiastic participation.

MA advisory code:

ENGL 5213, M.A. Portfolio Workshop

Teacher: L. Hinrichsen

Texts Required:

The Elements of Academic Style: Writing for the Humanities (Eric Hayot) 978-0231168014

The Sense of Style (Steven Pinker) Reprint Edition 978-0143127796

Research Strategies (William Badke) 6th Edition 978-1532018039

Additional readings will be posted on Blackboard Learn.

Description: The purpose of this course is to complete the M.A. portfolio for students who have chosen to complete their degree with this requirement. As we do so, we will work on writing and research skills, and prepare portfolios for submission at the end of

the course for evaluation by a committee of three faculty members: the professor of ENGL 5213 (who serves as chair of the committee), the Director of Graduate Studies (or Associate Chair of the Department if the DGS is also teaching the course), and another committee member selected by the professor of the course. Portfolios are given a score of Pass or Fail, and a student must receive a passing score in order to complete the M.A. program.

Course Requirements: A portfolio consisting of two to five documents for a total of 50-75 pages and an introductory essay of 5-10 pages. The two to five main documents for the portfolio should represent a student's best work in the program, so at least one of the main documents must be a researched critical essay written for a course and revised for publication in a peer-reviewed journal. Other types of documents that could be suitable for the portfolio include shorter critical essays, pedagogical pieces, websites and multi-media projects, and job application materials.

MA Advisory Code:

ENGL 5223, Advanced Studies in Renaissance Literature and Culture: Slut Shaming in Early Modern Drama

ENGL 5593, Advanced Studies in Gender, Sexuality, and Literature

Teacher: D. Stephens

Texts Required:

Any edition of the following plays will do, but the editions below have decent notes, which will make your reading go much more productively than will inexpensive editions with few notes. However, you may be able to find a used copy of the first or second edition of the *Riverside Shakespeare* for a low price, which will replace four of the plays below.

Ford, John. *'Tis Pity She's a Whore*. Ed. Janet Clare. New Mermaids. ISBN 978-1408159606.

Middleton, Thomas, and William Rowley. *The Changeling*. In *Five Plays*, ed. Loughrey and Taylor. Penguin Classics. ISBN 978-0140432190.

Marston, John. *The Dutch Courtesan*. Ed. David Crane. New Mermaids. ISBN 978-0713644753.

Heywood, Thomas. *A Woman Killed with Kindness*. Ed. Margaret Kidnie. Arden Early Modern Drama. ISBN 978-1904271581.

Shakespeare, William. *All's Well that Ends Well*. Ed. Russell Fraser. New Cambridge Shakespeare. ISBN 978-0521535151.

Shakespeare, William. *Much Ado About Nothing*. Ed. Claire McEachern. Arden Shakespeare 3rd Series. ISBN 978-1472520296.

Shakespeare, William. *Twelfth Night*. Ed. Keir Elam. Arden Shakespeare 3rd Series. ISBN 978-1903436998.

Shakespeare, William. *The Winter's Tale*. Ed. John Pitcher. Arden Shakespeare 3rd Series. ISBN 978-1903436356.

Description: Although people of the Renaissance did not use the term “slut shaming,” England at the time of Shakespeare was certainly familiar with the phenomenon of destroying women’s reputations (and sometimes men’s) by public accusations of sexual immorality. Townsfolk published mocking rhymes, forced sexual transgressors to ride horses backward through the streets, banged pots and pans outside offenders’ houses, and even invaded the pulpit to deliver parodies of sermons directed at particular parishioners—claiming that all was in jest.

Assuming that class members have competing takes on the twenty-first-century phenomenon of slut shaming in digital media, we will air and debate those opinions. Then we will ask ourselves whether it is possible to deepen our understanding of sixteenth- and seventeenth-century texts through the lens of twenty-first-century debates about “sluts” in the digital world.

Drawing such an analogy will be tricky, because vigilantes in Shakespeare’s day engaged in rituals of public shaming to punish not only women’s sexual misconduct but also a variety of other transgressions by men as well as women. In addition, public shaming was frequently administered as a court-ordered punishment; it was far from a purely grassroots phenomenon. We must ask ourselves where there is meaningful correlation with Elizabethan England—and whether it is facile to compare our Internet’s slut shaming to a skimmington or to wooden stocks in the town square.

Students in this class will conduct research into the phenomenon of slut-shaming, drawing information from postmodern analyses but using that information to investigate sixteenth- and seventeenth-century practices. Students’ investigations will then move to Tudor and Stuart drama, in its depictions of, and commentaries on, the public shaming of sexual transgressors.

In addition to the plays listed above, we will read ballads such as “The Hawthorne Tree,” “The Pangs of Love and Lovers Fittes,” and “All in a Green Meadowe.” I will distribute these and a handful of literary-critical articles in electronic form. We will also watch some films.

Essays, exams, and other major requirements: There will be a research project of 5-7 pages leading to an oral presentation, and an original essay of 12-15 pages that carries the student’s research into an analysis of two or more literary works.

MA advisory code:

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 5243-003, Shakespeare for Writers

Teacher: E. Gilchrist

Texts Required:

Shakespeare, William. *The Riverside Shakespeare*, Edition I or II. ISBN: 9780395044025.

Description: We will read aloud the plays of William Shakespeare, with special attention to the great comedies. We will read Hamlet, Macbeth, King Lear, Richard III, Julius Caesar, Anthony and Cleopatra, Midsummer Night's Dream, The Tempest, and as many of the comedies as we can.

ENGL 5243-004, Special Topics: Magazine Production

Teacher: M. Heffernan

Texts Required:

W. B. Yeats, *The Poems*. Richard J. Finneran, ed. New York: Macmillan Publishing Company.

Robert Frost, *The Poetry of Robert Frost*. Edward Connery Lathem, ed. New York: Holt, Rinehart and Winston.

Wallace Stevens, *The Collected Poems*. John N. Serio and Chris Beyers, eds. New York: Vintage Books.

Description: An extensive reading of the poems of William Butler Yeats, Robert Frost and Wallace Stevens, with the object of establishing a greater knowledge of three close contemporaries who embraced and revolutionized the art of poetry in the modern era.

Course Work: An intensive study of the writing of the three poets, due at semester's end.

ENGL 5243-005, Special Topics: Literary Publishing: Manuscripts**Teacher: T. Jensen**

Description: In this course, students in their third or fourth year will read and offer critique of each others' manuscripts. The course also will include discussions of publishing, editing, and agenting, including both in person and Skype advice from working writers.

ENGL 5263, Craft of Fiction I**Teacher: T. Jensen**

Description: This craft of fiction course will focus on studying novels that straddle the literary/commercial line and succeed across both lines.

ENGL 5293, Craft of Poetry II: Place in Poetry**Teacher: G. Davis****Texts Required:**

TBD

Description: How and why do readers respond to feeling placed (or displaced) within a piece of writing? Can a poem ever be written outside of place? How might the particulars of time, region, and age influence a writer's commitment and/or attention to place? From tropes of home, city, neighborhood, street, room, field, forest, garden, border, nation, wilderness, body, spirit, mind—so on and so forth: we have a rich and diverse scope from which to consider the ways in which writers have mined place in poetry. Indeed, we will encounter poets who sometimes affirm, sometimes invent, and sometimes trouble our sense of belonging. With the goal of honing what we talk about when we talk about place, we will consider more deeply the possible motives, theories, and impacts of crafting literal and figurative locales on the page.

Requirements: one longer paper (7-14 pages), two presentations (one brief; one conference-style), regular attendance, and lively participation in class discussion of weekly reading assignments.

ENGL 5403 Advanced Studies in Nineteenth Century British Literature and Culture: Poetics of Modernity**Teacher: S. Dempsey****Texts Required:**Hopkins, Gerard Manley, *Poems and Prose*. ISBN 978-0140420159.Stevens, Wallace, *The Collected Poems: The Corrected Edition*. ISBN: 978-1101911686.

Tennyson, Alfred, *In Memoriam* (Noratn Critical Editions). ISBN 978-0393979268
 Whitman, Walt, *Leaves of Grass and Other Writings*, ISBN 978-0393974966.
 Woolf, Virginia, *To the Lighthouse*. ISBN 978-0156907392.

Additional readings will be distributed via Blackboard.

Description: In this class we will be concerned with poetry not simply as a literary genre but as a mode of thinking. Poetry, or *poiesis*, is rooted in the act of making and creation, and one of our central concerns will be to understand how literature participates in the processes that dissolve, diffuse, and dissipate “things as they are” in order to “make it new.” Our focus will be on Victorian and Modernist poetics.

In addition to the works and authors listed above, emphasis will also be placed on the work of Baudelaire, Benjamin, Dickinson, Rossetti, Swinburne, Wilde, Yeats, and Eliot.

Essays, exams, and other major requirements for undergraduates: Two tests, two essays, and several one-page response papers.

Essays, exams, and other major requirements for graduate students at the 5000 level: one conference paper (7-10 pages), one longer paper (15-20 pages).

MA advisory code:

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 Code:

ENGL 5593, Advanced Studies in Gender, Sexuality, and Literature: Feminist Literary Theory**Teacher: S. Marren****Texts Required:**Eagleton *Feminist Literary Theory: A Reader*, 3rd ed. ISBN 978-1405183130Woolf *A Room of One's Own*

Various supplementary readings along the way

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 21st century. We will read and think about its relation to other major critical discourses, including psychoanalysis, poststructuralism, 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.

Essays, exams, and other major requirements: 15-20 page review essay, Reading responses, Oral presentation/facilitation of class discussion, Class participation

MA advisory code:**ENGL 5653, Introduction to Shakespeare****Teacher: J. Candido****Texts Required:**Any respectable edition of Shakespeare or individual editions of the plays. *The Complete Works of Shakespeare*, ed, Bevington will be available through the university bookstore.

Area of Coverage: We shall examine the basic contours of Shakespeare's career as a dramatist, drawing upon some of his most representative plays. Likely works to be read include the following: Richard II 1 Henry IV 2 Henry IV A Midsummer Night's Dream As You Like It Twelfth Night King Lear Hamlet The Tempest

Requirements: Graduate students will be expected to write a research paper of considerable length (20-25 pp.)

ENGL 5803, Advanced Studies in Modern and Contemporary Literature: Privacy, Publicity, and Modernist Women Writers

Teacher: S. Marren

Texts Required:

Cather	<i>My Antonia</i> <i>O Pioneers</i> <i>Song of the Lark</i>
Larsen	<i>Quicksand</i> <i>Passing</i>
Wharton	<i>The House of Mirth</i> <i>The Touchstone</i>
Woolf	<i>A Room of One's Own</i>

This reading list is subject to change—check with Dr. Marren before you buy the books for this class, please. And there will be several supplementary readings provided via Blackboard.

Description: For at least six months before her death in 1982, Djuna Barnes's Greenwich Village neighbors had been uneasy. Every day they had smelled smoke coming from her apartment. "As they waited and worried outside," critic Catherine Stimpson writes, "Barnes was inside, destroying her correspondence." Willa Cather, too, had attempted to destroy all her correspondence, and had in her will enjoined biographers from quoting any of her letters. "She wanted no tourists inspecting her life," writes her biographer, Hermione Lee. Women writers were fiercely protective of their privacy during the Modernist period, even as they craved public recognition of their work. This course will explore the deep ambivalence about both privacy and publicity in the work of several of these writers. We will study the meaning of those concepts within a culture steeped in advertising and public relations and captivated by celebrity, and consider the irony that literary fame during the Modernist period required exploiting the very market forces that these same artists also wanted, often desperately, to escape.

Essays, exams, and other major requirements for undergraduates: two critical essays (5-6 pages), final exam, enthusiastic participation

Essays, exams, and other major requirements for graduate students at the 5000 level: one conference paper (7-10 pages), one longer paper (15-20 pages).

MA advisory code:

ENGL 5863 Advanced Studies in African American Literature and Culture: Octavia's Brood, Octavia Butler and the Afro Futurist Aesthetic

Teacher: C. Bailey

Texts Required:

Butler, Octavia. *Wildseed*. ISBN 978-0446676977
 Butler, Octavia. *Kindred*. ISBN 978-0807083697
 Butler, Octavia. *Fledgling*. ISBN 978-0446696166
 Butler, Octavia. *Parable of the Sower*. 978-0446675505
 Butler, Octavia. *Bloodchild*. ISBN 978-1583226988
 Butler, Octavia. *Lilith's Brood*. ISBN 978-0446676106
 Hopkinson, Nalo. *Brown Girl in the Ring*. ISBN 9780446674331
 Jemisin, N.K. *Fifth Season*. ISBN 978-0316229296
 Okorafor, Nnedi. *Who Fears Death*. ISBN 978-0756407285

Description: Octavia Butler has often been called the “grand dame” of science fiction and with this in mind, this course seeks to explore some of her most critically acclaimed and most popular novels. In addition to unearthing the importance of Butler's contributions to science fiction, African American literature, and modern American literature more generally, the course also will explore some of the major characteristics of the Afrofuturist movement and its influence on literature, music, fashion, and art. Finally, the course will introduce students to contemporary black women writers whose novels are influenced by Octavia Butler's oeuvre.

Graduate Requirements: one seminar paper (25+ pages), one multimodal presentation

MA advisory code:

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: weekly reading responses, three small assignments, and one final portfolio assignment.

MA Advisory Code:

ENGL 5973, Advanced Studies in Rhetoric and Composition: A Graduate Introduction to Literacy: Theory and Practice

Teachers: D. Jolliffe and C. Goering

Texts Required:

Brandt, *Literacy and Learning*. Jossey-Bass, 2009. ISBN: 0470401346

Gee, *Social Linguistics and Literacy: Ideologies in Discourse*. Routledge, 2015.

ISBN: 1138853860

Description: This course takes up a wide range of thorny questions: What is literacy now? What has it been in the past? What might it be in the future? How is it connected to schooling? To the profession? To one's personal life? The instructors will set the agenda early in the course, leading us through readings of major articles by Brian Street and Shirley Brice Heath and important books by Deborah Brandt and James Paul Gee. In the last several weeks of the course, the students will set the agenda, providing background readings on their chosen topics for the entire class to read.

Essays, exams, and other requirements: Each student will complete a multi-stage research project, consisting of a proposal, an annotated bibliography, a preliminary draft, an exploratory essay, and a final paper. Each stage of the process leads to the next. Over the course of completing it, each student will write about 25 pages. There will be no exams.

MA advisory code:

ENGL 6113-001, Seminar in Medieval Literature and Culture: Old English II
ENGL 5173-001, Advanced Studies in Medieval Literature and Culture
ENGL 4713-001, Studies in Medieval Literature and Culture
MRST 3013-003, Special Studies

Teacher: J.B. Smith

Description: This class surveys a wide variety of literature in Old English. Some areas that the class will focus on are: the poems of Cynewulf; religious poetry; law & literature; homilies; visions of the East; Old English writing after 1066; and riddles and other enigmatica. Note that this survey does not include *Beowulf*, as that is a separate course.

Students must have taken introduction to Old English before taking this class. Readings will be in Old English and in Modern English translation.

Assignment for graduate level: translation & participation; literature review; final project. (Graduate assignments are of a different length and nature than their undergraduate counterparts.)

MA Advisory Code:

ENGL 6443 Seminar in Nineteenth-Century British Literature and Culture: 19c Women Adapted (Frankenstein and Pride and Prejudice)
ENGL 6593 Seminar in Gender, Sexuality, and Literature
ENGL 6933 Seminar in Popular Culture and Popular Genres

Teacher: L. L. Szwydky

Texts Required:

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

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

Jason Coble, et al., *Frankenstein: The Graphic Novel*. Classical Comics, Original Text. (2009) ISBN 978-1906332495

Sergio Sierra, et al. *Frankenstein: A Dark Graphic Novel*. (2012) ISBN 978-1464401046
 Victor Lavalley, *Destroyer*. Boom! Studios. (2017) 978-1684150557

Kenneth Opper, *This Dark Endeavor: The Apprenticeship of Victor Frankenstein* (2012) 978-1442403161

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

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

Tony Lee, et al., *Pride and Prejudice and Zombies: The Graphic Novel*, ISBN 978-0345520685.

Nancy Butler, et al., *Pride & Prejudice* (Marvel, 2009) ISBN 978-0785139157

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

- (the editions above are preferred, though most editions will be acceptable)
 -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 two case studies will be nineteenth-century novels written by women: *Frankenstein* and *Pride and Prejudice*. We will cover historical contexts and cultural histories for both case studies, including works that inspired or influenced the novels. 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. 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 (especially English, Creative Writing, CLCS, Education, Communications, History); assignments will be flexible and adaptable to multiple disciplines.

Essays, exams, and other major requirements: annotated bibliography and presentation (7-8 single-spaced pages), conference paper/presentation based on final project (8-9 double-spaced pages), research poster, article-length seminar paper (25 double-spaced pages) or equivalent final project (tailored for student's area of specialization)

MA advisory code:

ENGL 6763 Seminar in Postcolonial Literature and Culture: Orientalism & Globalization

Teacher: K. Booker

Texts Required:

Edward Said, *Orientalism*

Description: We will survey the legacy of Orientalist representations of the Middle East and Asia in Western popular culture, including film, television, and music. We will also examine the ways in which the phenomenon of globalization has changed this legacy. Does a newly global popular culture give the East and opportunity to seize control of its own representation, or does it simply represent a new form of cultural imperialism?

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

Exams: none

MA Advisory Code:

ENGL 6973, Seminar in Rhetoric and Composition: Pedagogical Theory**Teacher: P. Slattery****Texts Required:** assigned articles

Description: This course considers major theoretical approaches to teaching writing, including the rhetorical, expressive, cognitive, reading-and-writing, epistemic, discourse-community, multicultural/multilingual, and political approaches. The course will be conducted primarily by class discussion.

Weekly Assignments: short response papers

Final Project: course syllabus, rationale, and assignment sequence reflecting theoretical orientations addressed in course; oral report on final project

MA Advisory Code:**ENGL 6933 Seminar in Popular Culture and Popular Genres: 19c Women Adapted (Frankenstein and Pride and Prejudice)****ENGL 6443 Seminar in Nineteenth-Century British Literature and Culture****ENGL 6593 Seminar in Gender, Sexuality, and Literature****Teacher: L. L. Szwydky****Texts Required:**

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

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

Jason Cobley, et al., *Frankenstein: The Graphic Novel*. Classical Comics, Original Text. (2009) ISBN 978-1906332495

Sergio Sierra, et al. *Frankenstein: A Dark Graphic Novel*. (2012) ISBN 978-1464401046

Victor Lavalley, *Destroyer*. Boom! Studios. (2017) 978-1684150557

Kenneth Opper, *This Dark Endeavor: The Apprenticeship of Victor Frankenstein* (2012) 978-1442403161

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

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

Tony Lee, et al., *Pride and Prejudice and Zombies: The Graphic Novel*, ISBN 978-0345520685.

Nancy Butler, et al., *Pride & Prejudice* (Marvel, 2009) ISBN 978-0785139157

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World Literature

WLIT 6713-001, Literature of Spain: Literature of Spain 711-1615 CE

WLIT 3713-001, Literature of Spain

ENGL 4713-002, Studies in Medieval Literature and Culture

MEST 4003-004, Middle Eastern Studies Colloquium

Teacher: M. Kahf

Course description pending.

MA Advisory Code:

WLIT 6803 Postcolonial Theory and Subaltern Studies: Orientalism & Globalization

Teacher: K. Booker

Texts Required:

Edward Said, *Orientalism*

Description: We will survey the legacy of Orientalist representations of the Middle East and Asia in Western popular culture, including film, television, and music. We will also examine the ways in which the phenomenon of globalization has changed this legacy. Does a newly global popular culture give the East and opportunity to seize control of its own representation, or does it simply represent a new form of cultural imperialism?

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

Exams: none

MA Advisory Code:

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.)