JANUARY INTERSESSION COURSE (2027)

ENGL 52203 – ADVANCED STUDIES IN RENAISSANCE LITERATURE AND CULTURE
ENGL 59303 – ADVANCED STUDIES IN POPULAR CULTURE AND POPULAR GENRES

Shakespeare in Film
MTWRFS 9:00 a.m. – 2:30 p.m.
Dr. Stephens

Course Texts:
1. Each student must have a subscription to Amazon Prime Video, but you can get it for free for thirty days, if you time your enrollment to include all of the dates of the course, including the exam period.

2. Greenblatt, Stephen, et al., eds. *The Norton Shakespeare*,Third Edition, Digital Edition. W. W. Norton, 2015. ISBN 978-0-393-68349-3. Ebook, delivered by Vitalsource to our Blackboard site. 9780393269574

Course Descriptions:
We will read four plays by Shakespeare and watch many film adaptations of these works—some at full length and many more as clips. Here is a sampling: we will analyze Asta Nielsen's 1921 *Hamlet*starring herself, and we will compare modern Hamlets played by Kenneth Branagh, David Tennant, and Andrew Scott. We will look at selections from Aki Kaurismaki's Finnish *Hamlet Goes Business* and from Kurosawa's *The Bad Sleep Well*. We will view *The Tempest* in a science-fiction adaptation. We will see Caliban played as everything from a vaguely sunburned Neanderthal to an angrily proud colonial slave. We will familiarize ourselves with adaptations of *Twelfth Night* that include Dinita Gohil playing Viola in a sari and an all-male stage production featuring Mark Rylance in a Tudor dress and Stephen Fry in yellow stockings. We will analyze a 1911 *Merchant of Venice* with a Shylock played as a grotesquely stereotyped Jew and watch Al Pacino's culturally complex portrayal of Shylock in 2004, asking ourselves what it means that this production elides Portia's racism. We will not search for the "best" version of each play or criticize productions for not being "faithful" to the written texts; instead, we will use our literary-critical powers to discuss how each director uses the materials of cinema to give a particular interpretation of a play, how each director's interpretation speaks to and from its cultural moment, and what that director's interpretation means to us in terms of the intersectional issues of today. We will read half of a play each night; class time will consist of discussion and film-watching, but there will be some lectures.

No specific prior knowledge of Shakespeare is required, but students should already be comfortable with reading Shakespeare's language, because this class is not an introduction to Shakespeare. If you have taken an undergraduate course that included at least two or three Shakespeare plays, you should be fine.

Course Assignments and Exams:
Due to the time constraints of Intersession, there will not be a full-length essay requirement. Instead, there will be very short writing assignments—some at home, some in class—and a final exam. Active and consistent class participation will be the central requirement, but the class will be relaxed and mutually supportive in this regard.

MA Advisory Codes:
GENERALIST CODES: Renaissance
SPECIALIST CODES: Cultural Studies; Gender and Sexuality

REGULAR SPRING SEMESTER COURSES 2027

ENGL 50203-001 – WRITING WORKSHOP: FICTION

Writing Workshop: Fiction
M 2:00 – 4:45
Dr. Bryan Hurt

Course Texts:
R. Alameddine and J. Freeman, The Penguin Book of the International Short Story, ISBN 978-0593834138

Course Descriptions:
This course explores the craft of fiction writing. During the first few weeks, we will read with an eye toward technique, discussing how writers use structure, voice, and narrative strategy to shape their stories. The course is primarily a workshop, and each student will have two stories discussed over the course of the semester. In addition, students will complete regular reading and writing exercises.

Course Assignments and Exams:
N/A

ENGL 50303: WRITING WORKSHOP: POETRY

Writing Workshop: Poetry
Friday 10:45 a.m. -1:30 p.m.
Teacher: Geoffrey Brock

Textbooks Required:
Glass, Irony and God, Anne Carson. ISBN: 978-0811213028
Plainwater, Anne Carson. ISBN: 978-0375708428

Description: The workshop is a training ground, a place to hone one's existing skills and experiment with new ones. It is focused on the production and discussion of student work. There will also be weekly close readings and discussions of work by Anne Carson. There may be occasional short writing assignments.

Essays, exams, and other major requirements for graduate students at the 5000 level: Each student will make at least one presentation on the weekly reading and will hand in an original poem, often in response to a prompt, every two weeks. The final project will be a portfolio of revised poems.

ENGL 50403-001 – TRANSLATION WORKSHOP

Graduate Translation Workshop
W 12:55 - 3:05
Padma Viswanathan

Course Texts:
TBA

Course Descriptions:
Students will submit and revise a total of 30-40 pp of prose translation or 12-20 pp of poetry translation, from the language of their choosing, in 2-4 submissions over the course of the semester. They will respond thoughtfully to the translations of their peers; do a presentation on an issue in translation; and read and respond to published essays or other texts on translation.

Course Assignments and Exams:
Translations and other readings to be circulated by professor and fellow students.

ENGL 51703-001 - ADVANCED STUDIES IN MEDIEVAL LITERATURE AND CULTURE
ENGL 61103-001 - SEMINAR IN MEDIEVAL LITERATURE AND CULTURE

Old English II: Heroic, Elegiac, and Religious Poetry
F 8:35-11:20 a.m.
Dr. Jane Harris

Course Texts:
— (REQUIRED) Baker, Peter S. Introduction to Old English. 3rd edition. ISBN: 978-0470659847.

—(OPTIONAL) Hall, J.R. Clark. A Concise Anglo-Saxon Dictionary. 1st-4th edition accepted. University of Toronto Press, 2000. ISBN: 9780802065483

—(OPTIONAL) Terasawa, Jun. Old English Metre: An Introduction. Vol. 7. University of Toronto Press, 2011. ISBN: 978-1442693845

Course Descriptions:
This course, intended for continuing students of Old English, will provide an introduction to the rich, thrilling, and haunting corpus of Old English poetry beyond Beowulf. It treats primarily those poems which fall into the modern categories of Heroic, Elegiac, and Religious, while also offering brief forays into wisdom poetry (e.g., Maxims, Riddles) and other less-studied types. The primary goal of this course is to accustom students to reading, translating, and interpreting Old English poetry, but students will also be introduced to Old English meter, manuscript studies, and aspects of early medieval English history and culture to the extent that these illuminate our central focus on the non-Beowulf poems. Poems covered include The Battle of Maldon, The Wanderer, The Seafarer, The Wife's Lament, Wulf and Eadwacer, The Dream of the Rood, Judith, and beyond.

Course Assignments and Exams:
Students at the 5000 level: one annotated bibliography, one class presentation, one final paper or creative project around 12-15pp. No exams.

Students at the 6000 level: one annotated bibliography, one class presentation, one final paper or creative project of 20+ pp. No exams.

MA Advisory Codes:
GENERALIST CODES: Medieval
SPECIALIST CODES: Medieval Literature; Religion and Literature

ENGL 51703 - ADVANCED STUDIES IN MEDIEVAL LITERATURE AND CULTURE
ENGL 55903 - ADVANCED STUDIES IN GENDER, SEXUALITY, AND LITERATURE
ENGL 61103 - SEMINAR IN MEDIEVAL LITERATURE AND CULTURE
ENGL 65903 - SEMINAR IN GENDER, SEXUALITY, AND LITERATURE

Writing Medieval & Early Modern Women
M 2:00-4:45
Dr Mary Beth Long

Course Texts:
n/a

Course Descriptions:
I hasten to clarify that this is not a class on women's own writing, but on how they have been written, both by the men and cultures who first produced their narratives and legacies and by modern scholars. Who tells a woman's story? To dig through the many layers to this question, we will consider four case studies of late medieval and early modern women whose legacies were purposefully shaped: Alisoun of Bath, Marie d'Oignies, Margery Kempe, and Margaret Clitherow. For each, we will read their narratives across multiple strata: in modern, edited translations; in Middle or Elizabethan English; in their manuscript and material contexts; and finally through the lenses of secondary scholarship and theory. No previous experience with Middle English or paleography is required. You will become fluent in reading Middle English and proficient in reading a number of medieval and early modern English scripts. This training will help build your patience and your attention span, although some of the content may also expand your capacity for rage.
All texts will be provided on Blackboard or online; unfortunately, many of the primary-text editions are out of print. If you require or prefer hard copies, please contact me for a list of books to watch for on the used market.

Course Assignments and Exams:
For all: consistent, engaged attendance; careful reading; frequent short response papers; occasional discussion-leading; and final presentation.
Students at the 6000 level will also write a seminar paper.

MA Advisory Codes:
GENERALIST CODES: Medieval
SPECIALIST CODES: Gender and Sexuality; Cultural Studies; Medieval Literature; Religion and Literature
FULFILLS THEORY REQUIREMENT

ENGL 51903 - GRADUATE INTERNSHIP IN ENGLISH*

Teacher: Graduate Advisor or Dept. Faculty Member Overseeing Internship

Description: The Graduate Internship in English is a three-credit-hour, semester-long course. It is an opportunity for our graduate students to professionalize further, and perhaps in nontraditional ways, while completing their degree programs. Internships allow students to understand their career options better, explore specific work environments, develop valuable non-academic skills, and network—all before they graduate. Students completing internships with a department faculty member are graded by that department faculty member (who will need to have a section of the course assigned to them by the English Department office). Students completing internships outside of the department are graded by their graduate advisor, who will be in communication with the outside supervisor to determine the student's grade. Students can propose an internship opportunity to their graduate advisor or consult with their graduate advisor about existing internship opportunities. Internships should be arranged before the end of the semester immediately preceding the semester of the internship.

*Permission of student's graduate advisor required.

MA Advisory Code: Course is not coded but can fulfill an elective course requirement for English M.A. students.

ENGL 52603 – CRAFT OF FICTION I

Plot and the Long Novel
Tu, 9:30 – 12:15
Dr. Bryan Hurt

Course Texts:
M. James, The Disappearers, ISBN 978-0593717202
L. McMurtry, Lonesome Dove, ISBN 978-1439195260
D. Tartt, The Goldfinch, ISBN 978-0316055444

Course Descriptions:
What holds a long novel together? This course takes a deep dive into the structure of long-form narrative through three modern epics: Larry McMurtry's Lonesome Dove, Marlon James's The Disappearers, and Donna Tartt's The Goldfinch. Reading approximately 200 pages each week, we'll spend several weeks with each novel, examining how writers sustain momentum and create coherence across hundreds of pages. Alongside the novels, we will read selections from John Yorke's Into the Woods and Jane Alison's Meander, Spiral, Explode, using their different approaches to narrative structure to think about plot, digression, repetition, multiple perspectives, and other forms of narrative movement. Through discussion, diagrams, and exercises, we will ask not only how these enormous novels hold together, but what their architectures can teach us about shaping our own fiction.

Course Assignments and Exams:
N/A

ENGL 52903: CRAFT OF POETRY II

Verse Novels
Thursday 11:00 a.m. – 1:45 p.m.
Teacher: Geoffrey Brock

Textbooks Required:
Don Juan (Book 1), Lord Byron. Text provided by instructor
Eugene Onegin (*trans. by James Falen*), Alexander Pushkin. ISBN: 978-0199538645
Guy Vernon, John Trowbridge. ISBN: 978-0816673865
The Collected Works of Billy the Kid, Michael Ondaatje. ISBN: 978-0679767862
The Golden Gate, Vikram Seth. ISBN: 978-0679734574
Autobiography of Red, Anne Carson. ISBN: 978-0375701290
Red Doc>, Anne Carson. ISBN: 978-0224097574
Fredy Neptune, Les Murray. ISBN: 978-0374526764
The Emperor's Babe, Bernardine Evaristo. ISBN: 978-0142001714
One With Others, CD Wright. ISBN: 978-1556593888
Love Dishonor Marry Die Cherish Perish, David Rakoff. ISBN: 978-0385535229
The Long Take, Robin Robertson. ISBN: 978-1524711429
Deep Wheel Orcadia, Harry Josephine Giles. ISBN: 978-1529066609

Description: In this course we'll examine a variety of books that might be called "novels in verse," reading one each week. Part of our aim will be to decide what that term means—how is a "verse novel" different from, say, an epic or a modernist "long poem"? Or from a prose novel, for that matter? Can verse novels be memoirs? What formal strategies are conducive to telling long narratives in verse?

The form has flourished in recent decades, and we'll focus mainly on modern examples. But first we will examine the form's origin in Byron's Don Juan and, especially, Pushkin's Eugene Onegin. Byron never called his poem a "novel in verse," but Pushkin (who took Byron as his model) did, coining the term. Several recent examples of the form declare their debts to these precursors in more or less explicit ways, through form or content or both; others devise entirely new ways of reclaiming long-form narrative for modern poets.

Essays, exams & other major requirements for graduate students at the 5000 level: Each student will hand in three discussion questions at the beginning of class and make one presentation on the week's reading during the term. The final project (6–10 pages, double-spaced) can be either: an imitation in the form and style of one of the verse novels we've read OR a thought paper focused on one or two of them.

ENGL 58003 – ADVANCED STUDIES IN MODERN AND CONTEMPORARY AMERICAN LITERATURE AND CULTURE
ENGL 68003 – SEMINAR IN MODERN AND CONTEMPRARY AMERICAN LITERATURE AND CULTURE

The Novels of John Williams
MWF 12:55-1:45
Robert Cochran

Course Texts:
John Williams, COLLECTED NOVELS, LOA, ISBN: 9781598537024
John Williams, NOTHING BUT THE NIGHT, NYRB, ISBN: 9781784873998

Course Descriptions:
Straightforward reading and discussion of Williams' four novels, with ancillary attention to his poetry, criticism, and editorial work if (only if) these are the focus of seminar participants' research.
(Williams' papers are preserved in UA's Special Collections library.) I'm writing about Williams now, as I was writing about Portis three/four years ago. I taught a Portis seminar then, involved several participants in the work, thanked them in it (and included a photo of the cohort in the finished volume), and distributed copies to all when it appeared. I remember this episode with pleasure, and hope to repeat it with Williams here.

Course Assignments and Exams:
No exams. One oral presentation; one article-length essay.

MA Advisory Codes:
GENERALIST CODES: Modern and Contemporary American
SPECIALIST CODES: Ethnic and Regional; Cultural Studies

ENGL 58003 – ADVANCED STUDIES IN MODERN AND CONTEMPORARY AMERICAN LITERATURE AND CULTURE
ENGL 57203 – ADVANCED STUDIES IN LITERATURE AND CULTURE OF THE AMERICAN SOUTH
ENGL 68003 – SEMINAR IN MODERN AND CONTEMPORARY AMERICAN LITERATURE AND CULTURE

American Women Playwrights
W 2:00-4:45
Dr. Casey Kayser

Course Texts:
Edson, Margaret, Wit. ISBN 978-0571198771
Fasthorse, Larissa, The Thanksgiving Play. ISBN 978-1559369619
Fornés, María Irene. Fefu and Her Friends. ISBN 978-1555541637
Gilman, Rebecca, Boy Gets Girl. ISBN 978-0571199839
Hansberry, Lorraine, A Raisin in the Sun. ISBN 978-0679755333
Hellman, Lillian, The Children's Hour. ISBN 978-0822202059
Hellman, Lillian, The Little Foxes. 978-0822206774
Henley, Beth, Crimes of the Heart. ISBN 978-0822202509
Norman, Norman, 'Night, Mother. ISBN 978-0822208211
Nottage, Lynn, Sweat. ISBN 978-1559365321
Parks, Suzan-Lori. The America Play. ISBN 978-1559360920
Shange, Ntozake, For Colored Girls… ISBN 978-0684843261
Vogel, Paula, How I Learned to Drive. ISBN 978-0822216230

Course Descriptions:
In this course, we will examine modern and contemporary American female playwrights such as Lorraine Hansberry, Lillian Hellman, and Marsha Norman, as well as lesser-known voices in the theatre like Pearl Cleage. We'll consider plays in both narrative and production form, and think about genre challenges, critical and commercial factors in American theatre, and how gender, race, and other identities interact to influence the writing, production, and reception of women's plays.

Course Assignments and Exams:
Reading responses, one oral presentation, final project.

MA Advisory Codes:
GENERALIST CODES: Modern and Contemporary American Literature
SPECIALIST CODES: Ethnic and Regional Literatures; Gender and Sexuality; Cultural Studies

ENGL 59703 – ADVANCED STUDIES IN RHETORIC AND COMPOSITION
ENGL 69703 – SEMINAR IN RHETORIC AND COMPOSITION

Studies in Writing and Rhetoric: Feminist Rhetorics
T: 2-4:45
Dr. M. McIntyre

Course Texts:
For purchase:
Shew, Against Technoableism, ISBN: 978-1324076254

Available via the library:
Royster and Kirsch, Feminist Rhetorical Practices: New Horizons for Rhetoric, Composition, and Literacy Studies, ISBN: 978-0809330706
Knoblauch and Moeller, Bodies of Knowledge: Embodied Rhetorics in Theory and Practice, ISBN: 978-1646422005
Schell and Rawson, Rhetorica in Motion: Feminist Rhetorical Methods and Methodologies, ISBN: 978-0822960560
Jung, Revisionary Rhetoric, Feminist Pedagogy, and Multigenre Texts, 978-0809388509
Broussard, More than a Glitch, ISBN: 978-0262373050
hooks, Feminism is for Everybody, ISBN: 978-1138821620
Ahmed, Living a Feminist Life, ISBN: 978-0822363194
Selected articles and chapters

Course Descriptions:
This course explores the methods, questions, and practices at the center of feminist rhetorical and writing studies. We'll investigate the ways that feminist theories and research methods intersect with a range of archival, rhetorical, compositional, and technological practices. We'll also think together about how feminist rhetorics draw on/connect with disability studies, queer theory, historiography, and cultural studies, among others.

Course Assignments and Exams:
Students at the 5000 level: 2 synthesis papers; a culminating project
Students at the 6000 level: in addition to all work at the 5000 level, a bibliography with two-page introduction to the topic/sources; class presentation and discussion lead

MA Advisory Codes:
GENERALIST CODES: Elective only.
SPECIALIST CODES: Cultural Studies; Gender and Sexuality; Rhetoric, Composition, and Literacy
FULFILLS THEORY REQUIREMENT

ENGL 59703 – ADVANCED STUDIES IN RHETORIC AND COMPOSITION
ENGL 69703 – SEMINAR IN RHETORIC AND COMPOSITION

Usability Design Theory
M 9:40-12:20
Dr. Adam R. Pope

Course Texts:
Norman, The Design of Everyday Things, ISBN 9780465050659
Norman, Living with Complexity, ISBN 0262528940
Polaine & Løvlie, Service Design, 2nd Edition, ISBN 1959029339
Lichaw, The User's Journey, ISBN 978-1933820-31-6
Johnson, User Centered Technology, ISBN 0791439321
Rhetoric Through Everyday Things, ISBN 0817359109
Kostelnick & Hassett, Shaping Information, ISBN 9780809389056
Winner, The Whale and the Reactor, ISBN 022669254X
Tham, Design Thinking in Technical Communication 9780367478216
Turner & Rose, Teaching User Experience, ISBN 9781032952055

Course Descriptions:
Design and usability are core tenets of technical and professional writing on both a practical level but also on a theoretical level. In this course, we'll survey foundational texts of the early days of usability before transitioning to more modern approaches that will meld both tech comm theory and practice as well as theory from design professionals. This course will be an excellent starting point for those looking to work with user experience, research user experience, or teach the topic to others in the future.

Course Assignments and Exams:
Weekly reading response summaries, quarterly summary papers, final assignment
Seminar students will co-present class one meeting.

MA Advisory Codes:
GENERALIST CODES: Elective only.
SPECIALIST CODES: Rhetoric, Composition, and Literacy
FULFILLS THEORY REQUIREMENT

ENGL 52203 – ADVANCED STUDIES IN RENAISSANCE LITERATURE AND CULTURE
ENGL 55903 – ADVANCED STUDIES IN GENDER, SEXUALITY, AND LITERATURE
ENGL 62003 – SEMINAR IN RENAISSANCE LITERATURE AND CULTURE

Witches
Thurs 12:30-3:15
Dr. Stephens

Course Texts:
ALL TEXTS WILL BE MADE AVAILABLE FREE ONLINE. They will include the Witchcraft Act of 1562, selections from *The Discoverie of Witchcraft*, by Reginald Scot (1584), selections from *Daemonologie*, by King James (1597), selections from *Malleus Maleficarum*, by Heinrich Kramer (1486), popular pamphlets about witches, and the following plays and masques: *Dr. Faustus*, by Christopher Marlowe (1592), *Macbeth*, by Shakespeare (1606), *The Masque of Queens*, by Ben Jonson (1609), *The Tempest*, by Shakespeare (1610), *The Witch*, by Thomas Middleton (c. 1613), *The Witch of Edmonton*, by William Rowley, Thomas Dekker, and John Ford (1621), and *The Late Lancashire Witches*, by Thomas Heywood and Richard Brome (1634).

Course Descriptions:
The 16th and 17th centuries were the time of witch trials, women wearing broad-brimmed black hats with conical crowns, and claims that witches nursed black demons. What caused beliefs in witchcraft to peak in these centuries? Why were England's witch hunts milder than those elsewhere? How did accusations of witchcraft relate to labor and consumption, to domesticity, and to the metastasizing slave trade? What were ordinary female bodies in relation to witches' bodies? What enabled the mental gymnastics whereby economic deprivation, social alienation, and lack of legal redress were reinterpreted as terrifying power?

Course Assignments and Exams:
Students at the 5000 level: digests of four secondary sources, original essay of approximately 10-12 pages, 1 oral report, weekly paragraph responses, enthusiastic and regular participation.

Students at the 6000 level: digests of six secondary sources, original essay of approximately 15-18 pages, 1 oral report, weekly paragraph responses, enthusiastic and regular participation.

MA Advisory Codes:
GENERALIST CODES: Renaissance
SPECIALIST CODES: Cultural Studies; Environmental Literature, Culture, and Writing; Gender and Sexuality; Religion and Literature

ENGL 55903 – ADVANCED STUDIES IN GENDER, SEXUALITY, AND LITERATURE
ENGL 65903 – SEMINAR IN GENDER, SEXUALITY, AND LITERATURE

Transmedia Frankenstein and Gender
R 9:30-12:15
Dr. Lissette Lopez Szwydky

Course Texts:
Mary Wollstonecraft Shelley, Frankenstein; or, The Modern Prometheus. ISBN: 978-1554811038.
Lita Judge, Mary's Monster ISBN: 978-1626725003.
Victor Lavalle's Destroyer ISBN: 978-1684150557.
Jamie Rich, Megan Levens, Joelle Jones, Madame Frankenstein. ISBN: 978-163215197.
Gris Grimly's Frankenstein. ISBN: 978-0061862984.
Kris Waldherr, Unnatural Creatures: A Novel of the Frankenstein Women. ISBN: 979-8985351200.
Melissa Olson, The Other Frankenstein. ISBN: 978-1917735025.
Jessica Cuello, Yours, Creature. ISBN: 978-1737513438.
Daniel Olivas, Chicano Frankenstein. ISBN: 978-1942436591.

Course Descriptions:
Mary Wollstonecraft Shelley's Frankenstein; or, The Modern Prometheus was published in 1818 and has since become one of the most widely recognized cultural narratives around the world. The novel invites interpretive possibilities from literary, historical, cultural, and theoretical perspectives, and this course will emphasize and their alignment and intersections with representations of gender from the 19th century through the present and media studies. This course will trace the cultural history of Frankenstein from novels to political cartoons to film to television to graphic novels. We will meet many "Frankensteins" along the way and examine these transmedia adaptations relationally as well as through their individual historical and cultural moments. The course will provide students with a critical framework for understanding storytelling over time and across a wide range of formats including fiction, stage, film, serial television, digital shorts, graphic novels, and other artistic forms and mediums.

Course Assignments and Exams:
Essays, exams, and other major requirements for students enrolled at the 5000-level: readings discussion lead presentation; book/film/object review; CFP abstract and professional bio (1 page); annotated bibliography (5-6 sources); research paper (15-20 pages) or equivalent creative/multimedia/educational project; conference presentation; attendance and participation.

Essays, exams, and other major requirements for students enrolled at the 6000-level: readings discussion lead presentation; book/film/object review; CFP abstract and professional bio (1 page); annotated bibliography (8-10 sources); research paper (20-25 pages) or equivalent creative/multimedia/educational project; conference presentation; attendance and participation.

MA Advisory Codes:
GENERALIST CODES: 19th-C. British Lit.
SPECIALIST CODES: Cultural Studies; Gender and Sexuality
FULFILLS THEORY REQUIREMENT