

Fall 2020

English Graduate Course Descriptions

Course offerings, places, and time subject to change

PLEASE CHECK ULINK FOR COMPLETE COURSE OFFERINGS

409	001	Special Topics in Creative Writing	MW 1:00 – 2:15	Jessica Alexander
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EXPERIMENTAL FORMS IN FICTION. This course explores the rich tradition of literary experimentation from a variety of perspectives—feminist, post-structural, transpoetics, necropoetics, intertextual, and more. In addition to reading a range of experimental fictions, narrative theory, and essays on craft, students will be required to submit short-form creative responses to each assigned reading. The goals of this course are manifold, and include but are not limited to: 1) developing a common lexicon, 2) sharpening our understanding of narrative conventions, 2) interrogating the implicit expectations we bring to fictional works, and 3) discovering new and innovative approaches to our own creative praxis. Writing assignments may include short-form creative responses, an experimental manifesto, 1-2 workshop submissions, and a final portfolio. This course is open to undergraduate students as well as graduate students. This course will include a pedagogical component for graduate students. Readings may include works by Jenny Boully, Akwaeke Emezi, Nana Kwame Adjei-Brenyah, Roland Barthes, Kathryn Bond Stockton, Katie Jean Shinkle.

410	001	Adv Creative Writing Workshop	T 3:30 – 6:20 pm	Sarah Hoagland
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This course is an advanced creative writing workshop with the intent of developing your potential as a writer through a rigorous writing, reading, and workshop schedule. I'll be asking you to push past your personal boundaries and discover new territory as a writer through "experiments." Additionally, I'll ask you to work diligently to become a careful reader of not only published work, but also the writing produced by your classmates. My goal for each student is to emerge from this course with a 1) a more complex method and appreciation of reading/editing stories 2) an accumulated body of new work 3) a refined appreciation for the craft of fiction, and a sense of the discipline it takes to be a writer.

412	001	Elizabethan & Jacobean Drama	ONLINE	Elizabeth Bobo
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SHAKESPEARE AND CONTEMPORARIES. How can the study of early modern plays benefit 21st Century readers? These plays are filled with topics of interest to us now: national chauvinism, xenophobia, demagoguery, ethnic violence, working-class values, representation of criminal culture in the entertainment industry, *cross dressing*, *women's resistance to patriarchy*, upward social mobility, pretensions of the nouveau riche, *carnival*, *ghosts*, *insanity*, *feigned insanity*, *rage*, *revenge*, *bloody murder*, dysfunctional families, infertility, hyper-fertility, friendship, sexuality, cuckoldry, *selling one's soul to the devil*, and the metatheatrical. The Golden Age of English Drama was the period in which the dramatic genres – comedy and tragedy – were reborn out of their classical formulations and situated in their early modern contexts. The Elizabethan and Jacobean playwrights we will study model a successful blend of inherited literary tradition and innovation. These creative writers were able to balance the demands of the past, the commercial stage, and their unique artistic inspiration to create works that were successful in their day and continue to compel readers and directors 400 years later. Film adaptations and video performances provide introductions to over twenty dramatic texts by Christopher Marlowe, Ben Jonson, Thomas Middleton, Francis Beaumont, John Fletcher, Thomas Dekker, John Webster and William Shakespeare, from which students choose texts for focused study. Students submit weekly worksheets on the lessons, participate in discussion forums, contribute to a class glossary, take quizzes, create bibliographic annotations, do research, write three papers, and take two exams.

416 001	Restoration & 18th Cent Lit & Culture	TR 9:30 – 10:45	Leah Orr
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THE SUBMLIME AND THE BEAUTIFUL. In 1757, Edmund Burke distinguished two major aesthetic categories of the eighteenth century, the sublime and the beautiful: the first is powerful and awe-inspiring, and the second is pleasing and elegant. Much eighteenth-century literature and culture engaged with one or both of these artistic modes. In this course, we will investigate the literature and culture of the eighteenth century by looking at the sublime and the beautiful, considering how these influenced the major genres of fiction, poetry, and drama, as well as movements such as neoclassicism and the Gothic. We will also briefly survey how these ideas influenced other cultural productions, including art, music, and performance. Authors studied may include Anne Finch, Alexander Pope, Samuel Richardson, Samuel Johnson, Thomas Gray, Oliver Goldsmith, and Ann Radcliffe.

430 001	Southern Literature	TR 11:00 -12:15	Shelley Ingram
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SOUTHERN CRIMES. In this course, we'll read, think about, and talk about crime fiction of the contemporary US south. Catherine Ross Nickerson says that the genre of crime fiction "is deeply enmeshed with most of [society's] thornier problems .. including gender roles and privileges, racial prejudice and the formation of racial consciousness, the significance and morality of wealth and capital, and the conflicting demands of privacy and social control." This course will trace a path of crime through (mostly) contemporary southern fiction to reveal the contours of the crime genre itself, the adaptations of the genre to spaces within the ever-shifting borders of the US south, and the ways in which these southern crime fictions are "enmeshed with the thornier problems" of our eras. Texts may include Sara Gran's *Claire DeWitt and the City of the Dead*, Barbara Neely's *Blanche on the Lam*, J. Todd Scott's *The Far Empty*, Attica Locke's *Bluebird Bluebird*, the podcast *Atlanta Monster*, and the documentary *Murder in the Bayou*.

432 001	American Folklore	MW 1:00 – 2:15	John Laudun
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AMERICA IN LEGEND. This course explores the way that America is socially constructed through stories we tell, sometimes to cheer ourselves on and sometimes to scare ourselves silly. As an advanced course for undergraduates and a foundational course for graduate students, this course attempts to address folk materials and dynamics in terms of rhetorical effectiveness, literary/generic structure, and cultural history. The goal of this course is to examine online, and offline, legends and understand the sources, both structural and referential, upon which they draw. Social media will be one of our foci, and as such this course highlights that media, first, has always been social, and that, second, the social world has always been mediated. Much of the material in this course reveals the anxieties and fears, the prejudices and blindnesses, that humans too often carry with them and rarely communicate directly, only allowing them to slip out indirectly, in stories and assertions that manifest what are often tangled knots of things thought and/or felt.

442 001	Modern American Drama	W 6:00 – 8:50 pm	Dayana Stetco
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455 001	Topics in Linguistics	TR 4:00 – 5:15	Michele Feist
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LINGUISTIC TYPOLOGY. There are nearly 7000 languages spoken in the world today. How are these languages similar to one another? How do they differ? This course provides an introduction to linguistic typology: the study of language universals and cross-linguistic variation. Through the study of universals, we begin to understand what makes language language; through our study of variation, we turn our focus to the breadth of possibility that underlies this uniquely human behavior. Taken together, our study of linguistic typology provides a multi-faceted window into the richness of what it means to be human. Prerequisites: Introduction to Linguistics (either ENGL 351 or ENGL 506) or permission of the instructor

457	001	Classical Rhetoric	T 6:30 – 9:20 pm	James McDonald
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Since the 5th century BCE, classical rhetoric has been accused of teaching students how to deceive, lie, and manipulate and praised for how it formed students into ethical adults, political and religious leaders, and knowledgeable contributors to culture and literature. Classical rhetoric was the basis of liberal arts education into the 19th century, and we continue to employ the theories and terminology of classical rhetoric in teaching argument and the analysis of literature, political rhetoric, and religious discourse. As a starting point, we will use Sharon Crowley’s *Toward a Civil Discourse: Rhetoric and Fundamentalism* and her arguments about how classical rhetoric is fundamentally different from the modern liberal Enlightenment rhetoric that informs our political discourse and writing instruction today. We will read the dialogues, speeches, and treatises of influential Greek rhetoricians of the 5th and 4th centuries BCE (Gorgias, Protagoras, Isocrates, Plato, and Aristotle), influential rhetoricians of the late Roman Republic and Roman Empire (Cicero, Quintilian, Tacitus, Aphthonius, and “Longinus”), and often overlooked women rhetoricians (Sappho, Aspasia, and Diotima). We will discuss how these rhetoricians disagreed with each other and would disagree with modern assumptions about rhetoric today, consider how their rhetorics served the historical and political contexts and agendas of ancient Greece and Rome, and discuss how these rhetorics can be applied to teaching writing and analyzing political speech today. We’ll use debate about gun control after the Parkland High School shooting for examples and possible research subjects. This will be a lecture/discussion class with graduate student presentations on several texts. Students will take a midterm and a final exam, keep a weekly reading journal, and write a research paper. Graduate students will also write an annotated bibliography. **Undergraduates can count this class as a Major Figures class or a pre-1800 literature class.**

460	001	Themes & Issues in Children Lit	MW 2:30 – 3:45	Jennifer Geer
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CHILDREN’S LITERATURE AND FILM ADAPTATION. This course will explore the relationships between children’s/young adult stories and their film adaptations. As children’s and adolescents’ entertainment becomes increasingly tied to multimedia forms, scholars, teachers, and parents need to become informed readers of the ways printed novels and tales are adapted into films. Some questions we’ll be asking in this class include: How do the requirements and conventions of different media affect the ways stories are told? How might those different forms affect reader/viewer response to these stories? What happens when a novel or tale is adapted for the needs of an audience in a different time, place, or nation? What might these differences tell us about changing views of childhood and adolescence?

Text/film groupings will probably include *The Princess and the Frog*, *The Wizard of Oz*, *Coraline*, *Howl’s Moving Castle*, *Stand By Me*/"*The Body*", *Harry Potter and the Prisoner of Azkaban*, and *Emma/Clueless*.

462	001	Special Projects in Prof Writing	ONLINE	
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467	001	Modern British Literature & Culture	MW 2:30 – 3:45	Jonathan Goodwin
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Satire and the comic tradition in twentieth-century British fiction. Texts will include Beerbohm, *Zuleika Dobson*; Powys, T. F., *Mr. Weston's Good Wine*; Warner, *Lolly Willowes*; Waugh, *Decline and Fall*; Wodehouse, *Right Ho, Jeeves*; Gibbons, *Cold Comfort Farm*; Pym, *Excellent Women*; Amis, *Lucky Jim*; Naipaul, *The Suffrage of Elvira*; Quin, *Berg*; Adams, *Hitchhiker's Guide to the Galaxy*; Smith, *White Teeth*.

472	001	Professional Writing	ONLINE	Randy Gonzales
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This online course prepares students for professional writing situations. The project-based course focuses on the analysis of professional writing contexts and the creation of documents for businesses, non-profit organizations, and/or community groups. Students will produce a range of documents, which

depending on the work context, could include standard operating policies and procedures, feasibility reports, handbooks, and business proposals.

500 001	Professional Colloquium	W 12:00 – 12:50	Elizabeth Bobo
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502 001	Old English Grammar & Readings	T 6:30 – 9:20	Michael Kightley
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This course introduces the language, literature, and culture of England as they were approximately 1000 years ago. We will cover a range of medieval genres (from chronicle to battle poem to elegy) from the 7th to the beginning of the 11th centuries. No prior knowledge of Old English is necessary: the language will be taught through step-by-step linguistic and grammatical exercises and through the reading of notable literary texts appropriate to your increasing skill with the language. That said, the class is also open to students who have already taken some Old English (such as 503: Beowulf). This course counts towards both the requirement for literature courses and the requirement for courses in Old English/Middle English/Linguistics/Theory. This course can contribute to your language requirement; see the English Graduate Student Handbook for complete policies.

505 001	Medieval Studies	MWF 10:00 – 10:50	Christopher Healy
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This seminar will examine the work and critical history of a single Middle English writer, Thomas Hoccleve. We will begin by looking at the literary works by themselves; then we will begin following the commentary. Does text shape criticism? Does criticism "rewrite" text? Is older criticism still relevant? Is the text itself still relevant?

506 001	Principles of Linguistics	M 6:00 – 8:50	Claiborne Rice
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This course will be an examination of the fundamental theories and methods for studying language and communicative phenomena that prevail within the discipline of contemporary linguistics. The course will follow a dual-path approach: on the one hand, we will work through a standard introductory textbook that presents linguistics as essentially a coherent set of practices to be applied to a definable data set. At the same time, we will read essays that have been influential in constructing or challenging the perceived disciplinary consensus. No previous experience with linguistics will be assumed. In addition to reading assignments and practice sets, students will be complete two short research projects, two tests and a final examination.

509 001	College English Practicum		Clancy Ratliff
509 002			
509 003			

530 001	Nineteenth Century Studies	M W 1:00 – 2:15	Jennifer Geer
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19TH CENTURY BRITISH WOMEN'S WRITING. Focuses on works by British women writers in the nineteenth century, including poetry, fiction, and nonfiction by writers both canonical and overlooked. This is a period of long-running debates about women's roles and rights, in which more women were publishing than ever before. Texts will probably include selections from Mary Wollstonecraft's *Vindication of the Rights of Women*, Anna Laetitia Barbauld's poem *1811*, selections from Felicia Hemans' poems, Charlotte Brontë's *Jane Eyre*, Elizabeth Gaskell's *North and South*, selections from the poetry of Elizabeth Barrett Browning and Christina Rossetti, Mary Elizabeth Braddon's *Lady Audley's Secret*, selections from Harriet Martineau's essays, selections from the fairy tales of Mary De Morgan, selections from the poetry of Michael Field (Katherine Bradley and Edith Cooper), and selections from George Egerton's (Mary Bright's) *Keynotes*. This seminar would satisfy distribution requirements for nineteenth-century British literature, and would also be of value to those interested in taking a Ph.D. exam in this area.

532 001	Studies in Folklore & Literature	R 3:30 – 6:20	Shelley Ingram
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AND NOW... THE WEATHER: WEATHERLORE, REGION, AND LITERATURE IN THE AGE OF CLIMATE CHANGE. Historically, the study of weatherlore as a genre tended to include folk predictions and sayings about the weather, and perhaps even charms to change it; such folk sayings and beliefs can still be observed in daily interactions, despite our living in a less agrarian society. But as climate change has begun to reshape the world, weatherlore has never been more important. This course begins with a rather broad assertion: that folklore about the weather is important on both a macro and a micro scale. It helps us understand and shape global political conversations about climate change and biopolitics at the same time as it influences individual, group, and regional lives and identities. We use weather, and thus its folklore, to make meaning of ourselves, our groups, and, quite literally, our world. This course will look at the relevance of folklore (and weatherlore) in the writing of region and nation in the era of climate change, as human activity continues to alter our landscapes. The reading list may include books by writers like Alexis Wright, Barbara Kingsolver, Octavia Butler, and Robert Farris Smith, and we will build on studies of folklore and region. However, I plan for this course to be project-based, as you bring your own ideas interests and ideas into the classroom in a semester-long project.

533 001	Studies in Ethnic Literature	TR 12:30 –1:45	Laurel Ryan
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STORIES FROM TURTLE ISLAND. “The truth about stories,” Cherokee author Thomas King argues, “is that’s all we are.” The power of stories to shape us is not always benign: King’s words are a warning about the transformative power of storytelling. We all make mistakes, he suggests, but “it’s best not to make them with stories.” This course will consider literary, cultural, and aesthetic approaches to the art of telling stories in the literatures of several 20th and 21st-century Indigenous North American nations, ranging from the Inuit in the Canadian Arctic to the Polynesian peoples in the Pacific. We will consider the relationships between mythology and national identity, as well as those between personal narratives and self-identity. We will look at the ways in which telling stories both reinvents and reinscribes tradition. This course takes seriously the mandate of intellectual as well as political sovereignty for Indigenous nations. To that end, we will read each of our primary texts in the context of scholarship that engages directly and respectfully with each national tradition.

550 001	Studies in Nineteenth Century Lit	R 3:30 – 6:30	Maria Seger
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RACIAL CAPITALISM AND DEMOCRACY FROM RECONSTRUCTION TO THE SECOND WORLD WAR. This seminar will survey how racial capitalism—the notion that “racism enshrines the inequalities that capitalism requires,” in the words of Jodi Melamed—animates the American literary and cultural imaginary from Reconstruction (1863–77) to the Second World War (1939–45). In doing so, we’ll necessarily examine how the development of racial capitalism impacted the conception and execution of democracy in the United States, especially during westward imperialism, Jim Crow, the Gilded Age, and the Progressive Era. If democracy is, as Fred Moten has described it, “government in which the common people hold sway,” how has racial capitalism impacted the practice of democracy? What does democracy look like in a racial capitalist nation? Attending to the work of authors such as Charles Chesnutt, Stephen Crane, W. E. B. Du Bois, William Dean Howells, María Ruiz de Burton, Sui Sin Far, Mark Twain, Ida B. Wells, and Zitkála-Šá, we’ll investigate how literary and cultural texts understood and responded to the structural inequities and liberatory potentials of one of the most tumultuous periods of US history. Thus, this seminar will introduce a variety of methodological approaches to the field of American literary and cultural studies, including methods from critical and comparative race and ethnic studies, gender studies, and class and labor studies. This seminar will partially prepare graduate students for the American Literature 1865–1945 exam and the Africana Studies exam.

563 001	Second Language Acquisition in TESOL	MW 4:00 – 5:15	Mark Honegger
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This class examines second language acquisition with a particular focus on classroom language instruction. It examines the human capacity for language and how this ability operates throughout the diverse stages of human life. We will consider the effects of different instructional strategies and their consequences for varied learners. ENGL 563 is especially valuable for anyone who will be teaching composition to students from diverse linguistic and cultural backgrounds. On the job market, many schools are looking for candidates who have formal training in second language pedagogy. ENGL 563 is a required course for the MA concentration in TESOL/Applied Linguistics. Text: Muriel Saville-Troike & Karen Barto, *Introducing Second Language Acquisition*, 3rd ed.

580 001	Advanced Creative Writing Workshop	W 6:00 – 8:50	Henk Rossouw
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This advanced, graduate-level poetry workshop emphasizes the creative reading of multiple, wide-ranging texts as the delta where inspiration begins. The first part of each class time focuses on poetics and discussion of assigned readings; the second part focuses on workshop—on structured feedback for your new work. I will assign four to five books; the remaining books will be determined by the graduate students enrolled in the course. Each graduate student will have the chance to teach their chosen text to an audience of their peers. Class size is capped at ten. We will read interrogative poets whose books raise questions to do with race, gender, capital, queerness, sociality, as well as with the archival, the (a)historical, the transnational, and the ecological. At the same time, this course encourages an open-ended forum for the day-to-day questions of *poiesis*, of making it anew: Does poetry arrive in a flash, like lightning, or are there slower ways, more sedimentary, to work toward the new? Does sociality feed poetry? Can ecological and political poetry be playful? Be on the same page? How to begin and begin again? “Form sets the thought free,” Anne Carson says. With regard to form, both of the assigned texts and of your new work, we will discuss the productive tensions between the concision of the lyric and the range of the long poem, between the map of given forms and the open field of innovative poetry, and between the solo lyric voice and poems that draw on the impersonal or the choral. The course will culminate in a final portfolio of new work in which you have given thought to arrangement, structure, and the relation between poems or segments, together with a short poetics essay that contextualizes your work and articulates the influences your work converses with. Reading load will be approximately one book of poetry a week. Optional, additional essays will be posted on Moodle. Workshops will be structured so that you’ll have the opportunity to share new work (around 3-5 pages per workshop slot) approximately four times this semester

595 001	Special Project	M 12:00 – 12:50	Michael Kightley
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596 001	Research Methods	TR 11:00 – 12:15	Yung- Hsing Wu
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596 002	Research Methods	T 3:30 – 6:20	David Squires
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This course is an introduction to graduate-level research methods in English, with a focus on literary and cultural studies. The end product of the course will be a collaborative research project. More important, however, will be the process of reading, writing, discussing, thinking, presenting, and executing research methods that prepare you to participate in the profession. Throughout the semester, Ernest Gaines’s novel *A Lesson Before Dying* will serve as an object of investigation and a provocation to critical thought. We will dedicate the first half of the course to exploring foundational questions with theoretical essays as guides to interpreting the novel. The second half of the course will focus on archival research and professional communication. No doubt you have written research papers in the past. This course asks you to build on that experience by rethinking what it means to “do research.” More than looking up information or investigating facts, doing research for this class will require a complex process of designing and executing a project. In addition to reading and writing, we will also conceptualize problems in the discipline, pose questions about a topic, and find an effective method for addressing the issues. By focusing on a single, in-depth project, we will work toward expert knowledge by examining a single novel from various perspectives, using multiple methods

680 001	Special Topics in Advanced Poetics	MW 4:00 – 5:15	Jessica Alexander
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PRACTICAL JOKES; THE SERIOUS WORK OF QUEER AND FEMINIST COMEDY. Who among us has not felt pressured to laugh at that which offends us, so as to ‘belong,’ or to be seen as having a sense of humor? Our laughter rewards us. It situates us safely within the group. Our failure to laugh, in contrast, banishes us from the circle of shared values and sensibilities. Offensive humor, argues theorist Lisa Merrill, is as much about maintaining traditional categories, as it is about punishing those who opt out of a system. In this course we will explore the aesthetic strategies and political functions of humor writing and comedy. We will also explore the liberating capacities of queer, feminist, and radical comedies, and their ability to denaturalize and thereby challenge the status of normative axioms. Primary readings will include selections from works such as Sigmund Freud’s *Jokes and their Relation to the Unconscious*, Moe Meyer’s “Reclaiming the Discourse of Camp,” Audrey Bilger’s *Laughing Feminism*, Sarah Ahmed’s *Killjoy Manifesto*, as well as Amy Tang’s “Postmodern Repetitions: Parody, Trauma, and the Case of Kara Walker.”