

FALL 2022

ENGLISH GRADUATE COURSE DESCRIPTIONS

Course offerings, places, and time subject to change
PLEASE CHECK ULINK FOR COMPLETE COURSE OFFERINGS

ENGL 406: LITERARY LETTERS

406	001	Restoration & 18 th Cent Lit	TR 12:30 – 1:45	Leah Orr
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How do letters function in literature? Before electronic communications were possible, letters were the primary way that people communicated across distance. In literature, they offered many possibilities for telling stories, showing different perspectives, adopting a poetic persona, or even appearing on stage as a physical object that might be mislaid, lost, or read by eyes other than its intended audience. In this course, students will read a range of works featuring letters by eighteenth-century writers, including William Wycherley, Alexander Pope, Samuel Richardson, and Jane Austen. Because this is a course that focuses on major figures of the eighteenth century, it counts as a major figures course and a pre-1800; for graduate students, it is a BL3.

ENGL 409: EXPERIMENTAL FORMS

409	001	Special Topics in Creative Writing	TR 9:30 – 10:45	Jessica Alexander
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This course explores the rich tradition of 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, 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 include works by Tom Cho, Carmen Maria Machado, Claudia Rankine, Lance Olsen, Khadijah Queen, and Harmony Holiday.

ENGL 410: POETRY

410	001	Adv Creative Workshop	MW 4:00 – 5:15	Henk Rossouw
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This advanced poetry writing workshop emphasizes the reading and discussion of challenging texts as a source of inspiration. The first half of each class time focuses on assigned readings in poetry and poetics; the second half focuses on structured workshops of new poems. Note: This is a cross-listed course that includes both undergraduates and graduate students. Workshop for graduate students and undergraduates will be distinct and alternate weekly so that feedback will

come from peers at the same level. Graduate students will gain experience in creative writing pedagogy by teaching a poetry book of their choice. The remaining assigned texts will comprise free books from the library's digital collection. Graded portions include a portfolio of new work, active participation in workshops, and teaching a book if you are a graduate student.

ENGL 412: ELIZABETHAN & JACOBAN DRAMA

412 001	Elizabethan & Jacobean Drama	ONLINE	Elizabeth Bobo
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How does one reconcile what has been considered the glorious period of the Golden Age of English Drama with the countless atrocities on which the money to fund that drama relied? One place to start is to acknowledge the domestic and international brutalities of the Elizabethan and Jacobean eras as the principal contexts in which to analyze the literature. Next, one can ask do these plays either uphold or subvert established customs, laws, and expectations of the dominant group? Some concerns of early modern drama seem unique to the period: absolute monarchy without political representation, God-given hierarchy among genders, ethnicities, and rank, and the universality of Anglican or Protestant theology. However, many of their concerns continue to be relevant to the 21st Century: national chauvinism, xenophobia and ethnic justifications of oppression, *patriarchal domination*, *toxic masculinity*, domestic violence, dysfunctional families, *bloody murder*, *revenge*, insanity, socially transgressive sexuality, gender bending, infertility, hyper-fertility, and *selling one's soul to the devil*. The plays present ample support of as well as resistance to all of that. Moreover, these plays are also rich with self-reflective instances of metatheatre. Early modern creative writers balanced demands of a centralized government committed to colonial expansion with the demands of the commercial stage to create works that continue to compel directors, performers, audience members, readers and scholars today. Film adaptations and video-recorded live performances provide accessible introductions to texts by Christopher Marlowe, Ben Jonson, Thomas Middleton, Francis Beaumont, John Fletcher, Thomas Dekker, John Webster, and William Shakespeare. Additionally students will be exposed to, the anonymous true crime drama, Arden of Faversham, to one of the earliest woman-authored English plays, The Tragedy of Mariam, the Fair Queen of the Jews, and to early modern representations of Muslims in Robert Daborne's A Christian Turned Turk. Students submit weekly worksheets, participate in video discussion forums, take quizzes, do research, take two exams with exam essays, and write three papers based on original research – of other primary sources, texts found in EEBO: Early English Books Database, as well as of recent secondary sources, organized in Zotero, the free online bibliographical management system that encourages collaboration.

ENGL 425: SEMANTICS

425 001	Semantics	MW 4:00 – 5:15	Michele Feist
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Are you looking for meaning? This course will investigate the ways in which meaning can be encoded in, and communicated through, language. From the encoding of small units of meaning in words to the combinations of meanings in sentences to the interplay and co-construction of meaning in discourse, we will ask questions about the nature of meaning and the means by which it is represented and used by speakers. Along the way, we will look at relationships between

language and logic, thought, and the world we represent, en route to a deeper understanding of what we mean by "meaning".

ENGL 432: AMERICAN FOLKLORE

432	001	American Folklore	MW 1:00 – 2:15	John Laudun
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ENGL 433: BLACKNESS IN PRINT, BLACK PRINT

433	001	Approaches to African Amer Lit in US	TR 11:00 – 12:15	Yung-Hsing Wu
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The printed word has been with you since you first started reading. Actually, even before you read your first word, you probably encountered the printed word. And while it's true that in 2022 print is no longer the dominant medium it once was (hello, Internet), its impact on everyday lives, ideas, and histories still remains. That fact means that thinking about how the printed word reaches individuals, communities, and even nations — and how it affects them and how they respond — shouldn't be taken for granted. This class starts with the premise that the medium of print offers a particular angle on the experiences of Black people and the work of Black cultural formations in the U.S. We will take the first half of the semester to learn about specific dimensions of print culture through case studies from the pre-Civil War years through Reconstruction and the Harlem Renaissance era. Thus we'll speculate about some of the controversial decisions Frederick Douglass made while editing his antislavery newspaper, and follow the newspaper coverage of William and Ellen Craft, a Black couple that posed as a white man and his slave in order to flee Georgia. For a glimpse of the impact of editors and publishers we'll consider how decisions about the last paragraph of Nella Larsen's *Passing* (1929) made an already dramatic ending all the more murky. Lastly, in order to get a handle on the ways in which authors and publishers pursued readers we'll learn about the reading tours the poet Langston Hughes' organized in the 1930s in order to reach Black readers. And we'll juxtapose that pursuit against the scene Richard Wright was asked to cut from *Native Son* when the novel was selected for the (mostly white) readers of the Book of the Month Club. In the second half of the semester we'll take what we've learned about print culture to the careers of three Black authors, Zora Neale Hurston, Gwendolyn Brooks, and Toni Morrison, focusing on the ways in which print culture — on the one hand, a white mainstream print culture, and on the other hand, an alternative Black print culture — has identified, (mis?)understood, and marketed their work to Black and white readers alike. We'll read Hurston's scathing "What White Publishers Won't Print" (1950) as a way of understanding her disappearance from the literary public, and we'll ask what it means that her re-discovery, led by the novelist Alice Walker, appeared in the pages of *Ms. magazine*. We'll follow the career of Brooks pre- and post-Pulitzer, asking what the prize meant to her stature as a poet in 1950, and what it meant that she eventually left her corporate publisher, Harper and Row, for emerging Black presses. And we'll take seriously what happened to Toni Morrison's authorship when Oprah Winfrey chose her as a recurring author for her book club starting in 1996, three years after Morrison won the Nobel Prize for literature. This course will count towards either AL2 or AL3 distribution requirements for graduate students.

ENGL 462: PUBLISHING

462	001	Special Projects in Professional Writing	TR 11:00 – 12:15	Randy Gonzales
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Hybrid. This project-based course will focus on processes related to the *Advance Journal for Student Research*, a peer-reviewed publication of research, scholarship, and creative works from UL undergraduates. Students will learn about the management, editing, publication, and promotion of an online journal. The course focuses on workplace processes with students responsible for fulfilling workplace roles to meet both learning outcomes and project goals.

ENGL 470: FAIRY TALES

470	001	Genres in Children's Literature	MW 2:30 – 3:45	Jennifer Geer
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The title of this course implies two things: that it's relatively easy to define a fairy tale, and that fairy tales are mostly for children. As we'll see, these assumptions are only partially true. The term "fairy tale" can encompass many things, and the tales we now associate with children's entertainment frequently derive from adult-oriented folktales. Even today, fairy tales provide adults with a focus for their debates over education, politics, and sexuality. In this course, we'll explore some of these debates and consider the often messy distinctions between children's literature and literature for adults, as we read (and watch film adaptations of) traditional and modern fairy tales. Texts will probably include: several of Perrault's and the Grimms' tales, print and film versions of "Beauty and the Beast," Maxine Hong Kingston's reworking of Chinese folktales in *The Woman Warrior*, Miyazaki's film *Spirited Away*, and adult-oriented fairy tales such as Angela Carter's "The Company of Wolves."

ENGL 472: PROFESSIONAL WRITING

472	001	Professional Writing	ONLINE	Taylor Clement
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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.

ENGL 496: VIRGINIA WOOLF

496	001	Major Literary Figures	MW 1:00 – 2:15	Jonathan Goodwin
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Most of Woolf's novels, plus several essays. Secondary literature.

ENGL 502: OLD ENGLISH GRAMMAR & READINGS

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. 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*). Along the

way, you'll encounter an empress, kings, a sword-swinging noblewoman, warriors, and a silver-tongued Viking, not to mention a "boneless" man, a spear-toting swineherd, a beer-drinking-cowherd-turned-monk, and a rather chatty tree. "Old English" is a very large term, so this course will provide exposure to a range of medieval genres (from chronicle to battle poem to elegy) and a range of historical periods (from the 8th to the beginning of the 11th centuries), with linguistic, historical, literary, and cultural emphases. If the class is interested, we can also sample selections from Old Norse sagas and myths to provide further context for the Old English tradition. Note regarding coursework requirements: this course counts towards both the requirement for literature courses and the requirement for courses in Old English/Middle English/Linguistics/Theory. Note regarding graduate language requirements: this course can contribute to your language requirement. See the English Graduate Student Handbook for complete policies or consult your advisor or Dr. Kightley.

ENGL 505: MEDIEVAL STUDIES

505	001	Medieval Studies	MWF 10:00 – 10:50	Christopher Healy
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ENGL 506: PRINCIPLES OF LINGUISTICS

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 that prevail within the discipline of linguistics. The course will follow a dual-path approach: on the one hand, we will work through an introductory textbook that presents linguistics as a stable, coherent discipline. At the same time, we will read essays that have been influential in constructing or challenging the prevailing disciplinary consensus. No previous experience with linguistics will be assumed. In addition to reading assignments and practice sets, students will complete a short research project, two tests and a final examination.

ENGL 525: BRITAIN BEYOND ENGLAND

525	001	Eighteenth Century Studies	TR 9:30 – 10:45	Leah Orr
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England looms so large in eighteenth-century literary studies that we often forget that Great Britain also included Wales, Scotland, Ireland, and an increasing colonial presence around the world. This course will focus on writers and literature from Britain outside of England, with particular attention to how writers in different geographic regions responded to England's cultural pull and charted their own literary paths. We will study major literary movements, including the Scottish Enlightenment, the Anglo-Irish tradition, and key works of colonial American literature, as well as writers who resisted these broader cultural movements or who wrote on the periphery of the literary world. Writers studied may include Katherine Philips, Anne Bradstreet, Jonathan Swift, Laurence Sterne, Oliver Goldsmith, Olaudah Equiano, Benjamin Franklin, and others. This course counts as a pre-1800 (BL3).

ENGL 549: BORDERLANDS IN EARLY AMERICAN LITERATURE

549 001	Studies in Early Amer Literature	TR 11:00 – 12:15	Laurel Ryan
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How did authors construct, shift, and dismantle different kinds of borders in North America before the American Civil War? In this seminar, we will explore contestations of boundaries from a variety of authorial perspectives. We will consider how the border-crossings of Europeans, Africans and Native Americans influenced the emergence of racial theories in literature; we will also consider how the movements of literary texts influenced developments in genre.

ENGL 558: PRACTICAL JOKES: THE SERIOUS WORK OF QUEER & FEMINIST COMEDY

558 001	Sem in Women's Stud & Fem Theory	TR 2:00 – 3:15	Jessica Alexander
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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 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."

ENGL 563: SECOND LANG ACQUISITION IN TESOL

563 001	Second Lang Acquisition in TESOL	TR 5:00 – 6:15	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 M.A. concentration in TESOL/Applied Linguistics. Text: Muriel Saville-Troike & Karen Barto, *Introducing Second Language Acquisition*, 3rd ed.

ENGL 581: TEACHING CREATIVE WRITING

581 001	Theory, Hist & Practice of Teaching Creative Writing	R 3:30 – 6:20	Sarah Hoagland
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This course will examine the professional, practical, ethical, and aesthetic dimensions of teaching Creative Writing in academia. We will examine philosophies of what it means to be creative, the history of the creative writer in the University setting, and read theoretical texts from the growing field of Creative Writing Pedagogy. We will also discuss the importance of incorporating anti-racism into this pedagogy. We will also develop practical materials for future classroom use, and

work to refine our individual teaching philosophies. Additionally, we will explore how our own personal aesthetic influences us as teachers, as well as how our critical interests intersect with our creative lives. Lastly, we will contemplate how to present ourselves professionally as not just writers, but scholars as well.

ENGL 596: RESEARCH METHODS

596 001	Research Methods	TR 2-3:15PM	Clancy Ratliff
596 002	Research Methods	R 3:30 – 6:20	David Squires