

# FALL 2023

## ENGLISH GRADUATE COURSE DESCRIPTIONS

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

### ENGL 409: DRAMA, THEATRE, METATHEATRE

409	001	Special Topics in Creative Writing	ONLINE	Dayana Stetco
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In this course we will examine dramatic forms and performance practices with an emphasis on self-reflexive, metatheatrical productions (plays-within-plays). We will discuss the interaction between dramatic literature and performance, between the architecture of a play and its (re)presentation on stage. What happens when plays comment on their own structure, when characters exist independently of the actors who portray them, when political interests hide behind the mask of madness, when the asylum becomes the perfect performance space? Here are the plays and playwrights we will discuss: Shakespeare (*Hamlet*); Tom Stoppard (*The Real Inspector Hound*, *The Real Thing*, *The Fifteen Minute Hamlet*, *Rosencrantz and Guildenstern Are Dead*); Luigi Pirandello (*Henry IV*, *Six Characters in Search of An Author*); Thornton Wilder (*Our Town*); Peter Weiss (*Marat/Sade*); Jean Paul Sartre (*Kean*); Friedrich Durrenmatt (*The Physicists*)

### ENGL 410: POETRY

410	001	Adv Creative Writing 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 supervised experience in creative writing pedagogy by teaching scheduled workshops and a poetry book of their choice. Graded portions include a portfolio of new work and active participation in workshops.

### ENGL 412: ELIZABETHAN AND JACOBEAN DRAMA

412	001	Elizabethan and 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. Do these plays either uphold or subvert established customs, laws, and expectations of the dominant group? Some concerns 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 concerns continue to be relevant today: 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, metatheater, and *selling one's soul to the devil*. Film adaptations and video-recorded live performances provide accessible introductions to texts by three major figures: Christopher Marlowe, Ben Jonson, and Thomas Middleton. Works by these three authors will be contextualized generically through the tragedies and comedies of John Webster and William Shakespeare. Additionally, students will have the opportunity to read one of the earliest woman-authored English plays, *The Tragedy of Mariam, the Fair Queen of the Jews* and 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 two papers based on original research in EEBO: Early English Books Database.

## **ENGL 432: AMERICAN FOLKLORE**

<b>432 001</b>	<b>American Folklore</b>	<b>M 2:30 – 3:45</b>	<b>John Laudun</b>
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The social transmission of knowledge is central to culture and to science, but the transmission process pays little heed to its contents, often placing more value on who shares as opposed to what is shared. The study of legends takes us increasingly online, but spillage from one arena to another is common, since social networks often bridge the gaps. America in Legends Online and Off introduces participants to the study of vernacular cultures. As an advanced course for undergraduates and a foundational course for graduate students, it attempts to address materials and dynamics in terms of rhetorical effectiveness, literary/generic structure, and cultural history. The theory used in this course is a mixture of folklore studies, information science, cultural studies, and network studies. The objects of study are those forms of cultural expression that pass through offline and online social networks. The goal of this course is to examine those materials as texts in and of themselves and to understand the sources, both structural and referential, upon which they draw. Social media is broadly imagined here: the course highlights that all media, first, have always been social, and that, second, the social world has always been mediated.

## **ENGL 435: MOBY-DICK**

<b>435 001</b>	<b>American Literature, 1865-1914</b>	<b>MW 2:30 – 3:45</b>	<b>Maria Seger</b>
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"Call me Ishmael," Moby-Dick; or, The Whale (1851) famously begins, and from there, it takes readers on a fascinating and perplexing journey pursuing the notorious titular white whale. While it's often been discussed as a novel of Captain Ahab's revenge or madness, this (quite literally) monstrous text presents readers with so much more. Together, we'll grapple with some of life's most complex historical and philosophical questions: questions of knowledge, truth, and perception; of racial and sexual identity; of the potentials and limits of human agency; of slavery and colonialism; of humans' relationship to the natural world, among others. If you've always wanted to read Moby-Dick but haven't had the opportunity (or the fortitude), now's your chance!

Across the course of the semester, we'll examine Herman Melville's magnum opus—the one novel William Faulkner said he wished he had written—through a variety of methodological lenses to glean the work of literary and cultural studies criticism in the twenty-first century. **NOTE:** The course can count as either AL1 OR AL2, depending on final project.

## **ENGL 455: CONSTRUCTION GRAMMAR**

<b>455</b>	<b>004</b>	<b>Topics in Linguistics</b>	<b>M 6:00 – 8:50</b>	<b>Clai Rice</b>
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This course will explore an approach to natural language that models the human language faculty as an inventory of form-meaning pairings called “constructions.” Examples of constructions include words (untestable), idioms (X take Y for granted), sentences (The more the merrier), and discourse-implicated structures (let alone). Since Chomsky first introduced the Transformational Grammar in 1957, formal analysis of language has insisted on a strict separation of syntax from meaning. As a result, linguistic phenomena that cannot be described well by compositional semantics have been largely shunted off into the lexicon, where they are explained as structures whose meanings are remembered unsystematically. Construction Grammar asks if it isn't possible to account for the whole of a speaker's competence using only a lightly organized version of the lexicon, the form-meaning pairings of the classical Saussurean sign. Focusing on English, we will examine features of language that have been successfully described using constructions. Construction Grammar aims to be compatible with known features of human behavior more generally, so we will explore some implications of Construction Grammar for language processing, 1st and 2nd language acquisition, sociolinguistic variation, and language change. In addition, Construction Grammar is a functionalist or usage-based approach to language, so we will learn to use two important tools for gathering and studying natural language data: the family of language corpora and interface maintained by Mark Davies at English-corpora.org, and Charles Fillmore's vast database of manually annotated word meanings, FrameNet. The course will be run like a seminar, with students reporting on the reading and how they have applied it to a linguistic construction network they have chosen to study. Grades will be based on presentations and several homework sets, as well as a final project. The textbook will be Hoffmann's Construction Grammar (Cambridge, 2022). Prior coursework in English grammar or Linguistics is essential.

## **ENGL 460: CHILDREN'S LIT AND FILM ADAPTATION**

<b>460</b>	<b>001</b>	<b>Themes &amp; Issues in Children</b>	<b>MW 2:30 – 3:45</b>	<b>Jennifer Geer</b>
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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*; *Treasure Island/Treasure Planet*; *Coraline*; *Howl's Moving Castle*; *Holes*; *Are You There, God? It's Me, Margaret*; and *Emma/Clueless*.

## **ENGL 472: PROFESSIONAL WRITING**

<b>472 001</b>	<b>Professional Writing</b>	<b>ONLINE</b>	<b>Taylor Clement</b>
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This online course is designed to help you develop your professional writing skills and prepare you for the job market. Through a combination of lectures, exercises, and projects, you will learn the fundamental elements of writing, including style, tone, voice, and structure. The course will provide you with practical tools and techniques for improving your writing in a range of genres. By the end of the course, you will have a thorough understanding of the principles of professional writing and the ability to produce clear, concise, and effective documents in a variety of formats.

## **ENGL 473: PROFESSIONAL EDITING**

<b>473 001</b>	<b>Professional Editing</b>	<b>ONLINE</b>	<b>Taylor Clement</b>
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This online course is designed to help you improve your editing skills and gain the knowledge and techniques necessary to become an editor. Through a combination of lectures, assignments, and projects, you will learn the principles and best practices of editing written text. You will learn about grammar, style, clarity, accuracy, and ethics in editing, as well as an introduction to the tools and technologies used in modern editing. By the end of the course, you will have a comprehensive understanding of the editing process and the ability to apply your skills in a professional setting.

## **ENGL 484: FEMINIST LITERARY CRITICISM**

<b>484 001</b>	<b>Feminist Literary Criticism</b>	<b>TR 12:30 – 1:45pm</b>	<b>Yung-Hsing Wu</b>
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To say that feminist theory has had an impact on literary and cultural studies — not to mention on adjacent disciplines like folklore studies, history, sociology, anthropology, communication and media studies — is, to put it bluntly, to say nothing. Feminist thinking is a given, one of these things everyone just knows. Obvious. A certainty. That, of course, is not true. Feminist practices for considering texts and artifacts differ widely — and wildly. One feminist's celebration of a female protagonist who revels in her sexuality might strike another feminist as hopelessly beholden to the sexual commodification of women. Another feminist's enthusiasm for *The Help* and its focus on Black women's lives and histories might make another feminist mutter under her breath that the white savior complex is alive and well. In still another scenario, one feminist thinks anything Sigmund Freud wrote about women is sexist, full-stop, while her colleague argues that Freud's account of femininity, while sexist, is also a compelling snapshot of the social construction of femininity. Yet another, a huge fan of all things Harry Potter, including its diverse(ish) representation of femininity, is broken-hearted and angry at J.K. Rowling's comments about trans-women. I could go on and on, but my point in raising these examples is to make clear that feminist thinking about literature and culture is as conflicted as it is forceful. In this course we will make a start on the feminist theory and criticism that since the mid-1970s has altered the face of

literary and cultural studies and undergone its own alterations when other theoretical and critical developments have posed uncomfortable challenges. My plan is to couple “feminism” with a series of go-to concepts in literary and cultural studies to suggest what that coupling has produced. For instance, we’ll likely think about feminism and authorship, since feminist thinking has had a lot to say about what it means to define a writer by sex or gender. It’s likely, too, that we’ll track feminist thinking’s shifting relationships with genre, from its infiltration of science fiction to its uneasy consideration of romance. And we’ll probably examine the relationship between feminist thinking and ideology, for this thinking has been at the heart of debates about the possibility of resistance (and/or inevitable complicity). Most of our reading will be in feminist theory and criticism, with case studies in short fiction and other media forms. Here’s my anti-imposter syndrome bit: I am not expecting students to have any familiarity with feminist theory or criticism, whether you are an undergraduate or graduate student. The work will consist of weekly short responses, one short paper, one presentation, and one longer paper.

## **ENGL 496: JANE AUSTEN**

<b>496</b>	<b>001</b>	<b>Major Literary Figures</b>	<b>TR 12:30 – 1:45</b>	<b>Leah Orr</b>
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Are you an Austen fan? Or have you always wondered what all the fuss was about? In this course, we will examine the writings of Jane Austen in her historical context to see what inspired her, how she was read in her own time, and why she remains such an important figure in the history of British literature. Readings will include novels by Austen and other writers from her time, including one of her favorite writers, the Gothic novelist Ann Radcliffe, and the early English feminist Mary Wollstonecraft. We will discuss Austen’s place in the wider world of her time, major themes of her work, the life of a woman writer at the turn of the nineteenth century, and Austen’s innovations in fictional technique, among other topics. **NOTE:** This course counts as either eighteenth-century British OR nineteenth-century British (BL3 or BL4), depending on the subject of your final research paper.

## **ENGL 506: PRINCIPLES OF LINGUISTICS**

<b>506</b>	<b>001</b>	<b>Principles of Linguistics</b>	<b>MW 4:30 – 5:45</b>	<b>Michele Feist</b>
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What is language? Although we use language throughout our daily lives, we rarely step back to examine this system that is implicated in our social and cognitive functioning. In this course, we will survey the field of linguistics, examining both possible answers to the question “what is language?” and multiple methods that can be used in its study.

## **ENGL 515: SHAKESPEARE AND ECOCRITICISM**

<b>515</b>	<b>001</b>	<b>Renaissance Studies</b>	<b>TR 11:00 – 12:15</b>	<b>Jennifer Vaught</b>
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This course will approach works by Shakespeare and his contemporaries through the theoretical lens of ecocriticism, animal studies, and posthumanism. Shakespeare, Spenser, and Jonson were highly aware of environmental issues such as the destructiveness of pollution, mining, and deforestation. Many works by them feature animals, plants, and environmental phenomena such as hurricanes and earthquakes that exhibit a great deal of agency. In this seminar emphasizing

green “other” worlds juxtaposed with the soot of industrial centers, we’ll discuss Spenser’s satirical works *The Shepheardes Calendar* and *The Faerie Queene*; Shakespeare’s *Venus and Adonis*, *As You Like It*, and *King Lear*; Jonson’s country house poem “To Penshurst” and satirical city comedy *The Alchemist*; short works featuring animals by satirists Skelton, Nashe, and Donne; and Marvell’s “The Garden” and *Upon Appleton House*. We’ll read excerpts from Jane Bennett, *A Political Ecology of Things*, Gabriel Egan, *Green Shakespeare: From Ecopolitics to Ecocriticism*, Cary Wolfe, *What is Posthumanism?*, Jonathan Gil Harris, “Rhizome and Actor-Network Theory: Gilles Deleuze, Michel Serres, Bruno Latour,” and Timothy Morton, “An Object-Oriented Defense of Poetry.” Course requirements are five, 1-to-2-page response papers and a 15-to-20-page seminar paper. **NOTE:** This course fulfills the British Literature of the Renaissance (BL2) option for MA students and the pre-1800 British literature seminar requirement for PhD students.

## ENGL 525: CRIME LITERATURE

525 001	Eighteenth Century Studies	T 3:30 – 6:20	Leah Orr
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In the eighteenth century, there were nearly two hundred capital crimes in England and the investigation and pursuit of justice was often swift and haphazard. The expansion of the empire and growth of the population meant that new forms of crime and outlawry took hold—from the growth of highwaymen robbing travelers along Britain’s new toll road system to the expansion of piracy on the global oceans. The government adopted some of these through systems such as military mercenaries and letters of marque that legalized crimes when committed against enemies of the state. At the same time, for many people “justice” was a shifting and uneven concept, and those who were disenfranchised by their gender, race, or economic resources often found the legal system working against them. Literary writers emphasized the humanity of both criminals and victims, depicting a world of heightened danger and opportunity. This seminar examines literary representations of criminality, from the romanticized pirate and highwayman to the sympathetic thief, from the terrifying Gothic villain to the haunting psychological manipulator. **NOTE:** This course counts as a pre-1800 (BL3).

## ENGL 532: STUDIES IN FOLKLORE & LITERATURE

532 001	Studies in Folklore & Literature	R 3:30 – 6:20	Shelley Ingram
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Very often, the discussion of foodways in folklore studies centers around the celebratory nature of food, of the way foods and foodways create community. This course, however, will also think about how foods and foodways are used in literature to suggest a subversion or contestation of the boundaries and constructions of self and o/Other. We will examine literary treatments of food and foodways to see how authors use them to create and question personal, cultural, political, and social identities. Some of our texts have foodways as a primary subject. In others, foodways are written, to borrow an idea from Frank DeCaro, Rosan Jordan, and others, as incidental parts of the ‘lifeworld’ of the text. In all of our readings, though, food appears at moments crucial to the development / destruction / transformation of character and identity. Through these foodways-centered moments, we learn much about how our writers are negotiating issues of race, gender, religion, class, and other important markers of identity. However, foodways are only one point of



access into our readings – our discussions will span a broad range of ideas, including thoughts about food and foodways in general, about formal elements of the texts, and about the role of folklore and/in literature. **NOTE:** This course can count as AL3 OR FOLK.

## **ENGL 534: BLACK LITERARY & CULTURAL STUDIES**

<b>534 001</b>	<b>Black Literary &amp; Cultural Studies</b>	<b>W 6:00 – 8:50</b>	
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An exciting new seminar taught by our new faculty member. Come meet the candidates and attend the job talks to help decide what this course may look like!

## **ENGL 540: TWENTIETH CENTURY STUDIES**

<b>540 001</b>	<b>Twentieth Century Studies</b>	<b>MW 1:00 – 2:15</b>	<b>Jonathan Goodwin</b>
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Logic and mathematics, among other human technologies, have been applied to seemingly metaphysical questions: (the ontological arguments of Anselm and Gödel for the existence of God, Pascal's Wager). This course will explore how the literary imagination incorporated these ideas as the concepts of infinity and probability were extended and made even more counterintuitive in the late nineteenth and early twentieth century. We will devote particular attention to the idea of fictional ontology: the logical or metaphysical status of literary characters. As the texts move closer to the present, the idea of simulation becomes increasingly important, and we will consider how the neo-Gnostic notion that reality is simulated was mediated by the development of the computer. Texts will likely include Dorothy Sayers's translation of the *Divine Comedy*, Shaw's *Man and Superman*, Beckett's *Watt* and *Waiting for Godot*, selected stories and essays by Borges, Sartre's *No Exit*, O'Brien's *The Third Policeman*, Dick's *Ubik*, Pynchon's *Gravity's Rainbow*, Brooke-Rose's *Textermination*, selected *Cantos* by Pound, and Coetzee's Jesus trilogy.

## **ENGL 555: SEMINAR IN COMPOSITION**

<b>555 001</b>	<b>Modern Composition Theory</b>	<b>TR 9:30 – 10:45</b>	<b>Clancy Ratliff</b>
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**Learning to Live With ChatGPT and AI Writing (Generative Language Models).** At universities nationwide, teachers and administrators are asking: what do we do about ChatGPT? What needs to change in our First-Year Writing and Creative Writing classes (plus all other areas in English Studies) and in our course policies now that users can auto-generate long pieces of writing? In this course, we will situate generative language models in the substantial and relevant body of scholarship about authorship and concepts of plagiarism in composition studies. We will also approach generative language models as automation and consider them along with forms of automation in teaching writing, such as machine scoring of essays and, more ubiquitous, plagiarism detection vendors like Turnitin. Last month, I helped to draft this Sense of the House Motion and presented it at the Conference on College Composition and Communication's annual meeting, where it carried.

## Sense of the House Motions

**S1.** The Intellectual Property Standing Group moves that teachers and administrators work with students to help them understand how to use generative language models (such as ChatGPT) ethically in different contexts, and work with educational institutions to develop guidelines for using generative language models, without resorting to taking a defensive stance.

Generative language models are not going away, and as teachers, we will be encountering them. The best plan is to engage them directly and openly, keeping the sound pedagogical principles of encouragement and support of students always at the forefront. In this course, we will gain a greater understanding of generative language models and the opportunities they may present for improving the teaching of writing, and we will come away with some preparation of how to address them in our writing courses.

## ENGL 563: SECOND LANG ACQUISITION IN TESOL

563 001	Second Lang Acquisition in TESOL	TR 4:30 – 5:45	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. Text: Muriel Saville-Troike & Karen Barto, *Introducing Second Language Acquisition*, 3rd ed. **NOTE:** ENGL 563 is a required course for the M.A. concentration in TESOL/Applied Linguistics.

## ENGL 580: ADV CREATIVE WRITING WORKSHOP

580 001	Adv Creative Writing Workshop	W 6:00 – 8:50	Jessica Alexander
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## ENGL 596: RESEARCH METHODS

596 001	Research Methods	TR 2:00 -3:15	
596 002	Research Methods	R 3:30 – 6:20	