

# SPRING 2022

## English Graduate Course Descriptions

Course offerings, places, and time subject to change

PLEASE CHECK ULINK FOR COMPLETE COURSE OFFERINGS

### ENGL 405: HISTORY OF THE ENGLISH LANGUAGE

405	001	History of the English Language	TR 11:00 – 12:15	Michael Kightley
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This course will trace how the English language has grown and changed from its early origins up to the present day. We'll see how changes in our language from over a thousand years ago still show up in words and sentence structures you use every day, and we'll learn the reasons behind any number of the delightfully bizarre features of our strange language. Ever wonder why the plural of *mouse* isn't *mouses*? And what's with all those Renaissance poets rhyming *love* with *move* or *prove*? And don't get me started *about* the whole Canadian *aboot* thing! We will begin with the Proto-Indo-European roots of the language, and then move progressively through its four main linguistic periods (Old English, Middle English, Early Modern English, and Present Day Englishes), exploring each from historical, technical/linguistic, and literary/cultural perspectives. This course is designed to be useful not only for linguistics students, but also for students interested in any given cultural period: understanding where the English language comes from and how it functioned at each of its stages will provide you with a much fuller appreciation of your period(s) and area(s) of interest. Evaluation will primarily be through tests, a final exam, and a short paper. No prior linguistics training needed.

### ENGL 410: ADVANCED CREATIVE WRITING WORKSHOP: POETRY

410	001	Advanced Creative Writing Workshop	R 3:30 – 6:20	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 undergraduates will be led by the professor and then, as the semester progresses, by graduate students. In turn, graduate students will gain experience in creative writing pedagogy. Assigned texts will comprise free online books from the library's digital collection and PDFs. Graded portions include a portfolio of new work, participation in workshops and groupwork, as well as a short poetics essay. THIS IS A HYBRID COURSE: 50-99% ONLINE.

### ENGL 414: MILTON, WHITENESS, AND THE COLONIAL IMPERATIVE

414	001	Milton	Online	Elizabeth Bobo
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The initial promotion and canonization of John Milton and his literary works occurred in the seventeenth and eighteenth centuries when European nations were contending for dominance in colonial ventures. Concomitantly, ideas of whiteness were being established as normative, and both social developments were considered ordained by God. Milton's epic *Paradise Lost* helped connect the Biblical imperative to increase, multiply, and civilize the Earth with white English national identity. Furthermore, while Milton's prose writing contributed to emerging ideologies of political liberty and resistance to monarchic absolutism, Milton's work on liberty can be read in context of the discourse of freedom and free trade that were being used by interloping merchants breaking into monopolists' attempts to protect exclusivity on the transatlantic slave trade. In this course students read works by Milton and his contemporaries to find connections between literature and political history, social history, and economic history. Students

interpret specific printed editions of seventeenth- and eighteenth-century primary texts in their immediate historical contexts in order to contribute to ongoing conversations among scholars. Students analyze primary texts, write multiple revised drafts, and participate with each other in video discussion forums. They compile extensive secondary literature reviews to prepare for an original research paper using EEBO, the Early English Books Online Database. This course prepares students to participate in discussions about the ways literary and religious discourses engage with, resist, and promote wealth and power. Textbook: *Milton Complete Poems and Major Prose*. Edited by Merritt Hughes, Hackett Publishing, 2nd edn. 2003.

## ENGL 417: SURVEY OF MEDIEVAL ENGLISH LITERATURE

417	001	Survey of Medieval English Lit	MWF 9:00 – 9:50	Chris Healy
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Examination of the major genres and themes in English literature from 1100 to 1500, exclusive of Chaucer.

## ENGL 430: CONFEDERATE MONUMENTS AND COUNTER-MONUMENTS

430	001	Southern Literature	TR 9:30 – 10:45	Maria Seger
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This course, READING CONFEDERATE MONUMENTS AND COUNTER-MONUMENTS, addresses what's at stake in how we read Confederate monuments and offers frameworks for interpreting them in context, then and now. Tracing the rise and fall of Confederate monuments in US culture, we'll engage questions about Confederate memory and memorialization alongside notions of social justice and national belonging. In doing so, we'll necessarily read Confederate monuments as southern literature. Yet we'll also do the inverse, reading some southern literature as Confederate monuments and Black literature as counter-monuments. Thus, we'll interpret both literal and literary Confederate monuments, from the recently removed Mouton statue in downtown Lafayette to archival ephemera to early blockbuster films like *The Birth of a Nation* (1915) and *Gone with the Wind* (1939). We'll juxtapose these texts with literal and literary counter-monuments, ranging from Charles Chesnutt's short stories, Natasha Trethewey's poetry, and Suzan-Lori Parks's plays to Kehinde Wiley's statue *Rumors of War* (2019).

## ENGL 440: GHOSTLY MATTERS: FOLKLORE AND HAUNTED LITERATURE

440	001	Folklore and Literature	MW 4:00 – 5:15	Shelley Ingram
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What is a ghost? What does it mean to be haunted? And what does it mean to represent these ghosts and their hauntings in literature? This course will engage theories of belief to explore these questions and more, focusing primarily on 20th and 21st century American literature. Hauntings are more than manifestations of the supernatural. Ghosts tend to crop up in “places rife with wrongs, with traumas that must be seen in order to be expelled and injustices that must be exposed in order to be redressed.” Haunted literature therefore pushes us to think not just about a world outside the everyday, but about history, violence, unresolved cultural trauma, unexamined injustices, and the possibility, however fleeting, of a transcendent communion with things unseen. We will read works from writers like Shirley Jackson, Karen Russell, Joe Hill, Tananarive Due, Sandra Cisneros, Toni Morrison, and Randall Kenan, plus a variety of ghost legends and supernatural narratives from folk tradition. **NOTE:** This course can count as AL3

## ENGL 452: LANGUAGE, CULTURE, AND SOCIETY

452	001	Language Culture & Society	M 6:00 – 8:40	Claiborne Rice
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Some wit humorously observed that Great Britain and the United States are two countries divided by a common language. This course will examine how language can unite and divide us, how our perceptions about language shape and are shaped by the society and culture in which we live and move. Specific topics to be discussed include American regional dialects, ethnic-, gender-, and economic-based

variation, pidgins and creoles, code-switching, World Englishes, linguistic landscapes, linguistic bias, and language in the media. We will learn how linguists have adapted sociological research methods to investigate language variation and change. This course will appeal to students interested in linguistics and TESOL, and to those interested in dialect representation in print or film.

## **ENGL 460: Children's Literature 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*, *The Wizard of Oz*, *Coraline*, *Howl's Moving Castle*, *Holes*, *Harry Potter and the Prisoner of Azkaban*, and *Emma/Clueless*.

## **ENGL 462: GRANT WRITING**

<b>462</b>	<b>001</b>	<b>Special Projects in Professional Writing</b>	<b>Online</b>	<b>Taylor Clement</b>
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This project-based course will teach you the theories and best practices for crafting persuasive grant proposals. In this class, you will learn how to find funding from both government sources and non-profit foundations. You will conduct research in your community and develop an evidence-based program. This course guides you through the processes of collecting data, making a workplan, developing budgets, and completing a grant proposal.

## **ENGL 464: RHETORICIANS OF COLOR IN US HISTORY**

<b>464</b>	<b>001</b>	<b>Topics in Rhetoric &amp; Composition</b>	<b>TR 2:00 – 3:15</b>	<b>James McDonald</b>
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Study of nonfiction rhetorical works, such as speeches, essays, and films, by African American, Native American, Latinx, and Asian American writers of the 19th, 20th, and 21st centuries. Students will help select authors and texts for the class, but the class will read *With Pen and Voice: A Critical Anthology of Nineteenth-Century African-American Women* (including Sojourner Truth and Ida B. Wells) as well as "Cherokee Women Address Their Nation" (1817) and works by Tecumseh, Zitkala-Sa, Frederick Douglass, Martin Luther King, Malcolm X, Angela Davis, bell hooks, Barack Obama, Richard Rodriguez, Gloria Anzaldúa, S. I. Hayakawa, and Trinh Minh-ha. Most selections will be short works that can be assigned in composition courses, and discussions will consider teaching concerns as well as rhetorical and historical issues.

## **ENGL 473: PROFESSIONAL EDITING**

<b>473</b>	<b>001</b>	<b>Professional Editing</b>	<b>Hybrid</b>	<b>Randy Gonzales</b>
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This project-based course will focus on the editing 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, and publication of print and online journals. The course focuses on workplace processes, editing processes and tools, peer-review processes, and summative and evaluative writing.

## ENGL 475: RHETORIC OF FILM: THE COEN BROTHERS

475	001	Rhetoric of Film	T 3:30 – 6:20	Charles Richard
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Best known for films like *Raising Arizona*, *Fargo*, *The Big Lebowski*, *No Country for Old Men*, and *O Brother, Where Art Thou?*, Joel and Ethan Coen have left an indelible mark on American cinema. Their body of work is diverse, spanning a wide variety of genres and stories. And yet, for as different as they all are, the Coen Brothers' darkly comic movies have become easily recognizable as a category unto themselves. This course offers an in-depth study of their oeuvre with a view toward understanding the brothers' use of cinematic language to create a consistent rhetoric and distinctive aesthetic. Appealing to different critical approaches, we will look at the Coen Brothers' movies individually and collectively to discern themes, ideas, and stylistic patterns that typify their work as cinema's best-known collaborative auteurs.

## ENGL 496: MAJOR LITERARY FIGURES: OCTAVIA BUTLER

496	001	Major Literary Figures	TR 12:00 – 1:45	Yung-Hsing Wu
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This major figures course will focus on the work of African American novelist Octavia Butler. We will read the entire *Xenogenesis* series; *Wild Seed* and *Clay's Ark* from the *Patternist* series; one stand-alone novel, *Kindred*; and if we're lucky, a short story or two. Doing so we will emphasize the novels' accounts of lives made, unmade, and remade by their genders, bodies, and minds as the shaping forces of Butler's political imaginary. We will also consider Butler's reception in and outside the academy, from the Huntington Library with its ample Butler resources, including her papers (as a way of considering her literary and research imagination) and a recent conference in 2017, to the recent graphic adaptation of *Kindred* and the imminent televisual development of *Wild Seed*, *Dawn*, and *Kindred*. **NOTE:** This course is AL3

## ENGL 500: PROFESSIONAL COLLOQUIUM

500	001	Professional Colloquium	W 12:00 – 12:50	Michael Kightley
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## ENGL 501: TEACHING COLLEGE ENGLISH

501	001	Teaching College English	TR 2:00 – 3:15	Clancy Ratliff
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## ENGL 509: COLLEGE ENGLISH PRACTICUM

509	01, 02, 03	College English Practicum		Nichole Stanford
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## ENGL 515: SHAKESPEARE AND ECOCRITICISM

515	001	Renaissance Studies	TR 9:30 – 10:45	Jennifer Vaught
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This course will approach works by Shakespeare and his contemporaries through the theoretical lens of ecocriticism and animal studies. Shakespeare, Spenser, and Ben Jonson were highly aware of environmental issues such as the destructiveness of pollution, mining, and deforestation. Many works by them feature animals, insects, 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 Shakespeare's *Venus and Adonis*, *As You Like It*, and *King Lear*; Spenser's pastoral work *The Shepheardes Calendar* and his epic *The Faerie Queene*; Jonson's city comedy *The Alchemist* and country house poem "To Penshurst"; short works about nature by satirists Thomas Nashe and John Donne and Cavalier poet Robert Herrick; and Andrew Marvell's "The Garden" and *Upon*

*Appleton House*. Theoretical works we'll read will include Jane Bennett's *A Political Ecology of Things*, Gabriel Egan's *Green Shakespeare: From Ecopolitics to Ecocriticism*, and Bruno Latour's *Reassembling the Social: An Introduction to Actor-Network Theory*. Course requirements are six, 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 533: STORIES FROM TURTLE ISLAND

533	001	Studies in Ethnic Literature	TR 11:00 – 12:15	Laurel Ryan
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"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 20<sup>th</sup> and 21<sup>st</sup>-century Indigenous North American nations, ranging from the Inuit in the Canadian Arctic to the Mayan peoples in southeastern Mexico. 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. **NOTE:** This course counts as AL2 or AL3

## ENGL 540: THREE GENRES: DETECTIVE, FANTASY, ESPIONAGE

540	001	Twentieth Century Studies	MW 4:00 – 5:15	Jonathan Goodwin
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An exploration of the evolution of three genres of writing in British writing of mostly the twentieth century. For the detective, we will read Conan Doyle, Carlo Ginzburg on "Clues," Dorothy Sayers, along with a variety of criticism. The general idea of the course is to require relatively few set texts offset by the expectation of interest-guided further reading in the general subject. With fantasy, I aim to include William Morris, Hope Mirrlees, and Angela Carter. Espionage will range an overview of its colonial origins to writers such as Eric Ambler and John le Carré. As befits a graduate course, a substantial portion of the course readings will be on the theory of genre, particularly approaches to understanding genre's development and shaping forces. My interests here will skew toward sociological approaches to publishing and reading communities, with some consideration at the end of the algorithmic age of genre.

## ENGL 551: OBSCENE MODERNISMS

551	001	Studies in Twentieth Century Am Lit	MW 2:30 – 3:45	David Squires
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The twentieth century witnessed a broad deregulation of print media in the United States and, with it, the emergence of profoundly new understandings of censorship, obscenity, and literary value. This course will track the contentious process of deregulation through five major case studies concerning works by Theodore Dreiser, James Joyce, D.H. Lawrence, Henry Miller, and William S. Burroughs. Our approach will privilege access and audience—rather than production and authorship—to understand how the US legal system redefined the value of literature through specific conceptualizations of *the reader* as an entity. In addition to reading the literature in question, this course will necessarily require reading around the literature to put literary analysis in conversation with legal history, law enforcement, cultural criticism, publicity and marketing, classification methods, visual media, and the wide range of public debate concerned with controversial reading materials in a modern democracy. Although the historical scope of print deregulation ends in the early 1970s, this course will end by looking forward to some of the

implications of the legal history for reading in an age of print's waning cultural dominance. Students in any area of concentration are welcome. Course requirements will include in-class discussion, a presentation, and a 15-to-20-page seminar paper. **NOTE:** This course counts as AL2 or AL3

## **ENGL 561: SYNTAX, MORPHOLOGY, SEMANTICS FOR ESOL TEACHERS**

561 001	Syntax, Morphology, Semantics for ESOL Teachers	TR 5:00 – 6:15	Mark Honegger
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English syntax, morphology, and semantics which focuses on the challenges non-native speakers face when learning the language.

## **ENGL 570: THE CHILD FIGURE IN NINETEENTH-CENTURY BRITISH LITERATURE**

570 001	Sem in Children & Young Adult Lit	MW 1:00 – 2:15	Jennifer Geer
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British literature of the long nineteenth century—whether for children or adults—is full of iconic child figures. Wordsworth's infant "Seer blest". Alice talking to the Cheshire Cat. Young Jane Eyre huddled in the Red Room. Oliver Twist crying, "Please, sir, I want some more." Mowgli learning the jungle's Law. Peter Pan flying off to the Never Land. Mary Lennox discovering the secret garden. In part, this prominence of literary children reflects demographic realities: the British birth rate was at historically high levels for much of the century. The child also became an immensely resonant cultural figure, a symbol writers could use to explore the leading issues of the age. In this class, we'll examine how child figures and children's literature became central to the period's debates about imagination, industrialization, poverty, gender/sexuality, and empire. Texts will probably include selections from William Wordsworth and Anna Barbauld, Blake's Songs of Innocence and of Experience, Dickens's Oliver Twist, Charlotte Brontë's Jane Eyre, Elizabeth Barrett Browning's "The Cry of the Children," Christina Rossetti's "Goblin Market," Carroll's Alice's Adventures in Wonderland and Through the Looking-Glass, Robert Louis Stevenson's Treasure Island, Pater's "The Child in the House," Frances Hodgson Burnett's The Secret Garden, Wilde's The Happy Prince and Other Stories, Kipling's The Jungle Books, and Barrie's Peter Pan. **NOTE:** Would satisfy C19 British literature distribution requirements for seminars, and would be of value to those wanting to take Ph.D. exams in Children's Literature or C19 British Lit.

## **ENGL 580: ADVANCED CREATIVE WRITING WORKSHOP**

580 001	Advanced Creative Writing Workshop	W 6:00 – 8:50	Dayana Stetco
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## **ENGL 581: CREATIVE WRITING PEDAGOGY**

581 001	Advanced Study of the Theory, History, and Practice of Teaching Creative Writing.	M 6:00 – 8:50	Jessica Alexander
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This course examines the practical and theoretical models of teaching Creative Writing, as well as classroom structures and approaches. Students will build syllabi, deliver craft talks, and develop lesson plans. We will also identify ethical teaching practices relevant to evaluating and responding to creative work. Students will explore inclusive workshop models and classroom policies. Readings may include Benjamin Percy's Thrill Me, Janet Burroway's Imaginative Writing, Felicia Rose Chavez's The Anti-Racist Workshop, and Anna Leahy's Power and Identity in the Creative Writing Classroom

## **ENGL 582: GRADUATE FICTION WORKSHOP**

582 001	Graduate Fiction Workshop	T 3:30 – 6:20	John McNally
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## ENGL 632: SEMINAR IN FOLKLORE

632 001	Seminar in Folklore	MW 1:00 – 2:15	Shelley Ingram
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This course will trace the disciplinary history of Folklore Studies as a field through the lens of *authenticity*, particularly as it relates to the field's colonialist origins. In particular, we will consider how theories of the fetish help us understand and critique both the history of folklore studies and the desire to write such histories at all. Texts will include Shirley Moody-Turner's *Black Folklore and the Politics of Racial Representation*, Regina Bendix's *In Search of Authenticity*, and various reading from writers like Mary Louis Pratt, Clifford and Marcus, Bauman and Briggs, Amy Shuman, and others. **NOTE:** This course counts as Folklore or Theory

## ENGL 675: THEORY OF THE BOOK

675 001	Special Topics in Lit and Comm	TR 9:30 – 10:45	Leah Orr
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This course will be an overview of theories of the book, looking at the intersecting fields of book history and textual studies. We will survey the history of book production and print culture in Britain and the U.S. from the fifteenth century to the present and read a variety of theoretical approaches to the book as a material object, considering how issues such as print technology, copyright, economics of book production and readership, literacy, and various social contexts influenced the ways that books were written, produced, purchased, and read. We will also examine how the material of a book—its print layout, its prefaces and acknowledgments, its representation of its author, its size, cost, and method of distribution—affects how we read and understand it. Students in this seminar will have the opportunity to write a research paper using this theoretical approach to study one or more books of their choice, from any time period.