## Graduate Courses - Fall 2021

## MFA Workshops/Forms Courses

**ENGL 7006 – Graduate Fiction Seminar**

**3:30 – 6:20 M**

**M. Ruffin**

This seminar is for creative writing graduate students who wish to improve their fiction writing skills. The class is primarily a workshop format in which students will write new stories to be read and critiqued by their peers. Most students will write three to five fiction stories of varying length.

*Approximate weekly reading load and content:* Reading load will be up to 80 pages per week and will consist primarily of fiction stories written by students and occasional short stories and craft essays by professional authors.

*Anticipated assignments:* Assignments are primarily creative and will focus on the creation of fiction stories.

**ENGL 7009 – Screenwriting Workshop**

**3:30 – 6:20 W**

**Z. Godshall**

This workshop focuses primarily on writing, structuring, and revising a feature length film. Films and scripts will be required viewing and reading.

*Approximate weekly reading load and content:* As a workshop, much of the reading load will depend on what the students submit. In general, each week, students should expect to read 50-100 pages of student work (outlines, synopses, screenplays), about 50 pages from screenwriting texts and analytical works, and watch 1 film per week.

*Anticipated assignments:* Building blocks for an original screenplay (5-15 pages)

Portions of an original screenplay (20-60 pages)

Peer Critiques (200-300 words; avg 2 per week)

Pitch Presentation, 10 minutes (oral, visual, written)

A complete draft of a feature-length screenplay (80-120 pages)

**ENGL 7107 – Poetry, Magic, Anti-History**

**12:00 – 2:50 Th**

**L. Glenum**

The Mexican Nobel Prize-winning poet Octavio Paz writes, “The conception of poetry of magic implies an aesthetics of action. Art ceases to be exclusively representation and contemplation; it becomes and intervention into reality.” In this class, we will investigate the poet as political activist and occult medium, conjuring visions from the beyond that explode our political, historical, and cultural realities. We’ll read a broad spectrum of contemporary poets, alongside critical articles that consider poetry’s relationship to magic ritual. We’ll also drill down into Paz’s concept of poetry as “anti-history” and explore how it manifests across a variety of texts.

Students will be given weekly creative assignments related to each week’s reading; some of these will be collaborative in nature. Each student will give a class presentation that expands our understanding of the concept, history, and practice of magic, particularly as it relates to poetry and art. Students will also compile a final portfolio of their work.

*Approximate weekly reading load and content:* One book of contemporary poetry per week, plus two critical articles.

*Anticipated assignments:* Weekly creative assignments related to our reading. Class presentation. Final project.

## PhD Seminars

**ENGL 7020 – Proseminar in Graduate Study**

**6:30 – 9:20 W**

**K. Henninger**

***Required seminar for students entering the MA and PhD graduate study program.***

This course introduces English graduate students to the profession of literary and cultural criticism. We will survey various theoretical and methodological approaches as well as an assortment of fields within the discipline, focusing on the practical production of scholarship. We will learn how to use digital databases and physical archives. We will cover how to make a strong critical argument (analyzing and interpreting primary texts of various kinds; synthesizing secondary materials; finding, selecting, and presenting evidence; situating research within appropriate fields; documenting research; and honing prose). We’ll talk about reading, research, and writing processes. We’ll discuss what to expect in your graduate program and how best to succeed in it. We will work on adjusting to the profession: learning academic etiquette; writing conference proposals; presenting conference papers; organizing conference panels; writing book reviews; submitting articles to journals; seeking grants and other opportunities; fostering collaboration through reading and writing groups; balancing teaching, research, and service; exploring time and stress management; setting a timeline for conference and publication goals; using course work to prepare for the general exams and the dissertation; and using your graduate training to prepare for diverse careers.

**ENGL 7221 – Psychoanalyzing Gender**

**12:30 – 3:20 M**

**M. Massé**

What does it mean to identify ourselves (or be identified as) feminine or masculine, straight or gay? What's our response when someone asks what "queer" means? Are our feelings, abilities, and ambitions dependent on whether we were designated women or men at birth? Can nurture outweigh nature? Are we able to change our identities? Do we want to? Do they change over time in ways we don't always realize? How might intersectionality, culture, or historical period reflect and shape expectations for "appropriate" articulations of masculinity and femininity? We will consider responses to these and other questions by classical analysts such as Sigmund Freud and Frantz Fanon, as well as those by contemporary theorists such as Jessica Benjamin, Lee Edelman, Elisabeth Young-Bruehl, and José Muñoz.

*Approximate weekly reading load and content:* Readings will usually be 100-150 pages a week, and will include some case studies as well as primary psychoanalytic texts.

*Anticipated assignments:* Anticipated assignments include reading journals, responses to others' reading journals, 3 one-page, single-spaced essays, 3750-5000-word final essay, and a class presentation. Modified final project option available for M.F.A. students.

**ENGL 7783 – Cinematic Judgement**

**3:00 – 5:50 Th**

**K. Heck**

This class will ask after the nature and uses of aesthetic judgements, with a specific focus on what they might offer to politics. It will additionally focus on the particular role of negative judgements, how they might differ from those that are positive and what the demands of negativity help to encourage. To do this, we will read works from Hannah Arendt, Immanuel Kant, Theodor W. Adorno, Frank B. Wilderson III, bell hooks, Laura Mulvey, and a range of other sources. It should be added that this class will be concentrated on the uses of aesthetic judgment, and so the function and form of artistic critique will be essential to our discussions. With this in mind, this class will weekly screen films that speak to the issues outlined in the readings.

*Approximate weekly reading load and content:* One film and either a critical book or three to four essays per week.

*Anticipated assignments:* A series of about three five-page responses to the readings as well as a twenty-page final essay.

**ENGL 7920 – Dissertation Workshop**

**3:00 – 6:20 T**

**R. Godden**

***Permission of Instructor***

“A good dissertation is a done dissertation!” How many times have you heard that phrase?  Nothing matters more to future success than a finished dissertation. However, a finished dissertation should also be a good dissertation. In this workshop, we will focus on both the quality and the quantity of writing with the aim of writing a dissertation that is not only done but also well done.

The workshop will prioritize writing the dissertation and then organically develop publications and presentations from that material. Students will complete one full dissertation chapter through a series of revisions based on peer and professorial feedback. In the last few weeks of the workshop, we will extract an article for journal publication and/or a conference presentation from the polished chapter that should emerge by then.

**THTR 7920/CPLT 7130 – Drama of the African Diaspora**

**10:30 – 12:00 T/Th**

**F. Euba**

A study of the dramatic and theatrical expressions of the black cultures of the New World (North and South America, and the Caribbean), identifying, where possible, comparable connections with African counterparts. Works include those by August Wilson, Suzan-Lori Parks, Aime Cesaire, Abdias do Nascimento, and Derek Walcott.

**ENGL 7942 – Greening the Early Modern**

**12:30 – 3:20 F**

**C. Barrett**

“Greening the Early Modern” explores contemporary currents in ecocritical theory by thinking them in dialogue with works of Renaissance literature in English. Reading prose, poetry, and drama of the 16th and 17th centuries, alongside accounts of ecomaterialism, new materialism, object-oriented ontologies of environment, queer ecology, ecofeminisms, hydrofeminisms, blue ecologies, kinship and trans-speciesism, environmental justice, and ecorace studies, this seminar considers how we might read early modern literature in ways that advance 21st-century discourses of climate emergency.

*Approximate weekly reading load and content:* Approximately 30 pages of early modern material per week, plus 1-2 critical/theoretical articles.

*Anticipated assignments:* *Contributions to shared conversation: 30%*

*Near-daily writing: 70%.*

*I will ask you to maintain a journal, shared with me, in which you write at least 250 new words a day, five days a week, throughout the term. At least three entries per week should speak directly to the works we are reading for the class; the other two can speak to any broader or wider interests that relate to the class, however tangentially. The goal here is to cultivate a practice of regular writing. Content itself is not assessed, only the consistency with which the near-daily writing challenge is met, so feel free to use this venue as an opportunity to work on an article, a chapter, or any project related to the themes of the course.*

**ENGL 7963/CPLT 7120 – Global Dickens: Adaptation and Appropriation**

**12:30 – 3:20 W**

**S. Weltman**

Filmmakers, playwrights, novelists, and composers worldwide find in the work of the Victorian novelist Charles Dickens an abundance of material to reshape into art of their own. This course examines the sources and adaptations/rewritings/appropriations side by side for the reciprocal insights each supplies in understanding the other. Adaptation theory will supply a foundation for our inquiry along with historical and cultural context of Dickens and his adaptors. We will also consider Dickens’s own representations of the wide world beyond the industrial cities of England; and we will investigate the ways those reimagining him have interpreted those representations. Texts will include not only Dickens’s novels such as Oliver Twist, Little Dorrit, Great Expectations, and The Mystery of Edwin Drood but also films, plays, TV series, novels, and musicals by directors, playwrights, and authors from South Africa, Mexico, India, Australia, China, France, the United States, etc. Because of this course’s global sweep, the students are likely to find and present on adaptations and appropriations that the professor does not yet know, which will add an extra level of excitement to the class experience.

*Approximate weekly reading load and content:* Short novels in one week, long novels in two weeks. Critical, theoretical, and historical readings are variously required or recommended. Viewing in lieu of primary reading will mostly occur at home; those weeks will often include more secondary reading.

*Anticipated assignments:* Dedicated reading/discussion, an informal oral book review of recent critical book likely to be useful in your research (approved by me), an informational/critical presentation on an adaptation/appropriation of your choice, a formal MLA-style presentation, an annotated bibliography to share with the class on the day of your MLA-style presentation, a short conference paper (perhaps identical to the MLA-style presentation or perhaps revised afterwards), an article-length paper due after the last class period (perhaps an expansion of the short paper). I have permitted creative options in the past: if students would like to create their own adaptations/appropriations of a Dickens text, I would welcome that so long as they also submit a critical/analytical artist’s statement addressing their own work AS an adaptation/appropriation.

**ENGL 7974 – Textscapes**

**12:00 – 2:50 T**

**L. Coats**

This course will focus on textual remediations of place in American literature of the long 19th century. How have texts created and portrayed American environments in works by authors such as Mary Prince, Edgar Allan Poe, John Ledyard, Sarah Orne Jewett, and Charles Chesnutt. Our investigations will have us engage criticism about genre (we’ll read travel narratives, novel, surveys, stories), book history and circulation (how these texts got their way into manuscript, print, and/or onto screens), and critical race studies and ecocriticism (how the authors represent environmentalisms, nature, belonging, race). We’ll put our theories of textual representations of place into praxis by remediating textscapes of our own choosing, which will take us into archives (physical and/or digital, depending on coronavirus) and using digital platforms to re-represent the materials we find.

*Approximate weekly reading load and content:* Usually about 2 critical essays and a part of a literary work.

*Anticipated assignments:* Class presentation, seminar paper or digital project (depending on student’s interests), several small written investigations or digital engagements with archival materials and digital tools.