

# Course Descriptions for Graduate English Classes Spring 2016

Revised 10-27-2015

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## ENGL 5023, Graduate Fiction Workshop

**Teacher: Jensen**

**Description:**

In this course, students will write and workshop fiction and will read contemporary fiction as models, including the novel *Tropic of Orange* by Karen Tei Yamashita.

## ENGL 5033, Writing Workshop: Poetry

**Teacher: G. Davis**

**Textbooks Required:**

Abani, Chris. *Sanctificum*. ISBN 9781556583161.

**Description:**

The workshop is a training-ground for serious poets, in which their work will be discussed critically. There will also be brief weekly reading assignments. Students will be expected to submit their own poems, sometimes in response to specific assignments, for workshop discussions. Full participation, both as a writer and critic, is expected of each workshop member.

**Requirements:**

Regular and civil attendance, active and considerate engagement during workshop discussions, successful recitations, micro-essay, and final portfolio.

**Note:** MFA students only.

**ENGL 5043, Translation Workshop****Teacher: J. Duval****Textbooks Required:**

None

**Description:**

The workshop offers an introduction to the problems of translation and the role of the translator as both scholar and creative writer; it involves primarily the discussion in workshop of the translations of poetry, drama, and fiction done by the students. No expository prose is translated.

**Assignments:**

Each student will be expected to submit newly translated or revised material for printing on the weekly translation worksheet. Students are required to come to the workshops prepared to discuss all translations according to their merits in English. Those with acquaintance with the original language are expected to discuss how well a translation reflects its original. Student translators may be required to do some extra reading pertinent to their individual translations.

**NOTE:** GRADUATE STANDING OR CONSENT OF INSTRUCTOR AND GOOD READING KNOWLEDGE OF A FOREIGN LANGUAGE ARE PREREQUISITE TO THE COURSE.

**ENGL 5173, Advanced Studies in Medieval Literature and Culture: *Beowulf*****Teacher: Smith****Textbooks Required:**

Bruce Mitchell and Fred Robinson, eds., *Beowulf: An Edition* (Blackwell, 2006). ISBN: 978-0631172260

Kevin Kiernan, ed., *Electronic Beowulf: Fourth Edition* (British Library, 2011).  
Electronic Course Pack (not yet available).

**Description:**

In this course, students will slowly read the Anglo-Saxon epic poem *Beowulf* in the original Old English. Thus, a basic reading knowledge of Old English is a prerequisite for this course. Students usually fulfill this prerequisite by taking my introduction to Old English course. Please contact me if you are uncertain about your level of proficiency.

We will focus primarily on the poem's aesthetic and historical value, though we will explore various critical approaches throughout the semester. Students will also examine a few modern translations and adaptations of the poem.

**Essays, exams, and other major requirements for undergraduates:**

Weekly Translations; Annotated Bibliography; Research Project (requirements vary depending upon the level taken).

**MA advisory code:** A

**ENGL 5173, Studies in Medieval Literature and Culture: Chaucer: The Canterbury Tales**

**Teacher:** Quinn

**Textbook Required:**

Larry D. Benson, ed. *The Canterbury Tales, Complete* (Boston: Houghton Mifflin, 2000) ISBN: 0-395-97823-8

**Description:**

This course requires that the student learn to read the entire Canterbury Tales in Middle English. Classes will be primarily informal lectures followed by class discussion. Interpretive foci include all aspects of Chaucer's historical milieu: religion, philosophy, gender issues, narrative theory, the serious business of humor, and poetic form.

**Essays, exams, and other major requirements for undergraduates:**

2 exams = 33% each

A midterm that tests proficiency in translating Chaucer. A final, objective comprehensive reading exam.

1 critical paper (5-10 pp.) = 34%

**Essays, exams, and other major requirements for graduate students at the 5000 level:**

The same two exams but graded on a more rigorous scale = 25% each

1 conference quality paper (10-15 pp.) with annotated bibliography = 50%

**MA advisory code:** A

**ENGL 5243-001, Special Topics: Writing Nature: Romantic and Post-romantic Ecopoetics****Teacher: Sean Dempsey****Texts Required:**Shelley, Mary *Frankenstein* ISBN: 978-0199537150Abbey, Edward *Desert Solitude* ISBN: 978-0671695880Dillard, Annie *Pilgrim at Tinker Creek* ISBN: 978-0061233326Harding, Paul *Tinkers* ISBN: 978-1934137123

Recommended Text:

*The Norton Anthology of English Literature: The Romantic Period (9th) (Vol. D)*

ISBN: 978-0199553976

**Description:**

This course will explore what it means to think about literature and representation in relation to physical environments and ecological concerns. Like Ecocriticism itself, our literary readings will be rooted in Romanticism (Thomson, Smith, Blake, Wordsworth, Coleridge, Shelley, Keats, Byron), but will branch out to other writers of the nineteenth century, both British and American (Emerson, Thoreau, Whitman, Dickinson, Darwin, Ruskin, Hopkins). More recent work in both prose (Abbey, Dillard, Harding) and poetry will also be explored.

In addition, brief critical readings will be culled from the work of philosophers (Heidegger, Kant, Spinoza, Whitehead), theorists (Adorno, Derrida, Bennett, Connolly), and literary critics (Bate, Buell, Morton). During the course of the semester we will also consider how these issues relate to other media such as painting, music, and film.

**Essays, exams, and other major requirements for undergraduates:** Two tests, two essays, and several one-page response papers.

**MA advisory code:** D or I

**ENGL 5243-002, Special Topics: Magazine Production.****Teacher: G. Brock****Textbooks Required:**

None.

**Description:**

In this course we will found a literary magazine and produce the first issue of it. Students will help define the mission of the magazine, solicit work from writers

they admire, read unsolicited submissions, accept and reject work, and edit and proof the final contents.

**Essays, exams, and other major requirements for graduate students at the 5000 level: N/A.**

**ENGL 5243-003, Special Topics: Screenwriting**

**Teacher: Gilchrist**

**Textbooks Required:**

*Screenplay, The Foundation of Screenwriting*, by Syd Field. Revised Edition.  
2005

**Description:**

This is a graduate course in screenwriting. It will include the mechanics of writing a screenplay and will require that you write, rewrite, and finish a screenplay during the class. We will see classic movies, try to understand how they were imagined and written, and hopefully be inspired by the great screenplays that have given the contemporary world such a wealth of entertainment. This is a course that will require your hard work and attention. It is about the process by which stories are told in pictures by actors.

**ENGL 5243-004/5293, Special Topics: Keats and Yeats**

**Teacher: Heffernan**

**Textbooks Required:**

W. B. Yeats, *The Poems*; Richard J. Finneran, *ed.* (Macmillan)  
John Keats, *The Complete Poems* (Penguin Classics)

**Description:**

Exploration of the poems of John Keats and William Butler Yeats. We will take into account their longer poems as well as their lyrics.

**ENGL 5243-005/5263-001, Special Topics: Write What You Want to Know:  
Research-Based Fiction**

**Teacher: Viswanathan**

**Texts Required: SUBJECT TO CHANGE**

Barbara Gowdy, *The White Bone*  
Ann-Marie MacDonald, *Fall On Your Knees*

Beryl Bainbridge, *Master Georgie*  
 Adam Johnson, *The Orphan–Master’s Son*  
 Annabel Lyon, *The Golden Mean*  
 William Styron, *Sophie’s Choice*  
 James McBride, *The Good Lord Bird*  
 Kamila Shamsie, *Burnt Shadows*

We will additionally read a small selection of short stories and of essays provided by the instructor.

**Description:**

This course will include close reading of contemporary stories and novels whose settings and characters are exotic to their authors’ lives; rigorous discussion of the philosophical and technical concerns raised by writing beyond our experience; and workshops of students’ research-based fiction. The reading list includes a novel where all the main characters are elephants, another whose characters are Aristotle and his contemporaries, another told by a cross-dressing slave kidnapped into freedom by John Brown. How do you incorporate research into the writing of fiction? What do you do when people say you shouldn’t write across race, gender or ethnic boundaries? How do you make people believe in your characters’ (fictional) authenticity? What is the appropriate balance of fidelity, probability, plausibility and complete fabulism in research-based, curiosity-driven imaginative writing?

**Essays, exams, and other major requirements:**

1. A short proposal for a piece of research-based fiction, whether a story or a fragment toward a longer piece
  2. A short report on the research toward the piece of fiction
  3. That piece of fiction, for workshop discussion
  4. Responses to peers’ writing
  5. A presentation on one of the books or stories under consideration
  6. A short written reflection on the course
- No final exam

**ENGL 5653, Introduction to Shakespeare**

**Teacher: J. Candido**

**Textbooks Required:** Any respectable edition of Shakespeare or individual editions of the plays. Used copies of *The Riverside Shakespeare* will be available through the University Bookstore.

**Area of Coverage:** We shall examine the basic contours of Shakespeare’s career as a dramatist, drawing upon some of his most representative plays. Likely works to be read include the following:

*Richard II*  
*1 Henry IV*  
*2 Henry IV*  
*A Midsummer Night's Dream*  
*Measure for Measure*  
*Twelfth Night*  
*King Lear*  
*Macbeth*  
*The Tempest*

**Papers and Examinations:** Two in-class exams and one 5-page critical paper. Graduate students will be expected to write a research paper of considerable length (15-25 pp.)

**MA Advisory Code:** B

**ENGL 5923, Advanced Studies in Film and Media: Intellectuals in American Film**

**Teacher:** Booker

**Textbooks Required:**

None.

**Description:**

The purpose of this course will be to survey the representation of intellectuals in American film from the beginning of the sound period to the present. The course will be organized around four major topic clusters: "The Intellectual as Other"; "The Mad Scientist"; "Dysfunctional Intellectuals"; and "Computer and Artificial Intelligences."

**Papers:**

15-20 page critical essay

**Exams:**

Final

**MA Advisory Code:** G

**ENGL 5963 (ONLINE), Topics in Technical Writing and Public Rhetorics:  
Technical Editing****Teacher: Pope****Textbooks Required:**

*Technical Editing* by Rude and Eaton. (Fifth Edition). ISBN 0205786715

**Description:**

In this course, we'll look specifically at technical editing, a sub-genre of editing that focuses on the editing of technical documents in the workplace. Technical writers often serve in the capacity of editor in their professional lives, working with authors of complex texts to make sure those documents meet the needs of their readers as well as any organizational or legal guidelines and frameworks. In the course of our studies, we'll look at the big (and small) picture of the editing process and how we can work as technical editors to help authors bring their texts to a ready-to-publish form.

**Essays, exams, and other major requirements for graduate students at the 5000 level:**

Weekly reading responses, one copyediting assignment, one editorial style guide assignment, one comprehensive editing assignment, and one final editing portfolio assignment.

**ENGL 5973, History of Rhetoric II: Enlightenment through Modern****Teacher: Jolliffe****Textbook Required:**

Bizzell, Patricia, and Bruce Herzberg, *The Rhetorical Tradition*. ISBN-13: 978-0312148393

**Description:**

How did scholars and writers define the arts of speaking and writing well in Britain and America from the end of the 17<sup>th</sup>-century through the middle of the 20<sup>th</sup>? How did these scholars' and writers' work affect the creation, analysis, and criticism of British and American literature and politics during the 18<sup>th</sup>, 19<sup>th</sup>, and 20<sup>th</sup> centuries? This course will take up those questions.

**Papers:**

A 20-page culminating paper, developed in five discrete stages over the semester

**Exams:**

A final



**MA advisory code: I**

**ENGL 6113, Seminar in Medieval Literature and Culture: *Beowulf***

**Teacher: Smith**

**Textbooks Required:**

Bruce Mitchell and Fred Robinson, eds., *Beowulf: An Edition* (Blackwell, 2006).  
ISBN: 978-0631172260

Kevin Kiernan, ed., *Electronic Beowulf: Fourth Edition* (British Library, 2011).  
Electronic Course Pack (not yet available).

**Description:**

In this course, students will slowly read the Anglo-Saxon epic poem *Beowulf* in the original Old English. Thus, a basic reading knowledge of Old English is a prerequisite for this course. Students usually fulfill this prerequisite by taking my introduction to Old English course. Please contact me if you are uncertain about your level of proficiency.

We will focus primarily on the poem's aesthetic and historical value, though we will explore various critical approaches throughout the semester. Students will also examine a few modern translations and adaptations of the poem.

**Essays, exams, and other major requirements for undergraduates:**

Weekly Translations; Annotated Bibliography; Research Project (requirements vary depending upon the level taken).

**MA advisory code: A**

**ENGL 6113, Seminar in Medieval Literature and Culture: Medieval Drama**

**Teacher: Quinn**

**Textbook Required:**

David M. Bevington, ed. *Medieval Drama* (rpt. Hackett, 2012)

ISBN-13: 978-1603848381

ISBN-10: 160384838X

**Description:**

This course focuses on the medieval "reinvention" of drama as a genre from its liturgical beginnings to early Humanist plays. Classes will be lectures regarding historical milieu and exegetical theory followed by class discussion of close readings (and occasional performances).

**Required assignments:**

One oral presentation = 25%

One seminar paper (20-25 pages) = 75%

**MA advisory code:** A

**ENGL 6203, Seminar in Renaissance Literature and Culture: Reading *King Lear***

**Teacher:** Candido

**Textbooks Required:**

R. A. Foakes, *King Lear*. The Arden Shakespeare. Third Edition. Bloomsbury Publishing.

**Description:**

The purpose of this course is to engage in an intensive examination of Shakespeare's *King Lear*. The course will involve several different types of "readings" of the play.

1. We will spend the first three weeks of the class reading *King Lear* virtually line-by-line, almost as if it were a poem, paying close attention to its literary allusions, poetic texture, structural contours and development, characterization, topical significance, staging, use of source materials, and the like. We will try to grasp in detail the huge complexity of this work from every possible perspective based purely on our interaction with the text, the textual notes, and introduction that our edition provides.
2. The next section of the course will involve student presentations on various "readings" of the play by some of its most important critics. Each student will deliver a detailed oral report to the class on one important book on the play, assess the merits of that particular author's "reading," and lead the discussion of that author's view(s) of play (about 20 minutes).
3. The next section of the course will involve viewing three or so important films of *King Lear*; i.e., dramatic "readings" of the play. Each student will produce a critical review of these films, assessing them as effective or ineffective "readings," possibly with attention to how they relate to the scholarly readings with which we are already familiar.
4. The final section of the course will consist of a full-length seminar paper on a subject of the student's choosing. A rough draft or outline of this "reading" will be presented to the class, followed by a brief discussion.

**Other Requirements:**

One book review of a full-length study of *King Lear* (5-10 pages)

One review of the three films we view on *King Lear* (10-15 pages)

One seminar paper on a subject of the student's choice (20-25 pages)

**Attendance:**

Students are expected to be in class and must be present at all in-class presentations given by other students. Any student missing one or more classes will be docked a letter grade.

**MA advisory code:** B

**ENGL 6943 002, Seminar in Criticism and Literary Theory: Intersectionality**

**Teacher:** Hinrichsen

**Textbooks Required:**

*Intersectionality: A Foundations and Frontiers Reader* by Patrick R. Grzanka (Westview Press, 978-0813349084)

*Solidarity Politics for Millennials* by Ange-Marie Hancock (Palgrave, 978-1137386007)

*Teaching to Transgress* by bell hooks (Harvest, 978-0415908085)

**Description:**

This course will focus on understanding the emergence, development, and contestation of the concept of “intersectionality,” which denotes the ways in which structures of power and domination, such as sexism and racism, are interconnected and co-constitutive. We will investigate the origins of intersectionality in black feminism and critical race theory, reflect upon the core dilemmas that faced its founding scholars, and survey the ways in which later critics have responded to and adapted these approaches. Finally, in understanding intersectionality as both an intellectual and an activist movement, we will develop practical ways to translate these theories into our classrooms, scholarship, and everyday lives.

**Course Requirements:**

There will be no final seminar paper. Instead, students will produce a critical literature review in their area(s) of interest and evaluate the past, present, and futures of intersectional scholar-activism in their chosen field. Students will also contribute to a class blog, write and present a conference paper, develop pedagogical strategies and lesson plans, and give two in-class presentations.

**MA Advisory Code:** I

**ENGL 6973, Seminar in Rhetoric and Composition: Pedagogical Theory****Teacher: Slattery****Textbooks Required:**

Assigned articles

**Description:**

This course considers major theoretical approaches to teaching writing, including the rhetorical, expressive, cognitive, reading-and-writing, epistemic, discourse-community, multicultural/multilingual, and political approaches. The course will be conducted primarily by class discussion.

**Weekly Assignments:**

Short response papers.

**Final Project:**

Course syllabus, rationale, and assignment sequence reflecting theoretical orientations addressed in course; oral report on final project.

**MA Advisory Code: I**

## Course Descriptions for Graduate World Literature Classes Spring 2016

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**WLIT 603V, Special Studies: Modern Arabic Literature: Postcolonialism, Gender, Globalism****Teacher: Kahf****Textbooks Required: (Kindle edition is fine for any of them)**

Jurji Zaydan, *Tree of Pearls*. Syracuse University Press, 2012. ISBN-10: 081560999X

Huda Shaarawi, *Harem Years*. The Feminist Press at CUNY, 1987. ISBN 10: 0935312706

Latifa Zayyat, *The Open Door*. American University in Cairo Press, 2004. ISBN-10: 9774246985

Abdulrahman Munif, *Cities of Salt*. Vintage, 1989. ISBN-10: 039475526X

Raja Alem, *Fatma*. Syracuse University Press, 2005. ISBN 10: 0815608128

Ghassan Kanafani, *Men in the Sun*. Lynne Rienner Publications, 1999. ISBN 10: 0894108573

Sahar Khalifeh, *Wild Thorns*. Interlink, 2003. ISBN 10: 1566563364  
 Khaled Khalifa, *In Praise of Hatred*. Thomas Dunne Books, 2014. ISBN 10: 1250052343  
 Zakaria Tamer, *Tigers on the Tenth Day*. Quartet Books, 1985. ISBN 10: 0704324652  
 Rabih Alameddine, *Koolhaas* Grove Press, 2015. ISBN-10: 0802124143  
 Riverbend (pseud.), *Baghdad Burning*. The Feminist Press at CUNY, 2005 edition. ISBN-10: 1558614893

**Description:**

Certain texts (such as *The Thousand and One Nights*) have always seemed to circulate beyond the geographic and linguistic boundaries of their origin. However, instead of moving in the direction of “world literature” as Goethe envisioned, the nineteenth and twentieth centuries saw literature become more deeply set within national boundaries, with authors writing in a manner that assumed they were addressing compatriots. Meanwhile, from the early modern era in the Arab world, with newspapers and new forms of publication replacing older forms of literary patronage, new readerships for literature emerged among the various classes of colonized, decolonizing, and postcolonial nation-states. In the twentieth and twenty-first centuries, new technologies as well as political and economic developments have meant additional changes to how literature gets written, circulated, and read—including texts written by Arab authors in other languages, and texts no longer in book form. What are the contours of “modern Arabic literature?” What is its canon, and what pushes the boundaries of this canon? How do texts stake claims to being “modern,” being “Arabic,” and being “literature?” How does gender impact these issues, and how in conjunction with postcoloniality? In this course, students will read modern Arabic prose literature alongside selections from postcolonial theory and postcolonial feminist theory.

**MA advisory code: H**

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**M.A. Advisory Coding**

The advisory codes indicate what course distribution requirement(s) will be satisfied by the designated listing. If more than one code is listed in the description for a particular class, a student may satisfy only one of those distribution requirements with that class.

- A Satisfies Medieval literature and culture requirement
- B Satisfies Renaissance literature and culture requirement
- C Satisfies Restoration and 18th-century literature and culture requirement
- D Satisfies 19th-century British literature and culture requirement
- E Satisfies British literature and culture after 1900 requirement
- F Satisfies American literature and culture before 1900 requirement
- G Satisfies American literature and culture after 1900 requirement
- H Satisfies world literature and culture written in English requirement
- I Satisfies theory requirement