S P R I N G  2 0 1 2 – G R A D U A T E  C O U R S E S

ENG 432/5532: Advanced Creative Writing Prose (13791/15926)
Whitney Terrell
Writer-in-Residence
Thursday 7:00 – 9:45 p.m.

This course will focus on writing and publishing short fiction and novels. Students interested in submitting creative non-fiction are also welcome. All students are required to have taken English 312 or its equivalent. The class will be arranged in the “workshop format.” Three times during the semester, you’ll submit a short story, novel excerpt, or non-fiction piece to me and that piece will be read and discussed by the entire class. I’ll also line-edit your submissions and discuss them with you individually.

This course will focus heavily on craft and revision. But craft will only get you so far and so the hope here will be to create an environment that allows us to investigate what other tools we can beg, borrow or steal to create fiction that is, as John Gardner puts it, “intellectually and emotionally significant.”

Aside from doing your own writing, you must read, edit, and submit a written comment on your fellow classmates’ work. We’ll also have readings from traditional realist authors like Russell Banks and Alice Munro as well as postmodernists like David Foster Wallace, Aimee Bender and Donald Barthelme. Much is made of the difficulty and pain of fiction writing but, on the side of optimism, I’ll quote Gardner again: “Almost no one mentions that for a certain kind of person, nothing is more joyful or satisfying than the life of a novelist.”

ENG 433 / 5533: Histories of Reading, Writing, and Publishing (17250/17249)
Dr. Virginia Blanton
Mon & Wed: 2:00 – 3:15 p.m.

* fulfills a pre-1900 requirement for undergraduate English majors
* fulfills a medieval requirement for MA students
* fulfills a Manuscript, Print Culture, and Editing requirement (both BA minor and MA track)
* fulfills requirement for Women’s & Gender Studies minor

One common misconception about medieval women is that they were illiterate, that they neither read nor wrote any texts. This assumption rests in large part on the imposition of modern definitions of literacy, ones that are far different than the multivalent understandings we derive when we look more carefully at medieval literate practice. This course investigates the multiple registers of literacy that some medieval women had, in both Latin and the vernacular. We will be particularly concerned with the variety of texts that medieval women wrote, what they read, and what they commissioned, even as we will examine those texts that were produced for women’s edification, many of which addressed all medieval women, not just very privileged ones. Of late, scholars have been engaged in looking more carefully at women’s participation in book culture and have been editing and translating texts to make them available. We are at a juncture where we have more evidence about women’s participation, so our project will be to become familiar with theoretical considerations of literacy, to examine the production and reception of books by women, and to consider where and when medieval women engaged in (or,
depending upon the time and circumstance, did not) literate practices. We will examine a variety of writings: poetry and prose, religious and secular, literary and practical. The majority of the readings will focus on the textual tradition of England but influences from France and Germany will also be included. Some readings will be in accessible Middle English, but most will be in translation from Latin, Old English, and French. Undergraduates will be evaluated on their performance via a series of writing assignments and an in-class presentation. Graduates will be evaluated on a series of writing assignments, and a semester-long project that will require an annotated bibliography, a review of current scholarship, an oral presentation, and a substantial piece of literary analysis.

Eng 435/5535: Advanced Creative Writing: Poetry (15123/15411)
Dr. Hadara Bar-Nadav
Mon: 7:00 – 9:45 p.m.

One writes for oneself and strangers.
—Gertrude Stein

Advanced Creative Writing Poetry is designed to help you become active and analytical writers and readers of poetry and to develop an awareness of the current literary climate. We will focus on writing the poetic series, or sequence, which will lead to your own poetry submissions by the semester's end.

As a learning community, we will critically examine poetry by a variety of writers with attention to how poems are made and how our observations can inform our writing. Rigorous reading and discussion of poetry (which may include an anthology, individual collections of poetry, essays on craft, and literary journals) will help you to develop and strengthen analytic skills necessary for writing and revising your poetry. We will work in small and large workshop groups, take literary risks, develop strategies for revision, and draw connections between our writing and reading lives.

Course requirements include engaged participation in the workshop, rigorous reading of course texts, reading responses, prepared poetry submissions, and a final portfolio of your poetry.

Prerequisite: 315 Creative Writing Poetry

Eng 437WI/5537: Prose Forms (15260/15413)
Dr. Michael Pritchett
Mon & Wed: 3:30 – 4:45 p.m.

The making of a work of prose requires expertise with the structure of the chosen form, and an understanding of the relationship of form to content. This class teaches the techniques for planning and drafting major prose forms which could include the very-short story, the story, novella, novel, linked-story collection, episodic novel, essay novel, the play, the creative nonfiction book, and others. Students will learn how to create particular prose forms and how to use content as a guide to inventing new forms. We will examine some of the best examples of both traditional and newly invented forms by writers such as Anton Chekhov, Katherine Anne Porter, Tim O'Brien, and Sandra Cisneros. Prerequisite: ENGLISH 312.
ENG 439: Shakespeare and Film (16867)
Dr. Laurie Ellingshausen
Blended Learning Section
Online Portion: Blackboard 9.0
Classroom Portion: Tuesdays, 5:30 – 8:15 p.m. on Jan 10, Jan 24, Feb 14, Mar 9, April 3, April 24

The purpose of this course is to expose students to some of the most influential Shakespearean film adaptations of the twentieth century and beyond. Grounded in a close analysis of the film’s relationship to the “original” Shakespearean text, the assignments and discussions will give students the opportunity to hone their film literacy and deepen their understanding of this dynamic field within Shakespeare studies.

This course will be delivered two-thirds online (via Blackboard 9.0) and on-third in live class meetings scheduled every third Tuesday evening during the semester (see above dates). Course components will include attendance and active participation in all six face-to-face class meetings, two substantive group blog posts on each week’s assigned film, five “reading quizzes” on each assigned Shakespeare play, and 15-20 pg. final paper incorporating material covered in the course.

Prerequisites: Students should have some preparation in college-level Shakespeare, either in a British literature survey, drama/poetry survey, or Shakespeare course for undergraduates. Students must have regular access to a computer and internet connection in order to take this course. Students also must be comfortable using Blackboard 9.0, including the use of discussion blogs and email. Finally, students are expected either to have individual access to all required films or to attend the screenings (one per film) to be scheduled at the Miller Nichols Library on campus. For individual viewings, students should either have a Netflix account or access to the films in a school or public library.

Undergraduate and graduate students are welcome. Please note: this course is an elective and therefore not eligible for the undergraduate Capstone Experience or for satisfaction of the Area III and IV requirement for the MA in English.

Plays:
Richard III
A Midsummer Night's Dream
Hamlet
Macbeth
The Tempest

Films:
Richard III, dir. Laurence Olivier, 1955


A Midsummer Night's Dream, dir. Max Reinhardt, 1935

A Midsummer Night's Dream, dir. Michael Hoffman, 1999
A Midsummer Night’s Rave, dir. Gil Cates Jr., 2002
Hamlet, dir. Laurence Olivier, 1948
Hamlet, dir. Michael Almereyda, 2000
Rosencrantz and Guildenstern are Dead, dir. Tom Stoppard, 1990
Macbeth, dir. Orson Welles, 1948
Throne of Blood, dir. Akira Kurosawa, 1957
Scotland, PA, dir. Billy Morrissette, 2001
The Tempest, dir. Derek Jarman, 1979
Forbidden Planet, dir. Fred M. Wilcox, 1956

Criticism:


ENG 440/5540: American Culture (16865/16864)
Anthony Shiu
Tue & Thurs: 3:30-4:45 p.m.

The absolutely other is the Other. He and I do not form a number. The collectivity in which I say “you” or “we” is not a plural of the “I.”

-Emmanuel Levinas

This is a course dedicated to reading, discussing, and analyzing a wide range of texts that examine the twin concepts of difference and relation in twentieth- and twenty-first-century American literature and culture. Implicit in such concepts are problems involving borders, futures, identities, nationalism(s), and potentiality. We’ll analyze a wide range of canonical and non-canonical texts including film, music, novels, short stories, and scholarly works that address all of the above and have an eye trained on (re)imagining America’s promise and attempts at its realization. Along the way, we’ll attend to historical and contemporary debates on the role that literary and cultural production plays in assessing and imagining America anew.

We’ll explore a diverse set of readings across a number of genres, including detective/pulp fiction, proletarian fiction, science fiction, border literature, and hip-hop/turntablist. Likewise, we will examine key concepts in American culture, including gender, race, sexuality, and class. Likely texts include
Michael Gold’s *Jews without Money*, Dashiell Hammett’s *Red Harvest*, Doug Pray’s *Scratch*, John Rechy’s *City of Night*, Kim Stanley Robinson’s *Red Mars*, George Romero’s *The Crazies*, Joanna Russ’ *We Who Are About To . . .*, and Charles Yu’s *How to Live Safely in a Science Fictional Universe*. We’ll also attend to critical and theoretical works by scholars such as Judith Butler, Jacques Derrida, Kodwo Eshun, Scott Michaelsen, Jean-Luc Nancy, and Hillel Schwartz.

This class is open to undergraduate and graduate students. Written assignments will include bi-weekly reading responses, an annotated bibliography, and a final research essay. Graduate students will lead part of a class, and undergraduates will develop short presentations.

**Eng 441/5541: Girls and Print Culture (16858/16859)**  
**Dr. Jane Greer**  
**Wed: 7:00 – 9:45 p.m.**

This course explores girls’ relationships with print culture in the U.S. since 1865. We will examine various representations of girlhood by adult women writers, explore texts (e.g., children’s books, conduct manuals, teen magazines) directed at girls, and study the writing of girls themselves. How have girls been shaped by American literature and culture? How do writers, publishers, educators, and tastemakers use the figure of “the girl” to further their own social agendas? How have girls responded to the opportunities available to them to read and write in both public and private arenas? Recovering and amplifying the voices of girls is an essential step in acknowledging the active roles they can play in shaping our culture through print.

Students enrolled in this course also will complete a primary/archival research project that focuses on the literacy life of a girl or girls. Students enrolled in this course for graduate credit will be expected to produce a more in-depth research project and do a formal class presentation.

This is course is among those included in the English Department’s offerings in Manuscript, Print Culture, and Editing.

**Tentative Reading List:**

- Alcott, Louisa May. *Little Women*
- Bonnin, Gertrude Simmons (Zitkala Sa). “Impressions of an Indian Girlhood”
- Brown, Rita Mae. *Rubyfruit Jungle*
- Cather, Willa. *My Ántonia*
- Cantu, Norma Elia. *Canícula*
- Finders, Margaret J. *Just Girls: Hidden Literacies and Life in Junior High*
- Piepmeier, Alison, *Girl Zines: Making Media, Doing Feminism*
- Various school essays, poems, diaries, scrapbooks, yearbooks, and letters written by girls from 1865 to the present.
Eng 445/5545: History & Principles of Rhetoric (16854/16855)
Dr. Dan Mahala
Tue & Thurs: 9:30 – 10:45 a.m.

The purpose of this course is to survey the meanings that rhetoric has accumulated in its twenty-five hundred year history in the West, and to search for possible uses of this tradition in the present. Throughout the course, therefore, we will be reading rhetorical texts from the past alongside more contemporary texts that interpret, apply, or question the older texts.

A major argument of the course will be that rhetoric can be fruitfully defined as a field of study that conceptualizes relationships between language, knowledge, and power and that links these concepts to the practice of speaking and writing. Here are some questions this view of rhetoric raises:

- How is access to the powers of discourse regulated in society?
- What are the historical roots of dominant Western notions of “reason,” “knowledge,” “argument,” “persuasion,” “objectivity” and “style”? How have these notions been shaped by the historical exclusion of women, the poor, and people of color in western rhetorical traditions?
- How have technological innovations in media - writing, printing, television, and digital media - changed the character of discourse in history and today?
- How have social activists used writing, speech and media to spark social change in the past and what rhetorical tactics promise to be most successful today?

Among the writers whose work we will study are: Plato, Aristotle, Cicero, Locke, Stewart, Grimke, Douglass, Nietzsche, Bakhtin, Burke, and Foucault. We will also study the work of practicing contemporary rhetorical theorists and teachers, pairing their work with the historical texts in order to create a dialogue between past and present, and to highlight voices from social groups whose perspectives have been marginalized within mainstream traditions. Students should expect short weekly writing assignments as well as a longer essay.

Eng 447/5547: Introduction to Literary Criticism (17152/17154)
Dr. Tom Stroik
Mon & Wed: 5:30 – 6:45 p.m.

We students and teachers of literature often find ourselves cast as literary commentators and critics. As we approach works of literature critically, we raise and pursue questions about the nature of literature, the meaning of literature, the values of literature, the pleasure of literature, and the practices of reading and/or writing literature; and we ponder the entanglements of author, reader, genre, text, language, culture, and the politics of English Departments. In this course, we will continue our critical wanderings (and wonderings) about literature, but we will historicize them by placing them in relation to the many literary critics who have preceded us. Guided by literary critics from Plato and Aristotle to the present, we will journey through the major theories of criticism in hopes of locating and refining our own critical assumptions and methods.

Primary Text:
English 5555D: Graduate Seminar in 19th Century Literature (17155)
Courting Sensation: Courtship and Marriage in the Victorian Sensation Novel
Dr. Jennifer P hegley
Tuesday/Thursday 11:00-12:15

This course will explore the ways in which the birth of the sensation novel coincided with shifting courtship rituals and marriage laws in England during the 1860s and 70s. The growing popularity of personal ads, matrimonial agencies, and match-making correspondence clubs along with the increasing availability of divorce brought about by the 1857 Matrimonial Causes Act resulted in a great deal of anxiety surrounding courtship and marriage as traditional systems broke down and innovative new ones emerged. The best-selling but critically panned sensation novels—by writers such as Mary Elizabeth Braddon and Wilkie Collins—exploited this increasingly unstable marital culture by incorporating the seduction of unsuspecting heirs and heiresses by characters who assumed false identities, the forgery of legal documents such as wedding certificates, and the accidental commission of bigamy as well as the ever-popular sensational themes of adultery, illegitimacy, blackmail, and murder.

In addition to examining how sensation novels responded to the new realities of courtship and marriage in mid-century England, we will also consider how sensation novelists interacted with popular print culture and how they debunked conduct book platitudes about courtship and marriage. Novels may include Collins's No Name and Man and Wife and Braddon's Aurora Floyd and John Marchmont's Legacy, read within the context of the magazines in which they were serialized. We will also read excerpts from courtship etiquette guides, love letter-writing manuals, and household management books to set the stage for the radical reinterpretation of courtship and marriage that sensation fiction offered.

This course will be taught in a “Blended” environment, which will include both face- to-face and online meetings. We will begin the semester with completely face-to-face class sessions and then transition into once a week meetings complemented by once a week contributions to the course wiki site on Blackboard. Students will write and share reviews of scholarly articles and analyses of Victorian periodical articles related to the themes of the course and maintain a sustained class discussion of these contributions on the wiki site.

Counts for the Manuscript, Print Culture, and Editing Concentration