**English 5340: Restoration and 18th Century Literature**
CRN: 46011
Mondays, 6:30—9:00
Dr. Cynthia Cunningham

*Fulfills: Ph.D. distribution requirement for 18th Century Literature; M.A.-level literature elective (Old Curriculum)*

*Fulfills: M.A.- and Ph.D-level elective (New Curriculum)*

**“Order from Confusion Sprung”: Filth and Disorder in the Age of Reason**

This course examines Restoration and Eighteenth-Century literature through a focus on the period’s contradictions, such as order versus disorder, restraint versus indulgence, enlightenment versus filth, realism versus romance, and science versus superstition. We will trace how these contradictions created an opportunity for writers to re-envision traditional categories of genre, gender, race, and value. We will explore the transgressions of the masquerade, the indulgences of the Restoration stage, the use of traditional poetic form to depict the filth of eighteenth-century life, the novel’s negotiation of the public and private self, the conflict between high “literary” culture and Grub street “hacks”, the emergence of women writers, and the formation of empire. Authors we will study include Behn, Rochester, Defoe, Haywood, Richardson, Swift, and Burney.

**English 5550: Wharton and Her Circle**
CRN: 46013
Mondays, 4:00—6:20
Dr. Katherine Joslin

*Fulfills: Ph.D. distribution requirement for American Literature 1865-1945; M.A.-level literature elective (Old Curriculum)*

*Fulfills: M.A.- and Ph.D-level elective (New Curriculum)*

Edith Wharton enjoyed an intimate circle of male friends, including most famously the novelist Henry James and the historian Henry Adams, and also the lawyer Walter Berry, whom she called ‘the love of my life,’ the art historian Bernard Berenson, the bisexual journalist Morton Fullerton, with whom she had an affair, the literary critic Percy Lubbock, and the homoerotic novelist Howard Sturgis. Perhaps more surprisingly, Wharton admired President Theodore Roosevelt, and they both adored the popular writer Owen Wister. Around her, more quietly, was a circle of women, including her governess and secretary Anna Bahlmann, and her epistolary friends Daisy Chanler and Sally Norton, with whom she could be unruffled. More loosely around her was a circle of contemporary writers, who emulated her novels of manners, including
the Wisconsin dramatist Zona Gale, who won the Pulitzer Prize for Drama in 1921, and the Minnesota-born novelists F. Scott Fitzgerald and Sinclair Lewis, the first U.S. writer to win the Nobel Prize for Literature in 1932, as well as the Hollywood screenwriter Anita Loos and the Harlem Renaissance novelist Jessie Redmon Fauset.

Over the semester, we will focus on Wharton’s writing in the context of these concentric circles of friends and writers, whose work we will sample. And we will find some time for films, including Jane Campion’s Portrait of a Lady, Martin Scorsese’s Age of Innocence, and Howard Hawks’ Gentlemen Prefer Blonds, starring Marilyn Monroe. You are expected to keep up with the reading, attend class regularly, and participate vigorously in discussions. As your main project, you will select a writer, lead a class discussion based on relevant scholarly articles, and write a final essay.

English 5660: Creative Writing Workshop—Fiction
CRN: 41026
Fridays, 2:00—5:20 (Hybrid)
Professor Richard Katrovas
Fulfills: Creative Writing Ph.D. or M.F.A. workshop requirement (Old and New Curricula)

This course will center on the close reading of short-story masterpieces and the close reading of peers’ short stories. Each student will produce two “finished” short stories over the duration of the semester. Student work will be judged 1. on originality (relative to other undergraduate writing), 2. structural integrity (narrative pacing, consistency of tone, character development, dialogue, point of view), and 3. technical proficiency (the quality of the writing from sentence in terms of grammar, syntax, and phrasing). We will follow the “Iowa workshop model,” as well Robert Frost’s formulation that creative writing (he said “poetry” for obvious reasons) should be “play for mortal stakes.” There will be snacks.

English 5670: Creative Writing Workshop—Poetry
CRN: 46015
Mondays, 6:30—9:00
Dr. Nancy Eimers
Fulfills: Creative Writing Ph.D. or M.F.A. workshop requirement (Old and New Curricula)

Art, says poet Carl Phillips, “is its own signature—irreplicable, strange, never seen before, not seeable again elsewhere in the future.” In this advanced poetry writing workshop, we will spend the semester exploring how, in poetry, this might be true, as we workshop class poems and examine the “signatures” of contemporary poets. Students will write and turn in poems each week. We will read and discuss at least three poetry collections, and consider the ways in which influence is crucial in the writing of poetry.
English 5680: Creative Writing Workshop—Playwriting
CRN: 42920
Mondays, 2:00—5:20
Dr. Steve Feffer
**Fulfills:** Creative Writing Ph.D. or M.F.A. workshop requirement (Old and New Curricula)

This is a workshop in the writing, critical reading and presentation of original playwriting. We will spend most of our time in class on the presenting and workshopping of your work. However, we will also have a few classes where a portion of the session will be devoted to playwriting exercises that will help you develop your existing work, start something new, or to integrate into your own writing process. Additionally, we will have a couple of days of “ice breaking” and additional play development work. Most weeks you will be assigned readings in contemporary drama for consideration of its structure, style, and theatricality, as well as other elements. The emphasis in the class will be the process by which your playwriting ultimately is about writing theatre. To this end: We will work with actors and directors who will assist you with the readings, staged readings or productions of your work, as well as taking part in the discussion of it in order to introduce you to the process by which through performance, drama emerges as theatre.

English 5760/6970: Introduction to Old Norse
CRN: 46016
Wednesdays, 4:00—6:20
Dr. Jana Schulman
**Fulfills:** Ph.D. Language Requirement (when taken with 5770 in the Spring semester and passed with a grade of ‘B’ or better) or Ph.D. elective; M.A.-level elective (Old Curriculum)
**Fulfills:** Ph.D. Language Requirement (when taken with 5770 in the Spring semester and passed with a grade of ‘B’ or better) or Ph.D. elective; M.A.-level elective (Literature and Language, English Education, M.F.A.); M.A.-level Requirement (Medieval Literature and Language) (New Curriculum)

In this class, you will learn the fundamentals of Old Icelandic grammar and language; read prose and poetry that will introduce you to the world of gods and men; to issues of marriage, honor, and death, among others; and to serious and comic explorations of such issues. Come explore the worlds of the Norse gods and goddesses, a world where heroes are larger than life—all while learning a new language.

In this course, we will read and discuss what Margaret Atwood has called speculative fiction: narratives inspired by science and its attendant ethical questions. Mary Shelley’s *Frankenstein* is a natural starting point, and as we discuss it we will explore the science and culture of Shelley’s early nineteenth-century. Similarly, we will read H.G. Wells’ *Time Machine* with attention to late-Victorian ideas about evolution/progress and devolution/degeneration. We will consider twenty-first-century fiction, such as Kazuo Ishiguro’s *Never Let Me Go*, in light of discussion surrounding the 1996 cloning of Dolly the sheep, the first mammal to be cloned. Atwood’s *Maddadam* trilogy and *Station Eleven* by Emily St. John Mandel, literary post-apocalyptic science fiction, will take us into both pessimistic and optimistic speculation about our future. The reading list is still in flux, but it is also likely to include climate-change fiction, perhaps Ian McEwan’s *Solar*, as well as texts, such as Jose Saramago’s *Blindness*, that explore pandemics and biomedical ethics. As these topics and titles suggest, the course will be as much about what it means to be human as it will be about nature, science, and imagination.
Each of the women addressed in this course resists the unspoken gender restrictions of medieval society in some way. While some remain within the parameters of orthodoxy and behaviors considered to be socially acceptable, others challenge those parameters at the risk of being labeled heretics. That their work survives today suggests that all were exceptional in some way, their contributions to philosophy, theology, science, medicine, music, literary art forms, and the production of texts recognized and preserved. This course enables us to hear the voices of these women once again, to appreciate anew their life cycles and experiences, their views on status and class, and their local perspectives. Our study transposes the work of these exceptional women into 21st century discourses on the literature of the Middle Ages.

Provisional list of women studied:

Hildegard of Bingen
Catherine of Siena
Birgitta of Sweden
Margery Kempe
Julian of Norwich
Christine de Pizan
AND MORE!
English 6410: Studies in Modern Poetry
CRN: 46200
Tuesdays, 6:30—9:00
Dr. Scott Slawinski

**Fulfills:** Ph.D. distribution requirement for EITHER American Literature 1865-1945 OR Modern British Literature; M.A.-level literature elective (Old Curriculum)

**Fulfills:** M.A.- and Ph.D-level elective (New Curriculum)

This class will study Anglo-American Modernist poetry from the beginning to the middle of the twentieth century. Students will be assigned readings in the major poets of the era from Britain and America and examine the various sub-movements within Modernism (e.g., Imagism, Vorticism). We will also investigate concurrent aesthetic movements in other arts (e.g., music, architecture, sculpture) and the various historical currents and events informing poetic creation (e.g., the New Negro, the New Woman, World War I, salons, small presses, “Little” Magazines). Attention will be paid to form and technique as well as content. At the end of the course, students ought to be able to identify the era’s major and minor authors, articulate significant aspects of the modernist aesthetic, consider the intersection of authorship with other arts, think critically about diversity and poetic creation, and discuss various trends in literary criticism. Course readings will be balanced as nearly as possible between British and American poets, with readings in all the era’s major names. Assignments will likely include two papers (one shorter, one seminar length), a short student-led, in-class discussion, and a presentation. Doctoral students enrolled under the old curriculum can take the course to meet either the Modern British or the American II requirement, with the seminar paper determining the distribution credit.

**Texts:** The Norton Anthology of Modern and Contemporary Poetry, Volume 1: Modern Poetry
Imagist Poetry: An Anthology (Dover Thrift Editions)
The Cambridge Companion to Modernist Poetry
The Cambridge Introduction to Modernism

(some additional readings will be available via e-learning)

**Likely Authors:** Hardy, Hopkins, Dickinson, Whitman, Frost, Pound, Eliot, Yeats, Auden, MacNeice, Stevens, A. Lowell, H.D., cummings, L. Hughes (and other Harlem poets), W. C. Williams, Moore, the poets of WWI.
English 6660: Graduate Workshop—Poetry  
CRN: 42253  
Wednesdays, 4:00—6:20  
Dr. William Olsen  
*Fulfills: Creative Writing Ph.D. or M.F.A. workshop requirement (Old and New Curricula)*

This class involves extensive reading, and writing and criticism of student poems, in a both traditional and generative workshop environment. The workshop will also serve as a forum for discussions of aesthetics. Students will be encouraged to work with models, and the class will involve the reading and discussion of at least four books of contemporary poetry.

English 6660: Graduate Workshop—Fiction  
CRN: 41175  
Wednesdays, 4:00—6:20  
Professor Thisbe Nissen  
*Fulfills: Creative Writing Ph.D. or M.F.A. workshop requirement (Old and New Curricula)*

This is a traditional fiction workshop in which students put up at least two pieces each to be workshopped during the semester. Class members are responsible for reading weekly workshop stories, making detailed editorial line notes for the author, and writing a thoughtful and substantive end note. We learn better to edit ourselves by carefully and conscientiously editing others. Workshop stories are the texts from which broader conversations on craft and technique will spring. Discussion of readings in contemporary published short fiction may compliment workshop discussions.

English 6690: Methods of Teaching College Writing  
CRN: 44236  
Tuesdays, 4:00—6:20  
Dr. Staci Perryman-Clark  
*Fulfills: Teaching component for Ph.D. and M.A. students; Specialization requirement for English Ed Ph.D. students (Old and New Curricula)*

Participants in this course will learn and share strategies for teaching first-year composition. We will consider a range of theoretical frameworks and practical strategies for college composition courses. Writing and research for this course will center on building a personal teaching philosophy and a set of usable strategies and plans for future teaching situations.

Course activities and projects will include discussion presentations, classroom observation reflections, assessment of student papers, a new course design, and a teaching portfolio. Instructors who are teaching college-level writing are the primary audience for this course.