Graduate student enrollment in Engl 5550, Engl 5380, and Engl 5970 is initially limited to 8 seats per class so as to maintain open seats for undergraduate students. A waitlist will be kept for those graduate students requesting a class after the 8 seats are filled.

**English 5550: Kazuo Ishiguro**
CRN: 45088
Mondays, 4:00 – 6:20
Dr. Jil Larson
*Fulfills: M.A.- and Ph.D.-level elective*

In this course, we will study the career of the recent Nobel prize-winning English novelist, Kazuo Ishiguro, by reading his novels and short fiction. Likened to novelists as different as Jane Austen and Franz Kafka, Ishiguro creates a realism that is slightly undercut by the surreal or the absurd, and this course will give us the opportunity to study his signature style and how it has developed from his first novel published in 1982 up through his most recent book, *The Buried Giant* (2015). My own approach to Ishiguro has been to consider his preoccupation with the ethics of memory, with trauma both personal and collective. Such an approach leads to a study of the fiction’s representation of guilt, grief, regret, denial, and moral courage in the process of remembering and forgetting—for individual storytellers and for societies. Born in Nagasaki, Japan, Ishiguro set his first two novels in Japan in the wake of World War II. His third novel continues to explore this historical moment but from the perspective of an English butler. Reading these three works together will help us see the larger story Ishiguro is telling about history, identity, repressed memory, narrative, and ethics. Moving to his more recently published work, we’ll read *Never Let Me Go*, a beautiful, elegiac novel that explores, in compelling ways, what it means to be human while also dramatizing recent ethical debates in science. As much as Ishiguro’s novels embody a characteristic, distinctive narrative method and style, his body of work is also brilliantly varied, and so the course will include some of his short fiction, his detective novel, and perhaps also his experimental novel, *The Unconsoled* (1995). Even as I share my own approach to Ishiguro through ethics and narrative theory, I’m excited to engage with your interpretations and interests as we read, discuss, and write about his fiction.
English 5660: Creative Writing Workshop—Fiction
CRN: 40875
Wednesdays, 6:30 – 9:50
TBA
Fulfills: Creative Writing Ph.D. or M.F.A. workshop requirement

English 5680: Creative Workshop—Playwriting
CRN: 46101
Wednesdays, 6:30 – 9:00
Dr. Steve Feffer
Fulfills: Creative Writing Ph.D. or M.F.A. workshop requirement

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 5830: Multicultural Adolescent Literature
CRN: 46100
Wednesdays, 4:00 – 6:20
Dr. Meghann Meeusen
Fulfills: M.A.- and Ph.D.-level elective

In today’s contemporary social and political environment, it has become essentially important to think critically about the ways that texts for young people shape ideologies and understanding of culture within our society. ENGL 5830, Multicultural Adolescent Literature, tackles this
challenge by examining a range of topics speaking to current concerns of representation, inclusivity, diversity, and power in texts marketed to teen readers. Studies in novels, poetry, short stories, and film will explore underrepresented and minority voices, including those marginalized because of race, ethnicity, religion, sexuality, ability, class, and gender. In particular, the course will consider contemporary moves in scholarship related to representation in YA literature, including discussions surrounding intersectionality, power dynamics, social justice, the #WeNeedDiverseBooks movement, and #OwnVoices texts (wherein the protagonist and author share a marginalized identity). Readings will draw from realistic portrayals as well as speculative fiction, fantasy, and science fiction, and students will have opportunities to tailor their final project toward their own particular research goals and interests.

**English 5970: Non-Shakespearean Renaissance Drama**
CRN: 46099  
Fridays, 2:00 – 4:30  
Dr. Grace Tiffany  
**Fulfills: M.A.- and Ph.D.-level elective**

Hamlet wasn’t the only Renaissance character who talked to skulls. In this class we’ll read and see (in part) tragedies, comedies, and tragicomedies by playwrights who schooled and were schooled by Shakespeare, and with whom he competed for audience attention in early modern London. As part of our inquiry into the unprecedented social and artistic phenomenon that was the Renaissance English stage, we’ll discuss the 1599-1601 Poets’ War, in which playwrights used the theaters to mock and steal business from each other. (You’ll never see Shakespeare’s *As You Like It* the same way again). We will, in short, investigate the theatrical origins of humors comedy (which led directly to Restoration and eighteenth-century comedies of manners, and thence to novels of social satire), the likewise influential tradition of the half-mad, melancholy revenge hero, and the growth of the wholly new genre of tragicomedy, which became and remains the most popular performance genre.

**Plays:**  
Christopher Marlowe, *The Jew of Malta*  
Ben Jonson, *Volpone, Epicoene, Bartholomew Fair*  
John Marston, *The Malcontent*  
John Webster, *The Duchess of Malfi, The White Devil*  
John Ford, *’Tis Pity She’s a Whore*  
Francis Beaumont, *The Knight of the Burning Pestle*

**Assignments:**  
- General participation (10%), 3 short (2-page) papers, one team presentation/discussion (20%), research paper (12-15 pp. for undergraduates, 17-20 pp. for graduate students, 30%), final assignment (10%).
English 6150: Critical Theory
CRN: 46102
Mondays, 6:30 – 9:00
Dr. Christopher Nagle
Fulfills: M.A.- and Ph.D.-level requirement; M.F.A. elective

“The value of thought is measured by its distance from the continuity of the familiar.”—Theodor Adorno

“To work is to undertake to think something other than what one has thought before.”—Michel Foucault

Starting with these assumptions, the main goal of this course will be to provide a representative overview of the most important and exciting works of literary and cultural theory from the past two centuries. We will focus primarily on the second half of the 20th century, but not before laying some vital groundwork for understanding our more contemporary texts: first, by tracing briefly the shift from Enlightenment modes of thought to the shaping forces of Romanticism; then, by focusing on the modern triumvirate whose revolutionary contributions have shaped theory as we know it today—Marx, Nietzsche, and Freud. Equally important will be our efforts to do the kind of intellectual “work” suggested above, to think about the practice of reading—both traditional literary texts as well as other cultural manifestations which bear critical interpretation—and about the implications of the choices we make (consciously or not) when we approach them with a critical eye. No previous expertise in this tradition is expected, though students will surely benefit from having read some theoretical works in other courses.

Above all, this is a course meant to provide exposure to a broad range of theoretical perspectives, not to elicit conversion to a particular critical school. You will be encouraged to approach each group of readings with an equally open, curious mind, and to explore further the critical avenues you ultimately find most troubling or compelling, both through additional recommended readings and through the final seminar paper that you design. As a previous student observed: “in this course there should be something for everyone.” Additionally, since we will always be looking for concrete examples to help us engage texts that are often quite dense, abstract, and generally difficult, all seminar participants will be encouraged to introduce literary or cultural texts from outside of class—in the news, at your “day job,” in other classes, or simply in other forms of media (film, TV, internet, etc.)—whenever you are struck by meaningful connections between these texts or experiences and our primary readings. I want this seminar to open up as many multiple, generative intellectual roads as possible for all of us.

Requirements: short, weekly response papers; at least one seminar presentation; a final, medium-length seminar paper; and (most importantly) active participation in our discussions every week.

n.b.: as in previous years, there is a strong likelihood that we will be treated to a visit with an internationally distinguished visiting scholar during the semester, someone who will enrich our perspectives by sharing some recent cutting-edge work. More details will follow during the semester.
English 6410: Studies in Modern Poetry  
CRN: 46103  
Tuesdays, 6:30—9:00  
Dr. Scott Slawinski  

*Fulfills: M.A.- and Ph.D-level elective*

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.

**Texts:** *The Norton Anthology of Modern and Contemporary Poetry, Volume 1: Modern Poetry*

*Modernist Women Poets: An Anthology* (under consideration)  
*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—Fiction
CRN: 41939
Thursdays, 1:00 – 3:20
Professor Thisbe Nissen
*Fulfills: Creative Writing Ph.D. or M.F.A. workshop requirement*

This is a traditional fiction workshop. Students put up at least two pieces each to be workshopped during the semester, and 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 addition readings—published fiction and/or craft essays, etc.—may compliment workshop discussions.

English 6660: Graduate Workshop—Poetry
CRN: 45092
Wednesdays, 6:30 – 9:00
TBA
*Fulfills: Creative Writing Ph.D. or M.F.A. workshop requirement*

TBA.

English 6690: Methods of Teaching College Writing
CRN: 43347
Tuesdays, 4:00 – 6:20
Dr. Brian Gogan
*Fulfills: Teaching component for Ph.D. and M.A. students; Specialization requirement for English Ed Ph.D. students;*

*Note: Required for all students teaching English 1050 for the first time*

Catalog Description: A course required of those teaching the freshman composition course, ENGL 1050, for the first time. Establishes the basic structure and methodology for teaching such a course. Participants prepare assignment sequences for their classes, design appropriate learning activities, and practice evaluating and responding to student writing. Participants are introduced to activities that reflect different theories and approaches to the teaching of composition.
English 6790: Old English
CRN: 45980
Thursdays, 4:00-6:20
Dr. Jana Schulman

Fulfills: Ph.D. Language Requirement (when taken with 6100 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)

In this course students learn the fundamentals of Old English grammar and language, read and translate prose and poetry that bring to life the Anglo-Saxon period, and examine the historical and cultural forces that shaped the language and literature.

This course is a prerequisite for English 6100, offered in the spring, which is a translation and discussion seminar. The topic for this course is not yet determined, but previous ones have included Beowulf (Spring 2003), Anglo-Saxon Heroic Literature (Spring 2005), Law and Literature in Anglo-Saxon England (Spring 2006), Death in Anglo-Saxon England/Old English Literature (Spring 2007), Monstrosity in Anglo-Saxon England (Spring 2009), Education and Translation in Anglo-Saxon England (Spring 2010), and The Devil's in the Details: The Devil and His Minions in Anglo-Saxon England (Spring 2011).

Doctoral students who take the year-long sequence and complete each semester with a grade of “B” or better may use this to fulfill their foreign language requirement.