

## Fall 2019 Graduate Course Offerings

**ENGL 602: First Year Seminar**  
**T 6:00pm-9:00pm with Dr. Johansen**  
**Required for PhD Students**

Comprehensive introduction to theory, method, and practice of graduate scholarship in English; develops familiarity with goals and practices of English studies, enhance research skills, formulate and articulate scholarship goals and projects, and practice writing genres within the field.

**ENGL 603: Bibliography and Research Methods**  
**TR 11:10am-12:25pm with Dr. Ross**  
**Required for MA Students**

Bibliography and Literary Research will introduce you to the research methods you will need to build your scholarly career. You will become familiar with the discipline of textual studies; learn how to build analytical and descriptive bibliographies and how to find and use subject bibliographies; optimize the searching habits through which you locate and evaluate sources; and learn common citational schemes and tools for composing and generating citations. Considerable time will be given to considering the special case of digital resources, databases, and productivity tools; this will include a comprehensive introduction to the digital humanities (the instructor will therefore seek DH certificate accreditation for this course). We will also cover enriching research practices like archival visits, skills workshops, and copyright and permissions access for third-party materials (e.g., images), with a particular eye to locating A&M resources.

You will choose one topic or text, related to your research field and interests, for which you will complete hands-on homework. This homework will require you to try out the techniques that are explained by the day's course reading. Type and print out a short reflection of one single-spaced page that summarizes what you found. Three times during the semester, you will also convert a research paper that you have written (or someone else's) into multiple citational formats and participate in peer grading of these citational conversions. Finally, with one or two partners, you will identify a problem in your field that could be addressed by bibliography and *propose* a digital project that will enact it. All assignments must be turned in by hard copy (printed out).

**ENGL 608: Readings in Medieval Literature**  
**MW 4:10pm-5:25pm with Dr. Warren**

This class will explore writings both canonical and non-canonical in a range of important genres including romance, lyric poetry, dream vision, drama, hagiography, and mystical revelations. The class is designed as a survey and will also include assignments in "professionally useful" genres (abstract, book review, annotated bibliography, conference-length presentation, article-length essay). We will read most texts in their original Middle English, though no experience with Middle English is expected or required—just a willingness to learn! Readings will include selections from Chaucer's *Canterbury Tales*, Chaucer's *Legend of Good Women*, *Sir Gawain and the Green Knight*, *Pearl*, Julian of Norwich's *Showings*, the *Book of Margery Kempe*, selections from *St. Birgitta of Sweden's Revelations*, saints' lives, selections from medieval drama, and Middle English lyrics.

**ENGL 623: Topics in Creative Writing**  
**W 12:40pm-3:40pm with Dr. Fuentes**

This course is designed as a fiction workshop with a focus on short stories and flash fiction. Through various methods, including discussions of published work, workshopping original student work, exploring the editing process, and one event performance, we'll examine the genre called "literary fiction," in hopes that our examination will inform our own creative work.

The fiction workshop will emphasize rigorous critique and discussion of literary fiction. We will read many published stories; however, the primary texts for this course will be your own manuscripts. The ultimate function of a workshop is not just to polish any given piece of writing, but to prepare you to articulate your own aesthetic visions. Understanding the relationship between that vision and the work that you do—and being able to shape the work with intentionality and insight.

Students will learn to read like writers by examining narrative techniques and forms. They will have three (3) opportunities to workshop during the semester: two workshops for new and original material, and a final "Revision Workshop" for revised stories. Additionally, students will keep an observation journal, provide formal weekly workshop critiques, present their work at a public reading, and develop a publishable story for submission to a literary journal by the end of the semester.

It is my hope that students will approach workshop with the desire to fall in love with writing stories, but also with the attitude that criticism is an act of faith in the writer's ability to make something better—to persist in crafting toward the truest vision of their own art—and so, honest critique is always a service to your fellow writers.

**ENGL 634: Readings in 19th Century British Literature**  
**W 6:00pm-9:00pm with Dr. O'Farrell**  
**Literature, post-1800**

As a readings course in nineteenth-century British literature, this class will offer students the opportunity to read widely in such literature and to become acquainted with major issues in and important critical conversations about the period. Ranging across years and genres, the readings will be held loosely together by their relation to the nineteenth-century interest in management (of workers, of households, of communities, of nations, of social forms, of feelings, of characters, of bodies). Our class discussions will unite attention to literary and aesthetic concerns with attention to the social issues and intellectual questions with which nineteenth-century British literature is so often engaged. We will also be interested in nineteenth-century visual culture.

The major course requirement will be a seminar-length paper, along with other shorter and/or oral assignments.

**ENGL 645: Topics in Gender, Literature, and Culture**

**F 12:40pm-3:40pm with Dr. S. Robinson**

**Concepts, themes**

Topics in literature (especially women's writing), culture, and gender; may include issues such as feminism, masculinities, race, and sexualities; may be taken up to three times for credit.

**ENGL 653: Topics in 20th and 21st Century Literature and Culture (Literature & Violence)**

**R 6:00pm-9:00pm with Dr. Eide**

**Concepts, themes; Literature, post-1800**

If literature is our bid to make sense of complex and extreme experiences, there is hardly more fertile creative ground than the writings of the twentieth century. This period of global trauma produced writing at once saturated in political violence and complicated by the ethics of innovative aesthetic productions. Stretching across genres and around the globe, the course charts a course of aesthetic reconciliation between empathy and evil in the literatures of the twentieth century.

**ENGL/FILM 658: Topics in Film History (Latinx Cinema)**

**R 12:45pm-3:45pm with Dr. Alonzo**

**Concepts, themes**

In the 21st century, how do we understand Latinx culture through film? In this course, we will examine the history of Latinx representation in the American film context, but we will also keep an eye to how Latin American film movements have inflected and intersected with Latinx filmmaking in the United States. We will begin with the important distinction of representation of Latinidad vs. representation by Latinx peoples, and then we will quickly move to the most pressing issues in contemporary Latinx filmmaking. Some of the questions we will ask include: Why is it necessary to continue to be aware of and interrogate stereotypical representation? How do Latinx filmmakers gain access to the means of production, both within and beyond Hollywood? How do Latinx women put their own visions on the screen? How is Queer Latinidad represented on screen?

While the course provides a historical overview of Latinx representation in American films, the main focus will be on particular topics within Latinx cinema. For example, we may explore Science Fiction as a genre that aligns with Latinx concerns. We may investigate the importance of the documentary tradition within Latinx filmmaking, as well as the intersection of Latinx literature with Latinx cinema.

Structure of the Course: Students will be responsible for making one presentation linked with the weekly reading for the class, including leading part of the class discussion. Students will write one short essay and one seminar essay.

**ENGL 667: Topics in the History and Theory of Rhetoric**  
**M 12:40pm-3:40pm with Dr. S. DiCaglio**  
**Concepts, themes; Theory**

Rhetorical scholars have increasingly grappled with the materiality of the body—its processes, its environmental connections, its movements, its senses, its *stuff*. In this course, we will examine questions of the rhetorical nature of that materiality through an examination of the growing field of rhetoric of health and medicine. We will ask a variety of questions about how rhetoric, materiality, and health intermingle: How are technologies—fitness trackers, ostomy bags, mobile health apps, home health tests—figured into our sense of embodiment, and what do our interactions with those technologies and conversations about those interactions impact our larger discourse about health? How does the interaction between scientific history, cultural understandings of gender, and bodily material itself influence our understanding of the rhetorical power of something like the hormone? How do different discourse communities—online patient forums, doctor groups, scientific communities—affect the *enactment* (Mol) of different kinds of embodied states and evidence? And whose bodies are we talking about—how do race, gender identity, (dis)ability, sexuality, and other aspects of identity affect the construction of what health and medicine are and should be? Throughout, we will attend to how rhetorics of health and medicine operate at different scales and in different kinds of communities, both human and non.

Readings will be drawn from rhetorical studies as well as allied fields such as feminist science studies and health humanities; texts may include selections by scholars such as Lisa Meloncon, Blake Scott, Christa Teston, Jay Dolmage, S. Scott Graham, Catherine Gouge, Olivia Banner, Dorothy Roberts, Annemarie Mol, Elizabeth Wilson, Alondra Nelson, Samantha Frost, and others.

**ENGL 672: Topics in American Literature and Culture to 1900**  
**T 12:45pm-3:45pm with Dr. Reynolds**  
**Concepts, themes; Literature, post-1800**

In the mid-nineteenth century, the literary circle known as the Transcendentalists radically altered American literary history and American cultural development. Individual members of this circle—the seer Ralph Waldo Emerson, the naturalist-poet Henry David Thoreau, the novelist Nathaniel Hawthorne, the feminists Margaret Fuller and Louisa May Alcott, and the poet Walt Whitman, and others—changed the way their contemporaries thought about and experienced nature, art, labor, personal relations, and human rights (especially those of slaves, women, and Irish immigrants).

This concepts course will explore interpersonal and intertextual relations within the transcendentalist circle, during 1835 to 1865, a time when utopian communities were being established, literary careers launched, public selves fashioned, and a civil war fought.

Much existing scholarship has portrayed the Transcendentalists as a relatively harmonious intellectual group centered in Concord, Massachusetts engaged in an ideological conflict with

the residual Puritanism of New England and the dominant Unitarianism of Harvard College; nevertheless, this course will explore how the transcendentalist group can also be understood as a broader site of conflict as well as agreement, wherein gifted friends, rivals, and acquaintances at home and abroad struggled with one another over ideas, modes of expression, and influence.

**ENGL 697: Pedagogy**  
**TR 3:55pm-5:10pm with Dr. Morey**  
**Required for new GATs**

Effective pedagogy is a matter of good habits and specific techniques and strategies brought to bear in the classroom by a self-aware teacher. This course is designed to help teachers in training anticipate what they will encounter in and out of the classroom through lecture, panel discussion, general discussion, and assigned exercises, including at least one recorded microteach. While new teachers characteristically worry about mastery of the material they impart, this course does not directly address that concern. Instead, it looks closely at the phases of instruction that follow the teacher's own mastery of content (when you know the material but are not sure how to communicate it or how to measure student mastery of it). This course therefore exposes MA and PhD students in English to specific techniques in course and assignment design, classroom management, grading strategies, and approaches to the conduct of lecture and discussion. We will also consider how to devise a teaching persona that can be sustained by the instructor and that can be adapted over the length of a career.