Graduate Courses Fall 2021

**Folklore 4020/6020: America’s Folk Crafts.** John Burrison.

Before mass production of goods in factories became commonplace, traditional handcrafts were essential to American life. This course explores the traditions of pottery, textiles, woodwork, and metalwork: their origins, development, and survival today. It also offers an alternative understanding of “folk art.”

**English 8000: Bibliography and Research Methods.** Paul Schmidt.

**English 8020: Poetry Writing.** Beth Gylys.

**English 8030: Fiction Writing.** John Holman.

**English 8121: Rhetoric of Digital Media.** Baotong Gu.

**English 8170: History and Theory of Rhetoric and Composition I.** George Pullman.

Rhetoric and Composition 1 is a survey of the primary texts most significant to the history of the discipline of rhetoric. This class is required of all MA and PhD students in the rhetoric and composition concentration but open to all.

**English 8195: Composition Pedagogy.** Elizabeth Lopez.

**English 8210: Old English.** Eddie Christie.

This course focuses on the earliest English literature, written between 600 and 1100 AD. Although *Beowulf* is a staple of this literature, many fascinating but less well-known works offer a different view of the early medieval literary imagination. “Do you not see,” writes the ninth-century philosopher John Scotus Erigena, “that man is in all the animals and they are in him?” This class focuses on texts that explore the boundaries of the human; the way that human identity is constituted against the animal, the monstrous, and the diabolical in pseudo-geographical works like *The Wonders of the East*, the *Liber Monstrorum* or “Book of Monsters” and in philosophical works like Boethius’ famous *Consolation of Philosophy* as well as many shorter poems and prose works. More than the product of a “Dark Age” storied in the heroic songs of barbarians, early medieval literature is connected to a complex tradition of classical Latin cosmology and philosophy as well as our contemporary theoretical preoccupations with embodied identity. Secondary Readings include Dorothy Yamamoto *The Boundaries of the Human in Medieval Literature* (2000); Karl Steel, *How to Make a Human: Animals and Violence in Medieval Literature* (2011); Peggy McCracken, *The Skin of a Beast: Animals and Sovereignty in Medieval France* (2017); as well as theoretical works by Michel Foucault, Thomas Laqueur, Deleuze and Guattari. No prior knowledge of the Old English
language is required – you will learn the rudiments of reading Old English during the course and we will read longer texts in translation. Even if you never read Old English literature again, this is a rewarding experience that deepens your understanding of Present Day English. We will, finally, explore manuscript culture. Using digital, high quality images now widely available from the world’s libraries, we will examine Old English literature in its manuscript context -- especially its illustrations of bodies, human, animal, and monstrous -- considering how the production, placement, and transmission of this literature contributes to its literary meaning.

[Watch the Video Teaser!]

English 8310: Early and Middle 17th-century English Literature. Stephen Dobranski.

When, on 30 January 1649, Charles I was led onto the scaffold outside the new Banqueting House and publicly executed, Britain was suddenly without a monarch. This course studies how various writers responded to—and were shaped by—some of the nation’s most violent and turbulent decades. It was a period in which sensual poetry flourished and modern scientific writing was published for the first time. We will examine works by Shakespeare, Margaret Cavendish, John Donne, and Katherine Philips (among others); we will also read a selection of secondary sources that will help to delineate the field of early modern studies.


We’ll read poetry by T. S. Eliot, W. H. Auden, Philip Larkin, Stevie Smith, and Warsan Shire. We’ll also fill in the picture with briefer exploration of W. B. Yeats, Dylan Thomas, Sylvia Plath, Seamus Heaney, Patience Agbabi, and others. These writers are much more dissimilar than similar. They present significantly different ways of poeticizing the modern world, and that’s what we’ll be talking and writing about: a multiplicity of voices, strategies, and aesthetics that bump up against each other in the energetic and contentious enterprise(s) of Modernism. These poets seem formally chaotic: radical, subversive: Larkin might be presenting an apologia – or an advertisement – for every modern poet when he writes, “They fuck you up . . .” Close and intentional scrutiny of this poetry, however, may reveal that it is sometimes more coherently rooted in “the tradition” than it might seem at first glance.


English 8900: Writing Program Administration. Ashley Holmes.

This special topics seminar will focus on the intellectual and administrative work involved with designing, administering, and assessing writing programs. Because administration is tied to the unique context of the institution and program, we will cover a range of models, approaching the concept of administration broadly; the course will involve study not only of traditional WPA roles like directors of First-Year Writing, Writing Centers, and Writing
Across the Curriculum but also a variety of types of administrative work, such as institutional research, designing undergraduate majors/minors, and evaluating programs. Whether or not you envision yourself in a traditional WPA role, this course provides an opportunity for professionalization and preparation for administrative jobs ranging from TT and non-TT academic positions, to staff positions in teaching or student success centers, to non-TT opportunities where administrative expertise and leadership are assets.