

## English Graduate Courses - Fall 2025

**ENGL5576 Topics in Creative Nonfiction: Writing the Family, Past and Present** - Graver | Tu 11:30-1:50 (G/UG)

In this writing workshop, we will read and write creative nonfiction about the family, using the subject as a lens through which to explore a number of topics, among them memory and post-memory, the ethical issues around writing about one's own family, expansive definitions of family, the use of archival and genealogical resources, the incorporation of images, and the ways in which writing about family can open up into explorations of history, sociology and psychology. Students will spend the first part of the semester researching and writing about a family member who is no longer alive (and whom the writer may or may not have known) before turning to writing about family in the present or recent past. They will write and revise two substantial essays and give a presentation on a memoir of their choice. Readings may include texts by Rich Benjamin, Suzanne Berne, Marianne Hirsch, Gish Jen, Maxine Hong Kingston, Yiyun Li, Janet Malcolm, Hisham Matar, James McBride, Dani Shapiro, Joan Wickersham and Tobias Wolff.

**ENGL6005 Seminar: Knowing the Other in Early Modern England** - Crane | W 4:30-6:55 (G/UG)

In sixteenth and early seventeenth century England, people confronted new ideas, new areas of the world, and new peoples that changed their understanding of knowledge itself: what it was, where it came from, how to determine its truth value. In this course we will read primary sources that reveal how humanist education, the Protestant reformation, new science, expanded trade, and the discovery and colonization of the new world transformed what counted as knowledge. We will also read literary works from the period that were shaped by these issues, ranging from Thomas More's *Utopia*, selections from Spenser's *Faerie Queene*, plays by Marlowe, Shakespeare, and Jonson, and poems by Donne and other writers.

**AADS/ENGL6021 Seminar: Black...and Immigrant** - Frederick | Tu 2-4:25 (G/UG)

This course puts "immigrant fiction" (short stories, novella, novels) by black writers in conversation with US immigration policies as well as issues that recur in popular narratives about immigration and immigrants (border security and illegal immigration, "terrorism prevention," and immigration from Hispanic and "Muslim" countries). Putting fiction in conversation with other disciplinary narratives communicates politically and culturally complex ideas, significantly influencing what we "know"/can know about immigrants and immigration in this country. Literature about black immigration from Barbados, Dominican Republic, Haiti, Jamaica, and from an African region of a future earth are lenses through which we complicate what immigration means in and for the US. From this perspective, fiction's "imaginable truths" allow us to ask different questions and, importantly, imagine different outcomes: why immigrate, and why immigrate to the US?; how is "black" is defined in sending countries and in the US?; how do black immigrants understand and relate to blackness in the US and black American people?; what do black immigrants bring to the US and what contributions do they make once they arrive?; do black immigrants remain connected to their sending countries? If so, how and at what cost (if any)?

**ENGL6309 Seminar: British Romanticism and its Discontents, 1780-1850** - Najarian | Th 4:30-6:55 (G/UG)

British writing in the period (roughly 1798-1835), has often been lumped together as entirely steeped in the ideology of Romanticism: the truth of the feelings, the power of nature, the exalted role of the poet, and above all individual vision. We have received this ideology--largely put forth and grouped together much later--from William Blake, William Wordsworth, P.S. Shelly, Lord Byron, and John Keats. But

there were other contending voices in the era, too, both big and small, as well as famous, not famous, and infamous. Above all, writing in the Romantic era could actually be funny. This course attempts to look at the Romantic Period through all of its manifestations: novelistic, comic, serious, and periodical, as well as early Victorian reactions to it. We will read authors, both poets and prose writers, from the late eighteenth century through the early Victorian period including Thomas Gray, William Blake, Charlotte Smith, William Wordsworth, Dorothy Wordsworth, Samuel Taylor Coleridge, Mary Shelley, P. S. Shelley, Lord Byron, Anne Lister, Felicia Hemans, Charles Lamb, Leigh Hunt, William Hazlitt, John Hamilton Reynolds, Thomas Hood, Winthrop Mackworth Praed, Mary Mitford, Alfred Lord Tennyson and Matthew Arnold.

**ENGL7012 Reading in Victorian Culture - McAleavey | M 2-4:25**

Victorian literature was created for newly literate masses amid an explosion of print. In this course, we will read poetry as it first appeared in magazines, consider the emergence of detective fiction, and practice reading aloud. We will read major Victorian novels serially and “sideways,” by examining articles, advertisements, and illustrations alongside the original published parts of our texts (texts may include Wilkie Collins’s *The Woman in White*, Elizabeth Gaskell’s *North and South*, Anthony Trollope’s *Framley Parsonage*, Charles Dickens’s *David Copperfield*, and Margaret Oliphant’s *Phoebe Junior*). Critical and theoretical frameworks will include reader response and reception theory, literary sociology, and book history.

**ENGL7038 Composing Globally - Pauszek | Th 4:30-6:55**

*Fulfills theory requirement.* What does it mean to compose in a globalized world? How is our understanding of composition, of knowledge, and of literacy influenced by composing within and across globalized, transnational, and geopolitical environments? How does knowledge transform under these circumstances? These are questions that will guide our readings and discussion. This course will explore scholarship in composition and rhetoric that touches on topics of transnationalism, multi and translingual writing, migration across borders, and more.

**ENGL7039 Theory and Theology - Restuccia | W 4:30-6:50**

*Fulfills theory requirement.* This course will include works of contemporary theorists such as Lacan, Derrida, Levinas, Foucault, Nancy, Kristeva, Badiou, Zizek, and Agamben that intersect with theology. We will focus on Christianity but be open to contemporary theoretical intersections with Islam and Judaism as well. A major emphasis will be the myriad ways that psychoanalytic theorists attempt to bring Christianity down to earth. In fact, all the theorists of this course propose radical forms of social and political change, condemn hierarchy, disbelieve in Heaven, and identify as atheists (testifying to Lacan's own striking assertion in *The Ethics of Psychoanalysis, Seminar VII*, that there is a "certain atheistic message in Christianity itself"), and yet can't let religion go. At the very beginning of *Saint Paul*, Alain Badiou, insists that he draws upon Paul "without devotion," regarding Paul as neither an apostle nor a saint: "nothing sacred" is involved. Yet Badiou himself seems aware of the curious strangeness of his atheistic infatuation with such a religious figure, one who is, as Badiou himself notes, "frequently tied to Christianity's least open, most institutional aspects: the Church, moral discipline, social conservatism, suspiciousness toward Jews." Reflecting on his own puzzlement, Badiou explains that he is "irreligious by heredity, and [was] even encouraged in the desire to crush the clerical infamy by [his] four grandparents." The first words of this text's Prologue deem it a "Strange enterprise." We will observe how the theorists of this course sublimate (mainly) Christianity, negate it to preserve it in a new form. We will strive to understand not so much our theorists' dependency on theology as their effort to reread and, in doing so, reinvent it. Two papers will be required: a midterm essay of 8-10 pages and a final essay of 10-12 pages.

**ENGL7764 Twentieth-Century Irish Fiction** - Smith | Tu 4:30-6:55

In this graduate seminar, we will read a selection of Irish novels so as to identify, discuss and better understand complex cultural phenomena that become manifest in the aftermath of the colonial experience. The underlying premise suggests that Irish novelists participate in debates concerning national identity and, in the process, anticipate the evolution of a postnational society. Paying particular attention to issues of language, gender, place and literary authority, and to representations of religion, history, and identity, the seminar seeks to establish the inevitable heterogeneity related to the post-colonial condition.

**ENGL7782 Issues and Methods in American Studies** - Klein | M 4:30-6:55 (MA methods)

This course offers an introduction to the field of American Studies, which focuses on the interdisciplinary study of American culture. We will read a range of recent scholarship, exploring diverse approaches, methods, and issues of interest. In the process, we will assemble a tool kit of critical skills for making interpretive arguments about works of culture in their historical moments. The cultural forms we analyze may include popular fiction, film, music, religion, and others. The course includes a significant research project.

**ENGL8855 British Literature and Postcolonial Criticism** - Seshadri | F 2-4:30

*Fulfills the Theory requirement.* Historians such as Bernard Cohn have taught us that analyses of British Literature and Culture will be incomplete if we do not assume England and its colonies as a single unit of analysis. However, the translation of this historical wisdom to literary analysis demands not only an understanding of colonial policy but also a re-invention of our reading practices. We shall review the premises of postcolonial studies and its various approaches to canonical British literature by asking how Britain's colonial activities from the 18th to the 20th centuries affected representations of the domestic space.

**ENGL9918 PhD Seminar: Issues and Methods in English Studies** - Weiskott | W 10-1

This course offers an introduction to doctoral research in the field of English studies, with focus on problems of method revolving around the field's burning question, What is literature? We read a range of recent scholarship, exploring approaches, methods, and issues of interest, including formalism vs. historicism, periodization, digital humanities, literary and cultural theory, and poetics. Primary works assigned are drawn from different centuries and all major genres, mainly from Britain. Students write either a research paper on a primary text or a position paper on an issue or a method. As the PhD seminar, this course also functions as a workshop in genres of scholarly writing, such as book reviews, conference abstracts, and articles.