**Note:** Graduate student enrollment in Engl 5220, Engl 5370, and Engl 5400 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 5220: Literary Linguistics**
CRN: 15985  
Wednesdays, 6:30—9:00  
Dr. Lisa Minnick  
*Fulfills: M.A.- and Ph.D.-level elective*

It is a truism that literary texts are made of linguistic elements, that they consist of units of language arranged in imaginative ways. Literary writers use linguistic structures that are, at least in the abstract, available to everyone, but literary authors “do things with words” (to paraphrase the linguistic philosopher J. L. Austin) that make literature a particularly interesting form of human expression.

But the linguistic elements that literature is made of are often taken for granted, perhaps because of this very obviousness: Of course literature is made of language. And so not everyone gets around to exploring literary works through attention to the linguistic elements of literature, using the theories, terminology, and methods of the discipline of linguistics. In the Literary Linguistics, we will do just that: look at how language works in literary texts, applying the principles, theories, and methodologies of linguistic analysis to works of literature.

Our goals will be both linguistic and literary: We will explore the ways that literature can add to our knowledge about language and its use among real speakers. Literary language is rich with information of interest to language scientists on topics that include language variation and change, linguistic authority and the process of standardization, pragmatic norms and competence, and language attitudes, especially as they interact with race, gender, sexuality, class, and other independent variables. We will also inquire into the ways that linguistic theory and methods of analysis can open works of literature to new levels of interpretation.

In pursuit of these objectives, we will concentrate primarily on 19th- and 20th-century American literature as our object of investigation. We will begin by exploring the conventions of literary dialect, analyzing its artistic, linguistic, and political functions and effects both within and beyond the text. Additionally, we will explore other approaches and develop original research questions to inquire into various ways that language is deployed in literary works. In doing so, we will experiment with multiple theoretical and methodological approaches, including computational methods, for which instruction and support will be provided.
No knowledge of linguistics or computational analysis is required or presupposed, although curiosity about and interest in linguistics is essential.

**English 5370: Victorian Literature**  
CRN: 15783  
Mondays, 4:00—6:20  
Dr. Jil Larson  
*Fulfills: M.A.- and Ph.D.-level elective*

In this course we will investigate the historical, cultural, and literary concerns of Victorian Britain (1830-1902). The course will divide this rich and unruly period into early, mid, and late Victorian literature and culture and include several genres—the novel, short fiction, nonfiction, and poetry—with attention to how conceptions of genre started to slip and slide for Victorian writers who, for example, loved narrative, even if they were not writing fiction, and who were influenced by drama and the theater, even if they were poets or novelists. Through novels by the Brontes, Dickens, Gaskell, Eliot, Carroll, and Hardy we will explore the Condition of England, Victorian ideas about gender and sexuality, Darwin’s influence on the novel, and the relation between public and private, among other topics. Some of these preoccupations will surface in our study of the prose and poetry as well, and though the reading list is still a work in progress we will follow different traditions in poetry through Tennyson, Browning, Arnold, and Hardy, as well as the Pre-Raphaelites, Christina Rossetti, Elizabeth Barrett Browning, Augusta Webster, Amy Levy, and Oscar Wilde. Our nonfiction writers will likely include Mill, Darwin, Arnold, Ruskin, and Gosse, writers who will take us directly into some of the most compelling convictions, discoveries, and cultural anxieties of the Victorians.

**English 5400: Contemporary Literature**  
CRN: 15784  
Tuesdays, 4:00—6:20  
Dr. Elizabeth Bradburn  
*Fulfills: Creative Writing Ph.D. Specialization (Poetry) requirement; M.A.- and Ph.D.-level elective*

The course is a weekly seminar on postmodern American poetry. Our main text will be Norton’s anthology of that title (second edition), with secondary readings available electronically. I will assign some informal writing each week as preparation for class discussion. Students will design
final writing projects suited to their individual educational and professional needs. (For example, doctoral students may do a final project that helps them prepare for qualifying exam essays.)

**English 5660: Creative Writing Workshop—Fiction**
CRN: 11745  
Hybrid/Online  
Professor Richard Katrovas  
*Fulfills: Creative Writing Ph.D. or M.F.A. workshop requirement*

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 to sentence in terms of grammar, syntax, and phrasing). We will follow the “Iowa workshop model,” as well as Robert Frost’s formulation that creative writing (he said “poetry” for obvious reasons) should be “play for mortal stakes.” There will be snacks.

The graduate fiction workshop will be, more precisely, a creative prose-writing workshop, which is simply to say that though most of the work submitted for critique will be prose fiction, memoirs and personal essays may also be included. In other words, we will note the dance of fact with fancy in all forms of prose narrative, and explore the role of memory in work presented to the workshop. The changing nature of publication, and the history of creative writing as a cottage industry within humanities education will be course subtexts. In addition to submitting a minimum of two pieces of writing for workshop scrutiny, each member will report on a minimum of three (relatively) current books; that oral presentation will also take the form of a (more or less) publishable omnibus-review essay that proffers an overarching judgment regarding the state of the art.
English 5680: Creative Writing Workshop—Playwriting
CRN: 15786
Mondays, 6:30—9:50
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 5790: Careers for English Majors
CRN: 13020
Tuesdays, 2:00—3:40
Dr. Margaret Dupuis
**Fulfills: M.A.- and Ph.D.-level elective**

This course is especially aimed at undergraduate English majors who wonder what comes after graduation. It is also open to graduate students (particularly those at the M.A. level) and undergraduate English minors.

Students will be introduced to a number of career possibilities for English majors, including work in the fields of publication, advertising/public relations, non-profit fundraising, teaching, freelance writing, technical writing, and others. You’ll do some reading and research, and meet some former English majors who have interesting and challenging jobs in the “real world.” You’ll also make connections with one or more professionals who work in a field that interests you.

This course can count as an elective for the undergraduate English major or minor.
**English 6100: The Devil’s in the Details: The Devil and his Minions in Anglo-Saxon England**  
CRN: 15984  
Thursdays, 4:00—6:20  
Dr. Jana Schulman  
*Fulfills: M.A.- and Ph.D.-level elective; Ph.D. foreign language requirement (coupled with English 6760: Old English)*  

![Image of MS Junius 11](image)

Satan manacled above flames speeds tempter who flies up to Eden where he coils round tree and tempts Eve.

This seminar will explore the appearance of the devil—explicitly or implicitly—in Old English texts. There are poems, such as “Christ and Satan,” where Satan plays a major role, and others where some of his implements (arrows, darts) appear and wound a character. In addition to reading texts and exploring the devil as character, we will also consider the role of serpents and dragons as agents of the devil or the devil himself. Scholars who read *Beowulf* as Christian allegory argue that the dragon is Satan. Is the dragon Satan or just a dragon? This course is a combined language and literature seminar.

Prerequisite: One semester of Old English

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**English 6110: Literary Forms—Fiction**  
CRN: 13323  
Fridays, 2:00—4:30  
Professor Thisbe Nissen  
*Fulfills: M.F.A. in-genre (Fiction) or out-of-genre (Playwriting, Poetry) Creative Writing Forms requirement; in-genre (Fiction) Ph.D. Creative Writing Forms requirement*

Flash fiction: a literature seminar/workshop on the form. We’ll read a broad spectrum of flash, micro, sudden, mini, nano, quick and hint fiction, as well as theory of its history and craft. Generative prompts and exercises will be developed into texts for mini-workshops.
English 6300: Professionalization in English Studies  
CRN: 15787  
Tuesdays, 6:30—9:00  
Dr. Scott Slawinski  
*Fulfills: M.A.- and Ph.D.-level elective*

English 6300 focuses on professionalizing graduate students and preparing them for a career in English studies at the college and university level. Invited guests will cover topics such as the various sub-fields within English studies (literature, rhetoric and writing, creative writing, English education), conference going and other public readings, scholarly and creative publishing, academic administration, textual editing, and searching and interviewing for an academic job. Discussion topics will also include library research, alt-ac careers, graduate- and professional-level writing, qualifying examinations, and dissertations and other genres of academic composition.

Portions of the course will be taught in the library with English library liaison Kate Langan.

Writing assignments include an annotated bibliography, an essay on prose conventions, a conference abstract, a short encyclopedia article, and a book review.

Anyone who is considering pursuing a career in academics will find this course useful.

English 6520: Shakespeare: Tragedies  
CRN: 15788  
Fridays, 11:00—1:20  
Dr. Grace Tiffany  
*Fulfills: M.A.- and Ph.D.-level elective*

In this class we will study five of Shakespeare’s tragedies and, the better to grapple with Shakespeare’s medievalism, two history plays – one being in two parts – that include both comic and tragic elements. Although careful reading will be essential, we will consider the plays as primarily works for performance. Accordingly, we will view (on video), discuss, and compare notable scene performances. In the last week of class, we will also go to Chicago to see *Hamlet* performed by the world-class Chicago Shakespeare Theater!

This class is also designed to familiarize students with key elements of Shakespeare’s own theatrical/cultural context, as well as with important aspects of the Shakespearean theatrical and scholarly tradition.
Assessment will be based on two short (2-page) papers (10% each of grade), one long (17-to-20-page) paper (30% of grade), a two-person team presentation that may last anywhere from 30 minutes to an hour (30% of grade), and general class participation (20% of grade).

Plays: Richard II, The Henriad (1 and 2 Henry IV and Henry V), Richard III, Hamlet, King Lear, Macbeth

English 6660: Graduate Writing Workshop—Poetry
CRN: 12466
Wednesdays, 4:00—6:20
Dr. Nancy Eimers
Fulfills: Creative Writing Ph.D. or M.F.A. workshop requirement

Muriel Rukeyser wrote that "All things change in time; some are made of change itself, and the poem is of these. It is not an object; the poem is a process." Ideally, our workshop will be a place to consider the poem as it is poised between what was intended and what might possibly be. Our task as a workshop will be to help instigate that change, or help the writer to imagine her/his way to the poem's next, ever more crucial version. Our discussion will be informed by collections by at least three contemporary poets.

English 6900: Scholarship and Writing in the Profession
CRN: 11212
Wednesdays, 4:00—6:20
Dr. Meghann Meeusen
Fulfills: M.A. requirement; M.F.A. and Ph.D. elective

ENGL 6900 is a graduate-level seminar that will aide students in developing their skills as academic writers. Students will spend the semester studying the conventions of academic writing in venues specific to their field of interest, analyzing and evaluating journals and articles in order to produce an article-length academic text and present a conference-paper version of this work at a formal academic Colloquium. For students pursuing an MA in English, this capstone essay acts as the culminating requirement for the degree, but any student who wishes to improve his/her ability to write for academic publication and engage in academic discourse is welcome to use this opportunity to devote specific attention to writing technique and academic scholarship. Students will also develop a relationship with an outside faculty mentor, participate in “workshop”-style review and editing of their writing, and consider how one might best overcome the challenges of academic publication in their field of study.