



Department of English Graduate Course Descriptions: Fall 2026

English 5380: Modern Literature

CRN: 45254 | Tues, 6:30-9:00 | Mode: In-person | Dr. Scott Slawinski

Fulfills: M.A.-, M.F.A.-, and Ph.D-level elective

Modern: relating to the present or recent times as opposed to the remote past.

Modernism: a style or movement in the arts that aims to break with classical and traditional forms

This class will explore the tension between these two terms throughout the semester. What makes something modern? What makes something modernist? When do these terms converge? Where do they depart from each other? What's significant about the overlaps and gaps?

The sheer volume and variety of the period allows us to read across genres: short stories, novels, poems, and (maybe) plays—some modernist, some modern. The reading list has yet to be decided, but some of the Anglo-American authors I'm considering include Henry James, Joseph Conrad, Ford Madox Ford, Virginia Woolf, James Joyce, Sinclair Lewis, F. Scott Fitzgerald, Ernest Hemingway, Willa Cather, Edith Wharton, William Faulkner, T. S. Eliot, William Carlos Williams, Langston Hughes, George Schuyler, Nella Larsen, D. H. Lawrence, Sherwood Anderson, and Gertrude Stein. It's possible I even might slip in a continental European author such as Marcel Proust, Thomas Mann, or Franz Kafka; it's also possible we'll read some early science fiction or hardboiled detective fiction. So rich a period, so many choices for reading!

While the readings will be the primary focus of the semester, we'll also explore the historical-cultural context of the early twentieth century, from painting and music to attitudes toward war and peace to the rise of fascism and communism as rivals to capitalism. Flappers, Harlem Renaissance writers, veterans of the Great War, and others will be invited to the table. The early twentieth century was a hodgepodge of conflicting currents that informed and shaped the writers and texts we'll be reading.

Assignments include one shorter essay (undergraduates, 8-10 pages; graduates, 10 pages), one longer essay (undergraduates, 10-15 pages; graduates, 20-30 pages), and a presentation. Graduate students will also be asked to teach fifteen minutes of a class period. The final exam period will be used for a mini-conference, where class participants will have the opportunity to talk about the long essay.

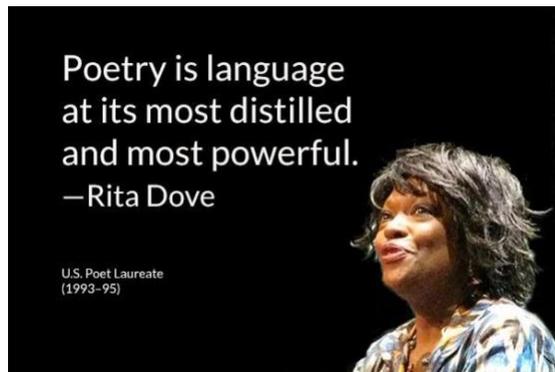
English 5400: Contemporary Literature

CRN: 44875 | Thurs, 6:30-9:00 | Mode: In-person | Professor Richard Katrovas

Fulfills: M.A., M.F.A., and Ph.D-level elective; Ph.D. requirement for Creative Writing—Poetry Specialization

A Genealogy of Postmodern American Poetry (with W.B. Yeats thrown in):

This course will gloss the various schools of American poetry, emphasizing the cross-fertilization that determines its dynamic nature. We will define the “major” schools as those that proceed from the High Moderns (Pound, Eliot, Stevens, Moore, Stein, Frost, H.D., Williams) and are usually



designated as Academic, Agrarian (“Fugitives”), Beat, Black Mountain, Confessional, Deep Image (“Emotive Imagination”), L=A=N=G=U=A=G=E, New York School, and “regional” groups (besides the New York and Black Mountain schools) such as the Fresno School, and a very important hodgepodge that the professor designates as The Great Anomalies; it includes such transcendent talents as Theodore Roethke, Elizabeth Bishop, Carolyn Kizer, and Gerald Stern. This course will celebrate the voices of the Harlem Renaissance and Native voices, and will seek

to understand how “creative writing” pedagogy and the cultural forces it has engendered have shaped the recent history of the art form. The course will speak to the socio-political issues involved in canon construction, particularly regarding issues of misogyny and racism as these unfortunate cultural features influence canon construction. Our primary focus will be on the rich diversity of the art form in America. We shall read verse aloud, and you will compose an explication of a poem that will be assigned to you.

English 5700: Creative Writing Workshop—Creative Nonfiction

CRN: 44821 | Mon, 6:30-9:00 | Mode: In-person | Professor Shonda Buchanan

Fulfills: Creative Writing M.F.A. or Ph.D. workshop requirement

This is a workshop course focused on producing original creative nonfiction (CNF), with an emphasis on honing individual style and skills. To prepare for workshops, we will explore and

analyze published work of award-winning authors in the genre and learn to write and emulate similar craft and techniques. In addition to learning the available techniques and strategies within creative nonfiction, the goal is to produce four original, polished creative pieces, to thoughtfully critique peers' work, and seek to publish two pieces of writing produced in the class. Through discussions, writing prompts, essays and critical reading, this class will help you develop and deepen your knowledge of the genre and writers, and also help develop critical thinking and practical business skills of submitting your work to local, regional and national publications. We will also learn the art of writing query letters that could land you your next scholarship, internship or job. This course stresses revision, relies on workshops of student writing, and aims to sharpen your ability to use written language of a literary caliber to construct strong narratives.

English 5750: Icelandic Sagas in Translation

CRN: 45255 | Thurs, 4:00-6:20 | Mode: In-person | Dr. Jana Schulman

Fulfills: M.A., M.F.A., and Ph.D-level elective

Vikings abound and have a code of honor; outlaws remain at home on the farm, though the law requires them to leave Iceland; women threaten divorce; revenants (draugr) make farmers' lives complicated; and more!

Join me in reading such Icelandic sagas in translation as the outlaw sagas of Gisli and Grettir, of the tragedy of the Volsungs (of Sigurd the Dragon Slayer, the dragon Fafnir, and Gudrun), of the saga of Hrolf Gautreksson and his adventures (bridal quests and more), of Vikings (the Jomsvikings and the king known as the last Viking—King Harald Sigurðarson, invader of early medieval England).



Assignments may include a five-page critical analysis that involves a close reading of a textual crux, a pivotal passage, or even an ambiguous word or phrase, one that sheds light on the rest of the passage and the text as a whole; a research paper that should be 10 pages for undergraduate and 15-20 pages for graduate students; a presentation; and a final, essay exam.

English 6100: Post-World War II British Fiction

CRN: 45256 | Mon, 4:00-6:20 | Mode: In-person | Dr. Jil Larson

Fulfills: M.A., M.F.A., and Ph.D-level elective

British Fiction Since 1945

In this course, we will focus on some twentieth-century novels, but our primary focus will be British and Irish fiction of the twenty-first century. The reading list is still a work in progress, but we are likely to read and discuss novels by writers such as Sally Rooney, Rachel Cusk, Maggie O'Farrell, Kazuo Ishiguro, Zadie Smith, Kate Atkinson, Colm Toibin, Ian McEwan, Ali Smith, and Salman Rushdie. This course is ideal for any graduate students planning qualifying exams in the likely

forthcoming area of contemporary British fiction, but it will also be valuable for graduate students interested in building on their knowledge of earlier British and Irish literature or for those wishing to broaden and deepen their knowledge of contemporary literature.

English 6660: Graduate Writing Workshop—Fiction

CRN: 44153 | Fri, 1:00-3:20 | Mode: In-person | Professor Thisbe Nissen

Fulfills: Creative Writing M.F.A. or Ph.D. workshop requirement

ENGL 6660 Grad Writing Workshop-Fiction CRN

44628 A traditional fiction workshop. Each student will

put up at least two pieces to be workshopped during the

semester. Class members are responsible for reading

workshop stories and making line notes for the author,

in addition to writing a thoughtful and substantive end

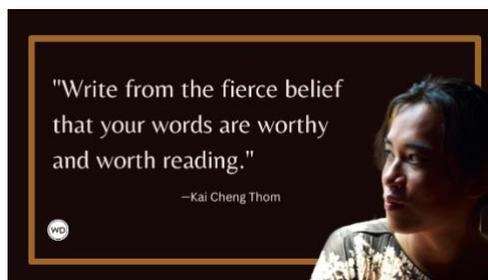
note. We learn better how to edit ourselves by carefully

and conscientiously editing others. We'll dig into the

meat of each other's stories to figure out how they're working, how they might work better, and what

the author—and the class—can learn from the effort at hand. Revision is encouraged. Discussion of

readings in contemporary published short fiction will compliment workshop discussions.



English 6660: Graduate Writing Workshop—Poetry

CRN: 45257 | Wed, 6:30-9:00 | Mode: In-person | Dr. Alen Hamza

Fulfills: Creative Writing M.F.A. or Ph.D. workshop requirement

In this course, the focus will be on student work, with the goal of inspiring each class member to commit to a consistent writing practice and feel emboldened to experiment and try out new things.

We will also read several poetry collections and examine how each of them forms a unified whole.

Students will read and critique each other's work weekly. Each student will also do a presentation on a poet of their choice.

English 6690: Methods of Teaching College Writing

CRN: 44124 | Tues, 1:00-3:20 | Mode: In-person | Dr. Brian Gogan

Fulfills: M.A. elective credit; Pedagogy component for Ph.D. students; Specialization requirement for English Ed Ph.D. students

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

Using the teaching of English 1050: Foundations in Written Communication as the foundation for this course, this graduate-level seminar introduces participants to different theories and approaches to the teaching of rhetoric and writing, especially as those theories and approaches apply to the first-year writing program. The thought is that to understand and effectively use particular methods of teaching college writing, you need to gain an understanding of the field-specific cultures from which these methods emerge. Put differently, in order to exercise agency as a teacher of college writing, you need to understand the cultures, contexts, and conversations that influence the teaching of college writing.

Learning Outcomes

By the end of this course, you will learn how to:

- Use writing to position yourself a teacher of writing within the field and methods of rhetoric and writing studies
- Identify the processes and products associated with particular approaches to the teaching of college writing
- Articulate the connections and tensions between teaching, theorizing, and researching writing, as they pertain to the creation of knowledge, the production of text, and the guidance of students
- Cultivate teaching and learning behaviors that promote equity in the writing classroom and promote competency in student writing

English 6770: Old English

CRN: 45258 | Wed, 4:00-6:20 | Mode: In-person | 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)

HWÆT!

Are you someone who likes language? Someone who wants to know more about the English language? Who geeks out on the minutiae of grammar? This course is an intensive introduction to Old English, the earliest form of English recorded in writing and the language spoken in early medieval England from about the fifth century to the later eleventh.

This course will provide students with a solid grounding in Old English grammar that will allow



them to read Old English texts with the help of a dictionary. We will begin reading simple prose texts and work our way up to riddles—both sexual and intellectual—to various poems: possibilities include *Deor*, *The Wanderer*, *Vainglory*, selections from *Beowulf*.

Assignments will include extensive language exercises, quizzes, and exams, as well as some other assignment to be determined (sorry for the coyness—I'm trying to figure out what textbook to use).

Come join me for an exploration of Old English language and culture, *in geardagum* (in days of yore)!