

ENGL 5000-01 Studies In: Lit & Fine Arts

This is an interdisciplinary course dealing with literature, the graphic arts, and architecture. We will go from the sixteenth through the eighteenth centuries examining changing European styles (with a glance at the Medieval period to give us a starting point). The goal is to gain an understanding of the modes of perception and expression that characterize Renaissance, Mannerist, Baroque, Rococo, and Neoclassical art. The reading will be a chronological survey of English literature, but we will be doing the literature along with the painting and architecture of these periods. A standard English course, or art history course, generally focuses on one medium; here, the stress will be on how artists in different media share goals, styles, purposes. By the end of the course, you should be able to look at a building, a painting, a piece of literature from the sixteenth through eighteenth centuries and date it within sixty years or so.

ENGL 5000-02 Studies In: Adaptation

In 1908 Tolstoy wrote "You will see that this little clicking contraption with the revolving handle will make a revolution in our life—in the life of writers." We will consider the revolution of cinema as it relates to writing; the image as it relates to the word. In this course we will track one story--the real-life narrative of the five Sullivan Brothers who all died in WWII--as it undergoes several media adaptations (from original WWII enlistment letters, to war propaganda poster campaigns, to the War Department's "Sole Survivor Policy" to Hollywood film (The Fighting Sullivans and Saving Private Ryan) to video game franchise (Medal of Honor). In order to stay on the trail of the Sullivans we will gather authorities on political uses of sacrifice (Pericles, Homer, Michel Foucault, Kenneth Burke), on narrative deployments (Wayne Booth, Janet Malcolm), and on adaptation theory (Linda Hutcheon and Julie Sanders). Finally, we will consider these various instantiations of adaptation for their rhetorical qualities. Along the way, students will choose their own media adaptation to track--from text to film, game to film, film to text or film to game--that will grow into a 20-25 page seminar paper.

ENGL 5000-03 Studies In: Navajo Poetry

ENGL 5010 Prct Engl: Writ & Lit

This course introduces new teachers of First Year Composition (FYC) to the history and theory of the teaching of composition so that they may apply what they learn to their pedagogy in the FYC classroom. Course texts will include The Bedford/St. Martin's Guide to the Teaching of Writing, 6th edition, edited by Cheryl Glenn and Melissa A. Goldwaithe, and A Guide to Composition Pedagogies, edited by Gary Tate, Amy Rupiper, and Kurt Schick. Students will also be assigned selected readings from prominent journals in the field of composition studies, including College Composition and Communication, College English, and JAC.

ENGL 5880 Studies In: Modern Fiction

Our seminar will limit its scope almost exclusively to texts published since 2012, not to essentialize "The Now," but to hone our faculties as readers of fresh, undertheorized and/or neglected texts wherever we may find them. Accordingly, this seminar is open to readers from any number of fields, and final projects

tracking the formation of contemporary critical paradigms in, say, medieval scholarship will be just as relevant as those focusing on current poets. The sole criterion is a willingness to engage an array of books not yet contextualized by preceding scholars' accounts. We will read texts identified as scholarly and as creative, first books by young poets and new collections by established authors, digitally generated texts and texts in translation—all of which have been only recently published (some will be released after the semester has begun). Whenever possible, in order to further our semester-long pursuit of “live” scholarship, I will arrange for the authors of assigned readings to participate with us in a Skype conversation, thereby opening our class discussion into a more dynamic public forum. Students will be expected to write short responses to course readings, and create a final project that addresses “the contemporary” as a field of critical inquiry.