

## Fall 2024 Course Descriptions

### **ENGL 7001 Creative Nonfiction**

J. Wheeler

T 3:00-5:50PM

Lexicographer Samuel Johnson once defined the essay as a loose sally of the mind. While the expanse of creative nonfiction is vast (memoir, profile, criticism, technical writing, investigative journalism, travel writing, nature writing, etc.), all of these kinds of writing have in common the imperative to communicate a process of thought about a particular subject. Nowhere in literature is the process of human thought laid bare quite like it is in the tradition of the essay. In this workshop we'll begin by reading examples of recently published essays and collections that evidence the breadth of the genre. Then, we'll write our own loose sallies. You'll be expected to compose about 30 pages of high-quality creative nonfiction, as well as engage in weekly workshops of your peers' work.

### **ENGL 7006 Fiction Workshop**

J. Davis

T 12:00-2:50PM

chapters), a revision of one of those fictions, and numerous shorter exercises. If class enrollment allows, each student will workshop three times, including a revision workshop. Though we will engage in a modified, question-based workshop, the class will aspire to be generative rather than critical. In addition to workshop, students will be required to read work from published authors (approximately one story per week), as well as lead an in-class writing exercise of their choosing with the dual goals of generating new work and developing as instructors of creative writing.

### **ENGL 7007 Poetics of Exile**

Tiana Nobile

W 12:30-3:20PM

In this course, we will consider what it means to write from the margins, the politics of the "other," and how history and identity give rise to an exile poetics. Potential works to be discussed include poems by Aime Cesaire, Philip Metres, Federico Garcia Lorca, Solmaz Sharif, and more. The class will be a blend of discussion, generative writing, and workshop. Students will be expected to complete the reading in advance and come to class ready to discuss and offer feedback on each other's work.

## **ENGL 7008 / THTR 7008 Drama Writing**

F. Euba

M 3:30-6:20PM

An organic exploration of the creative process through engagement of established plays and a text on playwriting in order to motivate the student to develop two written one-act plays, to be read and critiqued in class.

## **ENGL 7020 English Proseminar: Styles of Literary Criticism**

B. Kahan

T 3:00-5:50PM

This course will introduce graduate students to the major theoretical schools and methodical approaches to the study of literature organized through the prism of "styles of literary criticism." Rather than opposing style to substance (understanding it as a veneer easily removed), we will attend to the substance of critical styles. In particular, we will train our attention on essays which have striking or unusual styles of argument, considering how they demarcate and use evidence, set their arguments in motion, cull examples, respond to critics, manage adjacent fields, deploy footnotes, and execute a range of other mechanical and stylistic practices. In addition to these readings, we will discuss a number of topics under the broad heading of professionalization: writing conference papers, applying to fellowships, using course work effectively to prepare for the dissertation, utilizing electronic resources and databases, thinking about how to engage in critical dialogue in a crowded field, thinking about how to engage in critical dialogue in an emerging field, and a variety of other topics.

## **ENGL 7030 Medieval Romance**

R. Godden

Th 3:00-5:50

Medieval romance often follows the adventures of a hero who faces several challenges in an outlandish or threatening landscape only to be later re-integrated into the social order. Many romances take love as its chief subject, while others focus on war, the crusades, the revelation of the Divine, or the bonds of community. Despite disparate themes and geographical environments, these romances share a preoccupation with celebrating the practices and ideals of chivalry, while simultaneously revealing its excesses and limitations. Arthur and his knights Lancelot, Gawain, and Galahad serve as chief protagonists of the genre, but other writers in the Middle Ages (including Chaucer) have used the form to explore the production and maintenance of the chivalric subject. We will consider the historical underpinnings of chivalry and the social and cultural contexts which





