Graduate Courses Fall 2021

MFA IN CREATIVE WRITING

56:200:517		Fiction			
09537		01	M	2:00-4:50	Grodstein
56:200:519		Poetry			
09538		01	M	6:00-8:50	Matthews
56:200:528		Creative Nonfiction Workshop			
02541		01	Th	2:00-4:50	Lisicky
56:200:570		Craft: Screenwriting			
09542		01	T	2:00-4:50	Zeidner

MASTER OF ENGLISH

56:350:509		Professional Seminar in English Studies			
09564		01	W	6:00-8:50	Fiske
56:350:522		Horror and Literature and Theory			
12365		01	T	6:00-8:50	Sayre
56:350:530		Special Topics: Spenser and Social Justice			
02349		01	TTh	3:35-4:55	Hostetter
56:350:538		Publishing and Editing in Print and Online			
09565		01	Th	6:00-8:50	Singley
56:350:594		Issues in Public Policy: Colloquium on Urban History			
08595		Cross-listed with 56:512:513:01			
		01	T	6:00-8:50	Mires
56:350:595		Special Topics: Digital Inequality			**D**
02329		01	M	6:00-8:50	Brown
56:615:530		History of the English Language			
08611		Cross-listed with 50:615:380:01			
		01	MW	3:45-5:05	Epstein
56:842:569		Practicum in the Teaching of Writing			
09643		01	W	12:30-3:20	FitzGerald

MASTER OF FINE ARTS CREATIVE WRITING

The following courses are open to students registered in the MFA Program. Some space may be available to English MA students by permission of Paul Lisicky.

Fiction

56:200:517:01   **M   2:00-4:50**
                                                                      Grodstein

In this workshop, students will regularly submit short stories and novel excerpts for class discussion and critique. The workshop will be complemented by the analysis of published work.

Poetry

56:200:519:01   **M   6:00-8:50**
                                                                      Matthews

Using a variety of forms from sonnet and sestina to free verse, students experiment with poetic techniques and voices.

Creative Nonfiction Workshop

56:200:528:01   **Th   2:00-4:50**
                                                                      Lisicky

What does it mean to write creative nonfiction and memoir in 2021? How to write out of our personal urgency while also asking questions about community, survival, isolation, and power—all that is wrong with the world and all we'd like to make better? How does it feel to be alive right now? We'll think about those questions alongside all the matters of craft: voice, structure, focus, sonics, description, polarity, openings. You'll be responsible for providing verbal and written feedback to your peers, as well as workshopping three pieces of your own over the course of the term. Along the way we'll work hard, take care of each other, and make sure that joy and seriousness share the same space.

Craft: Screenplay

56:200:570:01   **T   2:00-4:50**
                                                                      Zeidner

This course introduces students to screenplay form and format. We will learn to "read" a script, then produce first acts and outlines for our own projects. Even if you don't plan a future as a screenwriter, this course is useful for fiction writers as a way of thinking about plot and character, since scripts require elements to be telegraphed so efficiently.

MASTER IN ENGLISH

Professional Seminar in English Studies

56:350:509:01   **W   6:00-8:50**
                                                                      Fiske

This course serves as an introduction to the academic and professional skills required for successful study of English at the post-graduate level. Topics will include the explication of literary texts; writing of bibliographical and critical essays; locating and documenting primary and secondary sources; understanding and skillfully deploying critical theory in literary analysis; and refining writing and critical thinking skills. Students will also be introduced to resources geared toward exploring professions related to English study, including scholarly editing, writing for publication, and teaching at different types of institutions. This course is required for the Master of Arts degree.

Horror and Literature and Theory

56:350:522:01   **T   6:00-8:50**
                                                                                      Sayre

This course will look at broad range of literary and cultural artifacts in an attempt to better understand how their authors use horror to explore their world or to imagine others. During the semester, will be unpacking the work of horror itself, its conventions, tropes, as well its intersection with theories of affect, gender and sexuality, race and indigeneity. We will focus our work on the ways in which horror is deployed to manage threats of difference and disorder, an abjection of otherness that has served structures of discrimination as well as social critique. How does horror attach to threats of otherness and insecurity, a terror that comes from without, but also an intimate, unsettling fear of the self and the potential for our own monstrous transformation?

Special Topics: Spencer and Social Justice

56:350:530:01   **TTh   3:35-4:55**
                                                                                      Hostetter

Edmund Spenser's The Faerie Queene (2nd version 1596) was long held up as an epitome of Elizabethan poetic brilliance & ambition. The six finished books of FQ are sprawling, obsessively detailed, baroque, and often staggeringly beautiful. Spenser was called the "Prince of Poets" — the "poet's poet." A poet for other poets to emulate & model. However, the last thirty years have clarified Spenser's enthusiastic participation in the genocidal colonial regime in Ireland. But this is not simply a struggle between poet versus work. An ugly, viciously nationalistic & imperial spirit motivates much of the poem, weaponizing his dazzling poetics against Catholics, the Irish, Muslims, and indigenous people. This seminar is an attempt to renegotiate aesthetics AS politics, starting with "allegory" itself, Spenser's central structure and a key hermeneutic strategy for Christian Europe since earliest times. Here we'll engage Spenser's influences & sources, biography, lesser works, & a critical revision what Spenser means to English poetry. Standard final project expectations apply here — this is a class that should prove valuable to scholars & writers alike. **Fulfills the Social Justice concentration in the MA.**

Publishing and Editing in Print and Online

56:615:538:01   **Th   6:00-8:50**
                                                                                      Singley

Editors are the "hidden figures" of the publishing industry. Learn more about what they do and build editing skills in this course. You'll explore theories and practices of editing both in print and online. You'll work with texts in various stages of production—from manuscript to published book. You'll participate in developments in the digital humanities and recent technologies such as Scalar, a digital publishing platform. Projects include hands-on scholarly editing of archival texts, including those in The Complete Works of Edith Wharton project (Oxford University Press), for which Dr. Singley is the General Editor, and work with local historical projects such as the online Encyclopedia of Great Philadelphia and the Cooper Street Project. Assignments include readings, one or two oral presentations, at least two hands-on editing projects; and a writing or editing project of your choice.

Special Topics: Issues in Public Policy: Colloquium on Urban History

56:350:594:01   **T   6:00-8:50**
                                                                                      Mires

Controversies over historical monuments are raising awareness of the issues embedded in the processes of creating, communicating, and contesting public understanding of history. This seminar goes behind the scenes of public history settings such as museums, historic sites, and archives to delve into these dynamics. Through a series of case studies, we will discover how historical narratives are constructed and communicated within history-focused organizations, in public space, and the digital realm. Students will expand professional networks by contributing to the annual Public History Year in Review (https://phyearbook.wordpress.com/); collaborate on a study of the job market for public history; and deepen their understanding of the field with a seminar paper connecting public history scholarship with professional practice. Students from all fields are welcome in this seminar. **Fulfills the Social Justice concentration in the MA.**

Special Topics: Digital Inequality

56:350:595:01   **M   6:00-8:50**
Brown

Algorithmic inequality and digital profiling. Disinformation. Cyberbullying and online harassment. Dark patterns. Sexist apps. Toxic online communities. Gendered Artificial Intelligence. Multimodal orientalism. Digital divides, digital redlining, and the New Jim Code. Dissemination of racialized media and yellow peril rhetoric in the coverage of COVID-19. While technologies have been used for purposes of systematic exclusion for millennia, the exacerbation of those exclusions in contemporary digital systems has led to sustained attention to such matters in digital studies, cultural studies, and rhetorical theory. This course will address these systems of digital inequality and exclusion, or, the rhetorical processes by which digital technologies assemble and privilege certain communities while excluding others, whether in terms of access to information, rhetorical agency and sovereignty, or other material resources. In doing so, we will consider the affordances of rhetoric as an analytic for interrogating how communities are excluded in and through digital technologies, the wide ranging impacts of digital inequalities, and the various ways communities respond to digital exclusions, including how communities have subverted technical systems to make their voices and perspectives heard. The course asks students to rethink, reimagine, redesign, and develop strategies for living within unjust, unequal, and exclusionary digital infrastructures.

History of the English Language

56:615:530:01   **MW   345:5:05**
Epstein

This course will address the growth and structure of the English language from its origins to the present, with attention to methods of linguistic description. In addition to more traditional historical linguistics (i.e. the effect of language change on the phonology, morphology, semantics and syntax of the language), we will devote considerable attention to socio-historical influences on the development of English, addressing, in particular, questions relating to authority in language: Standard vs. non-standard dialects of English, the rise of dictionary making, spelling reform movements, English as a world language, etc. Although basic knowledge of grammar will be very helpful, there is no prerequisite to this course. Course requirements: Two midterms, final exam and (optional) final paper.

Practicum in the Teaching of Writing

56:842:569:01   **W   12:30-3:20**
FitzGerald

This course introduces current and future college instructors to the pedagogy of writing. A blend of theory and practice, action and reflection, the Practicum exposes students to major approaches to the design and delivery of writing instruction, from developing syllabi and crafting assignment sheets to the complexities of writing assessment and response. Its central aim is to create an environment in which writing instructors become reflective practitioners of their craft, able to teach in a range of contexts and cultures. Texts for purchase: Coxwell-Teague, Deborah and Ronald Lunsford. *First Year Composition: From Theory to Practice* (Parlor Press 2014). ISBN: 978-1602355187; Warner, John. *Why They Can't Write: Killing the Five Paragraph Essay and Other Necessities* (Johns Hopkins University Press 2018). ISBN: 9781421427102.