

## **Fall 2025 Course Descriptions**

ENG 8000      What's Hot? Introduction to Literary Theory  
Dr. Michael Dowdy

ENG 8260      Gender, Race, and Sexuality in Shakespeare and  
Milton  
Dr. Lauren Shohet

ENG 9730-001 The Art of Translation  
Dr. Adrienne Perry

ENG 9730-002 Writing Indigeneity & Indigenous Writing  
Dr. Kimberly Takahata

ENG 9731      What is Poetry?  
Dr. Kamran Javadizadeh

ENG 8000 *What's Hot? Introduction to Theory Across the Discipline of English*

Dr. Michael Dowdy

**CRN 27943**

Tuesday 5:20-7:20 pm

This course will be run as a seminar in which each week, a different graduate faculty member will introduce you to a body of theory that is particularly important within current discussions in their field of specialization. What are some of the major theoretical approaches in medieval studies today? Early modern studies? What about 19th-century American literature and British literature? Modernism? Postcolonial Studies? Irish Studies? Contemporary literature? This class is an attempt to bring you immediately into dialogue with a wide variety of theories that are shaping literary study today. The course is intended to be a lively opportunity to meet most of the English faculty members who teach at the graduate level and to engage in dialogue about and analysis of the contemporary state of literary theory. Assignments will include biweekly journals and a final 15-page seminar paper.

ENG 8260 *Gender, Race, and Sexuality in Shakespeare and Milton*

Dr. Lauren Shohet

**CRN 27947**

Wednesday 7:30-9:30 pm

This course explores how gender, sexuality, and race are constructed and deconstructed in plays and poetry (as well as some political treatises, sermons, recipes, and midwives' manuals) of the English Renaissance. Our central texts will be Shakespeare's *Merchant of Venice*, *Twelfth Night*, *Macbeth*, *Othello*, and *The Tempest*, plus Milton's *Paradise Lost*. We'll contextualize these with readings in other sixteenth- and seventeenth-century sources, present-day criticism, and post-Renaissance adaptations of our primary texts. How do early-modern articulations of what become foundational categories of our modern-day experience shape subsequent versions of these categories? What's familiar, alien, appealing, appalling about them? What can we recover, what can we never know, what can we use, what do we misunderstand when we examine these traditions? Readings and informal assignments will give students opportunities to test out different theoretical models and contemporary critical tools; substantial final papers will revisit and expand on this earlier work.



*\*This course fulfills the pre-1800 British/Irish literature requirement*

ENG 9730-001 *The Art of Translation*

Dr. Adrienne Perry

**CRN 27951**

Monday 5:20-7:20 pm

*The so-called language barrier is permeable.*

*Differences in language signal larger differences in perception, culture, worldview, and mode of expression. Capital marshals difference as barrier.*

*Language can be used to divide and conquer, and yet it can also be used to unite, to resist domination, to construct more humane and delightful realities.*

—Antena, from *A Manifesto for Interpretation as Instigation*

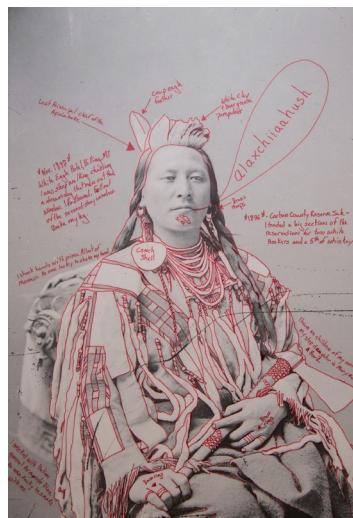
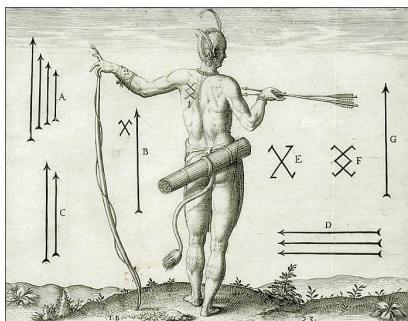
There are well over 6,000 languages spoken around the globe, many of them in our own communities. Reading and writing across languages opens us up to that world. Translation and interpretation, whether undertaken by us or others, is the art that makes this movement and its resulting encounters possible. “The Art of Translation” is a graduate seminar focusing on these encounters through the study of translation theory, translation practices, and the reading of literature in translation. As part of this focus, we will consider some of the issues undergirding contemporary and modern theories of translation. The course will ask a few basic questions. 1) What is translation? 2) What role does the translator play in translation? 3) As readers and writers, how can we use the practice of translation to rethink our relationship to language and, by proxy, power? As such, this course is also interested in the relationship between translation, language, ethics, and justice. Assignments include one class discussion facilitation, translation and creative writing exercises, as well as a final project.

Required readings may include: *19 Ways of Looking at Wang Wei*, Eliot Weinberger; “Thick Translation,” Kwame Appiah; *The Translator’s Invisibility*, Lawrence Venuti; *Sphinx*, by Anne Garréta, translated by Emma

Ramadan; *The Passion According to G.H.*, by Clarice Lispector, translated by Idra Novey; and *All the Garbage of the World Unite!* by Kim Hyesoon, translated by Don Mee Choi.



This course examines how literature of the Anglophone colonies sought to clarify what it means to be Indigenous, especially in relationship to colonization. Troubling the divide between Indigenous stories and colonial writing, we will explore the bounds of authorship and textual legibility. Reading reports, natural histories, speeches, autobiographies, and poems, we will pay attention to two primary threads: one, how settlers used writing to codify the category of indigeneity as a tool of colonial power; and two, how Indigenous persons' acts of sovereignty continue to mark colonial texts or use writing to refuse limited definitions of indigeneity. Our secondary readings will introduce students to the field of Indigenous Studies and address on-going debates about methodological approaches to colonial texts of the long eighteenth-century Atlantic World.



ENG 9731 What is Poetry?

Dr. Kamran Javadizadeh

**CRN 29638**

Thursday 5:20-7:20 pm

“I, too, dislike it.” That is how Marianne Moore begins “Poetry,” a poem that then attempts to define the thing it claims to dislike—a distaste that it assumes (“I, *too*, dislike it”) you share.

This course will, in some sense, follow Moore’s strategy: We’ll begin by confronting our resistance to poetry head-on, asking where such a distaste comes from, and then teasing out the implicit understandings (of poetry, language, our selves) that activate these forms of skepticism. Is there something called “poetic language” that is fundamentally different from “ordinary language”? Where does the idea that poetry, more than any other form of literature, is centrally concerned with (and representative of) consciousness come from? What kinds of poetry does such an idea allow, and what kinds of poetry does it marginalize or obscure? How does poetry uniquely configure its relationship to time? In what ways does poetry resemble or borrow from other literary modes or genres (narrative, dramatic), and in what ways does it hold itself apart as distinct? These are some of the questions that will animate our discussions. We’ll pursue them through readings in lyric theory and, of course, in poems.

**ENG 8090: Thesis Direction**

**CRN 27944**

Direction of writing of the thesis, focused research on a narrowly defined question, under supervision of an individual instructor.

**ENG 8092: Field Examination**

**CRN 27945**

A broader exploration of a theme or area of literature than a thesis. The examination comprises a comprehensive statement essay and an oral exam component.

**ENG 9031: Independent Study**

**CRN 27948**

A special project pursued under the direction of an individual professor.

**ENG 9080: Thesis Continuation**

**CRN 27950**

**ENG 8093: Field Exam Continuation**

**CRN 27946**

ENG 9035

Dr. Evan Radcliffe

**CRN 27949**

### **Professional Research Option (PRO)**

This option for second-year graduate students is a three-credit independent study in which students identify one or a cluster of jobs or professions in which an advanced degree in literature is of benefit. In the course of the semester, students will research the career options of interest, identifying one or two fields as the focus of their work. They must generate a research paper that explores the history and future prospects of the field of interest, as well as current information about the requirements of the work, geographical information about centers of activity for the profession, and desirable employers. This research should include at least two meetings with professionals who work in the field. The paper must also analyze how advanced study of literature serves to enhance the students' desirability in the profession in question. As part of their final project, students must develop a cover letter outlining the ways their particular training makes them suitable to work in this field. Students will make their research available to other students in the program by uploading part of their final project onto a special section of the Graduate English Program blog. Potential fields of research include the following:

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|---------------------------|-------------------|
| E-Book Industry           | Teaching          |
| Public relations          | Rare book broker  |
| Advertising               | Web design        |
| College admissions        | Journalism        |
| University administration | Testing industry  |
| Arts administration       | Tutoring industry |
| Library science           | Technical writing |

ENG 9800

**CRN 27954**

### **Internship in Teaching English**

Second-year graduate students have the option to serve as an intern for a graduate faculty member in an undergraduate English course (or students who have completed nine credits may apply for special consideration).

Interns will attend all class sessions, confer at least once with each student on their written work, lead two or three class sessions under the supervision of the faculty member, and complete a final project that is either (1) a substantial critical essay concerning the subject matter of the course or (2) a research project concerning trends and issues within college-level pedagogy. The aim of the program is to provide students with teaching and classroom experience. Students may apply to serve as interns by consulting with a faculty member who is teaching in an area of interest, and, if the faculty member is amenable, submitting a one-two page statement, outlining how this course addresses their larger intellectual goals, and what they hope to accomplish as an intern.