

ENGL 535 GRADUATE STUDY-FORM AND TECHNIQUE: POETRY
36000 Section M01 R: 1730 – 2000

Voisine

Cross-genre Adaptation—We will be reading, watching and listening to adaptations across genres, most adaptations ending or starting in poems. At the end of the semester, students will submit a draft of a final project in which they find a source outside their genre and refashion it within their genre. Our conversations will start in genre's qualities as generative tool, homage, critique and reclamation. Some of our sources will be: the *Iliad* adapted as a series of elegies for its minor characters (*Memorial*, Alice Oswald) and a brief novel about Priam, *Ransom*, by David Malouf; Robert Smithson and Nancy Holt's (public, land artists) short film, "Swamp" remade as *Swamp*, *Swamp* by poet Brenda Iijima; and Suzan-Lori Parks' (playwright) *F**king A* and *In the Blood*, which started as a sort of dare to revise *The Scarlet Letter*. No advance knowledge of the source texts necessary and writers of all genres welcome.

ENGL 558 LATINO/A LITERATURE AND CULTURE
36783 Section M01 TR: 1310 – 1425

Garay

While this course is, as the title suggests, a survey of latinx literature, a survey by its very nature posits an argument about which works of a literary tradition are most important, most fundamental. Few works in any literary tradition achieve notoriety. Since this is inarguable the case, why and how have some latinx authors and their texts become popularized, for whom, and what are some of the consequences (both positive and negative) of how the processes (both organic and inorganic) of popularization (canonicity, if you will) establish the parameters of the Latinx literary tradition? As these questions portend, one central focus this semester will be the issue of canonicity, and we will attempt to answer these questions as you read and respond in discussion and in writing to some of what I, and others, consider a handful of the most prominent Latinx authors and their works. A second primary focus will be the conversations between early foundational writers and more contemporary writers, and, relatedly, tracing some contemporary literary directions. Other questions that will help us explore the multiplicity and richness of this literary tradition: How does Latinx literature converse with broader traditions of U.S. and Latin American literature? What are the conversations between and conflicts within Latinx literature and among its writers? How do aesthetics, politics, and community intersect? How do issues, including race, ethnicity, gender, sexuality, immigration, self-representation and hybridity, manifest within texts? What histories impact literary production and how? What literary trends are dominant and what does the future hold?

This course will demand plenty of reading and multiple, varied writing assignments, including two formal critical essays.

A few of the central texts: Diaz, Junot. *The Brief Wondrous Life of Oscar Wao*; Alvarez, Julia. *How the Garcia Girls Lost their Accents*; Garcia, Cristina. *Dreaming Cuban*.

ENGL 560 PROPOSAL WRITING
36784 Section M01 TR: 1435 – 1550

Thatcher

This course teaches graduate students how to write proposals for a variety of funding agencies, including federal, local, and nonprofit foundations. In the course, the students learn to develop innovative proposal ideas, search for grants, understand the agency's Call for Proposal, develop the project according to funding agency requirements, create a budget, form a project team, write the full proposal, submit, and follow-up. The major project is a proposal written to actual funding opportunity. The course is project based and requires intensive writing and project development. Students may choose to write the proposal in small groups of two or three, depending on the size of the proposal and workload.

ENGL 564 COMPOSITION HISTORY AND THEORY
36785 Section M01 MW: 1200 – 1315

Rosenberg

Composition History and Theory is a core composition course for graduate students in the RPC Masters and PhD programs. The objective of the course is to introduce the emergence of composition as an area of study, the goals of the discipline, and the theories that shape the field. The course will survey theoretical approaches to writing and the questions raised by those theories. It will also consider composition as a situated and relational practice. In part, our goal will be to understand the act of writing itself—how it takes place, what effects it has on people, and how it functions within culture. Questions stemming from our discussions will direct us to think deeply about our own positions as writers, students, teachers and workers, and as critical citizens. Our focus will be on the production of writing and on the conditions that surround the act of writing. We will also investigate the pedagogies that writing teachers use to enact various theories and that we use ourselves as teachers of composition. Composition is a field that concerns itself centrally—though not exclusively—with the teaching of writing. Therefore, much of what we read will concentrate on theorizing writing in classrooms and applying theory to classroom practices; however, we will also concentrate on the writing practices people employ in situations outside of the classroom. By the end of the course, students should have a clear idea of the theories and situations that shape the discipline; they should also consider their own positions in relation to composition theories and pedagogies.

ENGL 567 DOCUMENTARY FILM THEORY/CRITISM
36786 Section M01 M: 1730 – 2000

Stagliano

This course offers critical survey of documentary film theory and criticism including considerations of the epistemological assumptions, rhetorical choices, aesthetic approaches, political circumstances of nonfiction filmmaking. To get all of this, we will study two forms of nonfiction film, traditional documentaries, and "essay films," which are more exploratory, personal, or even philosophical than the documentary tradition. We will be especially interested in the different itineraries of nonfiction film in social, political, and art-institutional spheres. We will compare classic documentaries and film-essays with contemporary works (including experiments that expand greatly the defining term "film"), and we will become versed in a number of theories that attempt to make sense of the nonfiction film "visible evidence."

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