

**Department of English and Literary Arts**  
**GRADUATE COURSE DESCRIPTIONS—Spring Quarter 2023**

*\*Course fulfillment follows each description. All graduate-level English courses, except those used to fulfill foundational coursework or literary period requirements, may count for English Elective credit.*

**ENGL 4650**

**CRN 2467**

**Special Topics: 20<sup>th</sup> Century Literature: Modern and Contemporary International Fiction**

**Gould, Eric**

**Tuesdays 4:00 – 7:40 PM**

**COURSE DESCRIPTION:** To get the discussion started in this seminar, we'll read a very short book entitled "Contemporary Fiction" by Robert Eaglestone (Prof. of Contemporary Literature and Thought at the University of London Holloway). It deals with the changing face of fiction as a genre from modernism to postmodernism and beyond. It drops many names (of authors) and engages a number of theories about how the contemporary novel is concerned with "modernity." The point of reading this book is to try to get a broad data base, as it were, of the experiments powering the modern/contemporary novel. Behind all this too is the 500+ year fascination with modernity as Enlightenment reason and social progress. Since then, the forces of globalization, which is itself "modernity at large," has complicated things to the extent that the argument can be made that modernity is highly reflexive and paradoxical. We'll spend a couple of sessions at the start of the seminar discussing the Eaglestone book, the globalization of the novel, and the paradoxes built into modernity itself. We'll aim for a reasonably comprehensive definition of modernity as it relates to the novel and short story. We'll then read some novels/short stories by international authors: Julio Cortazar, Edmond Jabes, W.G. Sebald, Ali Smith, Jenny Erpenbeck, and Olga Togarczuk. You'll be asked to choose one of these authors and lead discussion in the seminar of the work in question and write a 15 page review essay on the topic of their modernity due after the end of the course.

*Fulfills graduate period requirement: Post-1900.*

**ENGL 4660**

**CRN 4803**

**The Black Imagination**

**Nwosu, Maik**

**Mondays 4:00 – 7:40**

**COURSE DESCRIPTION:** Focusing mainly on Africa, Asia, Europe, and the Americas (especially the USA and the Caribbean/Latin America), this course explores and connects aspects of the black imagination. These aspects include oral performances, thought systems, literature, art, cinema, and critical discourses in different eras and in various places. Studied together, these existential and intellectual signposts provide an expanded insight into black (African and African diasporic) aesthetics from an intercontinental and an interdisciplinary perspective.

*Fulfills graduate period requirement: Post-1900. May also count for Pre-1700 or 1700-1900, depending on research focus.*

**ENGL 4675**

**CRN 4964**

**Theories of Narrative: Formalism, Narratology, Cybertext**

**Rovner, Adam**

**Thursdays 4:00 – 7:40**

**COURSE DESCRIPTION:** This class traces developments in narrative theory from Russian Formalism through “classical” narratology and beyond. The goal is to identify significant contributions to narrative theory and to suggest the possibilities for the future of the field. Seminal articles, key works, and critical introductions survey advances in narrative theory to present an overview of the field from its inception to contemporary trends.

*Fulfills graduate period requirement: Post-1900.*

**ENGL 4702**

**CRN 2647**

**Topics in English: Translation Studies and Practice**

**Missaghi, Poupeh**

**Wednesdays 4:00 – 7:40**

**COURSE DESCRIPTION:** Translation is an integral part of literature, and yet more often than not, it does not receive its due attention. Unlike in many other parts of the world, in the United States only a small portion of the literary market and conversation is dedicated to translation. In this course, we delve into the field of Translation Studies to familiarize ourselves with some of its central theoretical concepts and see how they inform the practice of translating. We investigate various types of translation (from traditional to experimental, from literal to free); compare multiple translations of the same work; look into the lives of translators through interviews and memoirs; discuss the cultural and political aspects of translation; look into logistics of translation publication and market, as well as explore creative works that take translation and multilingualism as their central theme, and much more. All of this will help us to think about ways that the knowledge and practice of translation can expand our modes of writing and creating.

Students will write, both critically and creatively, in conversation with class offerings, as well as work on their own translation projects throughout the quarter.

\* Knowledge of a second language is not necessary for registration in this course.

*Fulfills graduate TOOL Requirement.*