

DEPARTMENT OF

# ENGLISH

GRADUATE PROGRAMS



UNIVERSITY OF  
SOUTH DAKOTA



## From the Department of English Chair

The Department of English at the University of South Dakota offers you the opportunity to be a part of a vibrant group of scholars actively engaged with literature and creative writing.

As a faculty we strive to balance rigorous thought, meaningful research, responsive teaching, and supportive community building. Consider joining us in these endeavors.

Darlene Farabee, Chair  
Department of English  
University of South Dakota  
Darlene.Farabee@usd.edu



## From the Coordinator of Graduate Studies

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Hello! Thank you for your interest in English graduate studies at the University of South Dakota. Our program offers M.A. and Ph.D. degrees in Literary Studies with specializations in Literature and Creative Writing. Critical track students get a strong grounding in literary history, both American and British, while those on the creative track also take writing workshops in various genres. All our students leave with a firm foundation in literature and critical theory.

Students in our program work closely with dedicated faculty to receive the support and mentorship necessary to become successful researchers, writers, teachers, and professionals. Active researchers and writers, our faculty present at conferences, give public readings, and regularly publish their work. We form a congenial community, who enthusiastically welcomes new graduate students.

As a student in our program, you have many professionalization opportunities outside of your coursework, including workshops, talks by visiting writers and scholars, and internships with English department publications. Many of our M.A. and Ph.D. students gain valuable editorial experience at *South Dakota Review*, which publishes creative and critical work for a national audience. You might learn the nuts of bolts of publishing by working with Astrophil Press, the department's small, avant-garde publishing house, or gain organizational skills coordinating poetry readings through the Vermillion Literary Project.

We provide graduate students financial support in the form of travel funds and opportunities for research grants. We also offer graduate teaching assistantships (GTA) on a competitive basis. If you receive a GTA, it is guaranteed for 4 years for the Ph.D. and 2 years for the M.A. It carries a stipend commensurate with the low cost of living in Vermillion and a significant tuition reduction. Students who do not receive a GTA are encouraged to apply for other GA positions at USD.

We measure our program's success by the accomplishments of our alumnae. Many of our M.A. students continue on to earn doctorates or law degrees, teach at community colleges, or work in university administration. Our Ph.D. students win fellowships and awards, secure permanent faculty positions, and find rewarding positions outside academia. USD's English graduate program has an impressive placement record at regional schools, even with a tight job market. Our students have rich and varied careers after graduating from the program.

Thank you for exploring what the USD graduate program in English has to offer.



Lisa Ann Robertson  
Coordinator of Graduate Studies  
Department of English  
University of South Dakota  
ENGLGradCoordinator@usd.edu

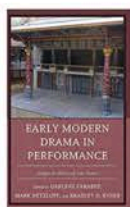
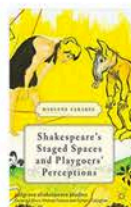
## CHAIR OF THE DEPARTMENT OF ENGLISH



**DARLENE FARABEE**  
PhD, University of Delaware  
ASSOCIATE PROFESSOR

Farabee is the author of *Shakespeare's Staged Spaces and Playgoers' Perceptions* (Palgrave 2014) and co-editor of and contributor to *Early Modern Drama in Performance* (University of Delaware Press 2015). She has also published on Shakespeare in performance, on the role of metaphor in John Milton's *Paradise Lost*, and on the critical reception of Christopher

Marlowe's *Edward II* from its first performances through the 20th century. Teaching graduate courses in early modern British literature, Shakespeare, and drama, Dr. Farabee is involved in a range of community engagements with literature and Shakespeare. She was project director for the *First Folio: The Book that Gave Us Shakespeare* 2016 exhibition at USD, which hosted a 1623 printing of Shakespeare's plays on tour from the Folger Shakespeare Library. She facilitates the Scholars in Conversation event in conjunction with the South Dakota Shakespeare Festival in Vermillion, SD and serves on the board of the South Dakota Humanities Council. Her critical interests include theories of space, functions of metaphor, drama as a genre, and travel literature. Recently, she has been researching the role of Shakespeare in settler South Dakota culture, and her current book project explores the language of travel, navigation, and proprioception in early modern British plays.



## COORDINATOR OF GRADUATE STUDIES IN ENGLISH



**LISA ANN ROBERTSON**  
(PhD, University of Alberta)  
ASSOCIATE PROFESSOR

Associate Professor Robertson interrogates the intersections of scientific and literary discourse in eighteenth-century and Romantic-era Britain. She has published extensively on materialist theories of mind that were in circulation during the period. Her publications can be found in periodicals such as *European Romantic Review*, *Essays in Romanticism*, *The*

*Coleridge Bulletin*, and in edited collections such as *Distributed Cognition in Enlightenment and Romantic Culture* (Edinburgh, 2019). Her book manuscript *Embodied Organicism: Cognition, Aesthetics, and Ethics in British Romantic Literature and Science* is currently being considered for publication by Liverpool University Press. In addition to winning awards for her scholarship, Robertson is a 2023-2024 Kanner Fellow in British Studies at the UCLA William Andrews Clark Memorial Library. She is researching a new project entitled *Religious Dissent and Romantic Science*, which examines the contributions of religious dissenters and atheists, both women and men, to the proliferation of science during the Romantic period in Britain. Robertson has also won multiple awards for teaching excellence. She teaches graduate seminars on eighteenth-century women authors and the rise of the novel and courses on Romanticism, which includes authors and genres as various as gothic novels, writing by Transatlantic Black authors, treatises on aesthetics, poetry, and philosophy. Robertson also teaches MA and PhD courses on research methods.

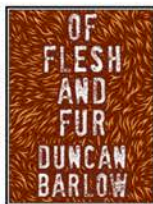
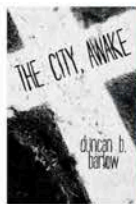


# GRADUATE FACULTY IN ENGLISH



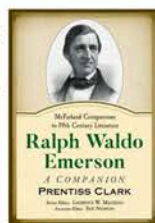
**DUNCAN B. BARLOW**  
(MFA, Naropa University; PhD, University of Denver)  
**LECTURER**

barlow is the author of *A Dog Between Us* (Stalking Horse 2019), *The City, Awake* (Stalking Horse 2017), *Of Flesh and Fur* (The Cupboard 2016) as well as others. His work has appeared in *The Denver Quarterly*, *The Collagist*, *Banango Street*, *The Apeiron Review*, *Sleeping Fish*, *Wordriot*, and others. barlow teaches creative writing, horror literature, and publishing in the graduate program, and he is the editor-in-chief of Astrophil Press as well as the managing editor of *South Dakota Review*. He has also edited for *Tarpaulin Sky*, *The Bombay Gin*, and others. Before writing, duncan barlow was a touring musician who played with such bands as *End-point*, *By The Grace of God*, *Guilt, the asee lake*, *The Lull Account*, *Good Riddance*, and many more. His interviews about music have been published in academic texts and magazines such as *Straight Edge: Clean-Living Youth*, *Hardcore Punk*, and *Social Change* (Rutgers University Press), *We Owe You Nothing: Punk Planet Collected Interviews* (Akashic) and *Burning Fight* (Revelation Records).



**PRENTISS CLARK**  
(PhD, State University of New York at Buffalo)  
**ASSOCIATE PROFESSOR**

Clark has teaching and research interests in American literature, philosophy and literature, aesthetics, the human-ities and civic life, and writing in all its forms. She is author of *Ralph Waldo Emerson: A Companion* (McFarland 2022) and has published articles in *The Henry James Review*, *James Baldwin Review*, *Nineteenth-Century Literature*, and *Arizona Quarterly*. Her essay “The arch abolitionist’: Emerson, Love, and Social Justice” will appear in the forthcoming *Oxford Handbook of Ralph Waldo Emerson* and her essay “Allied to all’: Emerson and Ethics Beyond Self-Reliance” will appear in the forthcoming *New Cambridge Companion to Ralph Waldo Emerson*. Clark is the recipient of the Blair and Linda Tremere Professorship in the Humanities (2023-2028), the Belbas-Larson Award for Excellence in Teaching (2019), and the Monsignor James Doyle Humanities Teaching Award (2018). Recent and upcoming graduate seminars include “‘A thought so passionate and alive’: Aesthetics, Politics, and Philosophy in 19th Century American Writing,” “Perception at the pitch of passion’: Henry James and James Baldwin,” and “Aesthetics: Forms of Sensitive Knowing in the American Nineteenth-Century.”





## PETE DEXTER, WRITER-IN-RESIDENCE IN THE ENGLISH DEPARTMENT

Dexter is a 1969 graduate of the University of South Dakota. A Hollywood screenwriter, National Book Award-winning novelist, and columnist for several daily newspapers, he teaches writing seminars to budding writers. Mr. Dexter's novels include *God's Pocket* (1983), *Deadwood* (1986), and *Paris Trout* (1988), which received the National Book Award for Fiction, to name but a few. His screenplays include "Rush," "Michael," "Mulholland Falls" and "The Paperboy."



## JOHN DUDLEY (PhD, Tulane University) PROFESSOR OF ENGLISH & DEAN OF THE COLLEGE OF ARTS & SCIENCES

Dudley is the author of *A Man's Game: Masculinity & the Anti-Aesthetics of American Literary Naturalism* (U. of Alabama Press 2004), as well as several articles on naturalism, African American literature, & Western American literature. His publications include the chapter "Western folk traditions: from colonization to Mark

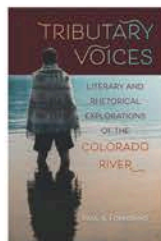
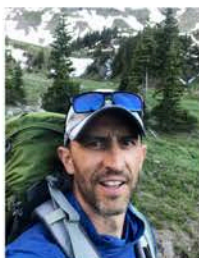
Twain and The San Francisco Circle" in *The Cambridge Companion Literature of the American West* (2016) and a forthcoming chapter in *The Cambridge History of American Crime Fiction*. Professor Dudley also served as a member of the fiction jury for the 2013 Pulitzer Prize, has taught a variety of courses on 19th- and 20th-century American Literature, and has directed a wide range of dissertation and thesis projects since arriving at USD in 2003.



## PAUL FORMISANO (PhD, University of New Mexico) PROFESSOR & DIRECTOR OF WRITING

Formisano teaches and conducts research in the environmental humanities with specific focus given to western American water and land issues. He is the author of *Tributary Voices: Literary and Rhetorical Explorations of the Colorado River* (University of Nevada Press 2022), which recovers marginalized perspectives about the river that challenge current water-use attitudes and

practices. Formisano has also published various articles and book chapters in venues including *Western American Literature*, *The Review of International American Studies*, *Reading Aridity in Western American Literature*, and, most recently, *Wallace Stegner's Unsettled Country: Ruin, Realism, and Possibility in the American West*. He was a National Endowment of the Humanities Summer Institute Scholar at Hoover Dam, a Visiting Fellow at the Charles Redd Center for Western Studies, and the recipient of USD's Doyle Award for excellence in teaching in the humanities. Missouri River literature, the literature of dams, and narrative in climate fiction inform his current research.







**BENJAMIN HAGEN**  
**(PhD, University of Rhode Island)**  
**ASSOCIATE PROFESSOR**

Hagen is the author of *The Sensuous Pedagogies of Virginia Woolf and D.H. Lawrence* (2020, Clemson University Press). He studies the history of criticism and theory, affect theory, and 20th/21st-century fiction and poetry. In addition to *Sensuous Pedagogies*, his research has appeared in the journals *Age, Culture, Humanities; Comparative Critical Studies; PMLA; Twentieth Century Literature; Virginia Woolf Miscellany; and Modernism/modernity* as well as in

book collections *The Routledge Companion to Virginia Woolf* and *Virginia Woolf: Profession and Performance*—and completing research for a second monograph, *Finding Love in Literary Studies*. He is also Editor of the peer-reviewed journal *Woolf Studies Annual*. Dr. Hagen assigns a diverse range of authors in his courses, including but not limited to Gwendolyn Brooks, A.S. Byatt, Willa Cather, Jacques Derrida, Saidiya Hartman, James Joyce, Toni Morrison, Adrienne Rich, Christina Sharpe, Zadie Smith, Wallace Stevens, and Derek Walcott. He regularly teaches graduate seminars on the history of criticism and theory, has supervised independent studies on feminist theory and affect theory, and offered graduate courses on Virginia Woolf, gender studies, literary modernism and pedagogy, (meta) modernist life-writing, modernist lyric poetry, and love.



**LEAH MCCORMACK**  
**(MFA, City College of New York, CUNY)**  
**PhD, University of Cincinnati)**  
**ASSISTANT PROFESSOR**

Leah McCormack teaches graduate courses in Creative Writing (fiction, nonfiction, and screenwriting), Narrative Theory and Craft, and Graphic Narratives at USD. Her research interests include narratology, post-colonial theory, magical realism, and trauma studies. McCormack is the author of a story collection, *Fugitive*

*Daydreams* (Cornerstone Press, 2023), and the editor of a creative writing pedagogy book, *Creative Strategies: A Multi-Genre Guide to Writing Feedback on Student Manuscripts* (Routledge, 2025). Her creative and critical work appears in such journals as *New England Review, Redivider, Hotel Amerika, Prairie Fire, North Dakota Quarterly, Fiction, The Portland Review, REAL: Regarding Arts & Letters, Big Muddy, New Writing: The International Journal for the Practice and Theory of Creative Writing, and Making Connections: Interdisciplinary Approaches to Cultural Diversity*, among others. Her first novel, *Contingent Contingencies*, was a finalist for the AWP Prize for the Novel, the Nilsen Literary Prize for a First Novel, and the Dzanc Books Prize for Fiction. She is currently at work on her second novel. In her graduate workshops, she guides students through careful readings of published works, teaching them to read like writers. During workshop, students learn how to improve their own writing and to offer helpful feedback on each other's work, with the goal of producing publishable material.

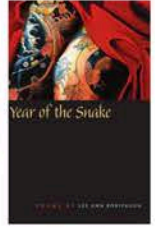




**LEE ANN RORIPAUGH**  
**(MFA, Indiana University)**  
**PROFESSOR OF ENGLISH**

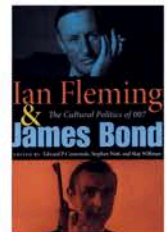
Lee Ann Roripaugh (she/they) is a biracial Nisei and the author of five volumes of poetry, most recently *tsunami vs. the fukushima 50* (Milkweed Editions, 2019), which was named a “Best Book of 2019” by the New York Public Library, selected as a poetry Finalist in the 2020 Lambda Literary Awards, cited as a Society of Midland Authors 2020 Honoree in Poetry, and was named one of the “50 Must-Read Poetry Collections in 2019” by Book Riot. Her collection of fiction, *Reveal Codes*,

was selected as winner of the Moon City Press Short Fiction Award and published by Moon City Press in late 2023, and their chapbook, *#stringofbeads*, a winner in the Diode Editions Chapbook Competition, was released from Diode Press in 2023. She was named winner of the Association of Asian American Studies Book Award in Poetry/Prose for 2004, and a 1998 winner of the National Poetry Series. The South Dakota State Poet Laureate from 2015-2019, Roripaugh is a Professor of English at the University of South Dakota, where they serve as Editor-in-Chief of *South Dakota Review*.



**SKIP WILLMAN**  
**(PhD, Indiana University)**  
**ASSOCIATE PROFESSOR OF ENGLISH**

Willman was a Marion L. Brittain Fellow at the Georgia Institute of Technology and a visiting assistant professor at Oberlin College before landing at USD. He teaches courses in literary/cultural theory and contemporary American literature. Willman has published essays on Don DeLillo, Stanley Elkin, Ian Fleming, Thomas Pynchon and conspiracy theory in a range of journals including, *Critique: Studies in Contemporary Fiction*, *Modern Fiction Studies*, *Contemporary Literature*, and *Arizona Quarterly*, among others. He is the co-editor, along with Edward P. Comentale and Stephen Watt, of *Ian Fleming and James Bond: The Cultural Politics of James Bond* (Indiana University Press 2005). His forthcoming work includes essays on the Kennedy assassination in the work of Don DeLillo, a survey of spy fiction in the Cold War, and a Frankfurt School-inspired critique of the John Wick films. He is currently completing a book project entitled *Cold War Catastrophes: Western Intelligence Failures in Post-World War Two Fiction*, which examines the cases of the Cambridge spies and the Bay of Pigs in the literature of Fleming, John le Carré, Robert Littell, DeLillo, Norman Mailer, and James Ellroy.





## Master of Arts in English (M.A.)

### Literary Studies: Creative

The M.A. program in literary studies with a creative writing emphasis offers you the opportunity to take graduate-level workshops in multiple genres with professional writers and to develop not only multi-genre fluency in your own work, but also to learn pedagogical skills and credentials in the creative writing classroom. You get and give feedback on student work, discuss relevant elements of craft and technique, study broad readings in the “state of the art,” and engage with current conversations in aesthetic and historical contexts, narrative theory, poetics, and critical theory. If awarded a Graduate Teaching Assistantship, M.A. students have the opportunity to teach undergraduate courses in composition and introduction to literature. You can also take advantage of numerous professional development opportunities, such as publishing courses, mentor-ship in the job application process, and editorial/literary organizational experience.

### Literary Studies: Critical

The M.A. program with a critical specialization provides students with opportunities to explore literature across a span of periods and genres. You can take classes in British and American literature, from Shakespeare to the postmodern novel, the American West, the rise of the novel, British modernism, and American Transcendentalism. You also study theory, with options ranging from literary theory to aesthetics to feminist philosophy. The program emphasizes a solid foundation in literary studies that provides you with broad-based knowledge to pursue your own work by exploring a scholarly interest or by writing a thesis.

## Doctor of Philosophy (Ph.D.)

### Literary Studies: Creative

The creative writing specialization revolves around the department’s seminars in poetry, fiction, creative nonfiction, and publishing. Students take workshops with professional writers to develop familiarity with multiple genres within their own work and to build pedagogical skills in the creative writing classroom. In these seminars, you provide and receive feedback on student work, address craft and technique, and read “state of the art” literature. The creative writing specialization also includes strong grounding in literary studies, as you study alongside critical track students in literature seminars. As you prepare for written and oral exams, you build reading lists that reflect your individual interests, which qualifies you to teach college-level literature courses. Many creative writing Ph.D. students have an opportunity to develop pedagogical competency by teaching introductory composition courses, including creative writing. The program gives writers time and mentorship to build C.V.s and offers professional development opportunities.

### Literary Studies: Critical

The critical specialization in literary studies centers on the department’s seminar offerings in British and American literature and critical theory, taught by faculty who publish on American Transcendentalism, James Baldwin, Virginia Woolf, the American West, environmental humanities, and British Romantic literature and science, among other topics. In this small and selective program, students work closely with faculty both in and outside of the classroom to become competent scholars. You also have the opportunity to study alongside creative track students and to take writing seminars. As you prepare for your dissertation, you work with a committee to form reading lists that reflect your own scholarly interests. Students who receive graduate teaching assistantships have opportunities to teach courses that enable them to develop professional credentials.

**For more information about our programs, please visit the Department of English online at [www.usd.edu/english](http://www.usd.edu/english) or email [ENGLGradCoordinator@usd.edu](mailto:ENGLGradCoordinator@usd.edu)**



## GRADUATE ASSISTANTSHIPS

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Department of English Graduate Teaching Assistantships (GTAs) are available to M.A. and Ph.D. students on a competitive basis. GTAs gain experience teaching introductory and junior-level composition courses to college undergraduates. Students who don't receive a teaching position may apply for other Graduate Assistantships (GAs) at USD. All GTAs and GAs receive a stipend and a deeply discounted tuition rate. The English Department's M.A. and Ph.D. stipends are commensurate with the low-cost of living in Vermillion.





# WAYNE WEBER GRADUATE SCHOLARLY ACTIVITY AWARD

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*Recognizing graduate students' scholarly activity, in all the realms of graduate student work.*

Each year, the department of English honors a graduate student whose engagement in the tripartite goals of the department rises to an exceptional level. Considerations are based on the information provided on the annual review form (due in early Spring) as well as the student's scholarly and creative activities including publications and conference presentations, engagement with pedagogical questions, and engagement with the department activities.

**CURRENT ENGLISH GRADUATE STUDENTS ARE AUTOMATICALLY CONSIDERED FOR THIS AWARD THROUGH THEIR TIMELY SUBMISSION OF THE DEPARTMENT'S ANNUAL PROGRESS REPORT TO THE APPROPRIATE DROP BOX ON THE GRADUATE PROGRAM D2L SITE.**

*This award is named for Mr. Wayne Weber, who generously provided a substantial gift to support English graduate education. Mr. Weber was a 1951 graduate of the college of A&S with a major in English. Mr. Weber spent his life career as a teacher in California. teaching in Madeira, Klamath and Crescent Elk, where he taught for 27 years before retiring in 1958. He also taught English and writing classes at College of the Redwoods- Del Norte for eight years, as well as serving on the college's advisory board for several years. The Department of English is deeply grateful for Mr. Weber's support of graduate education.*



# EMILY HADAD

## GRADUATE TEACHING AWARD

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The Emily Hadad Graduate Teaching Award recognizes overall excellence in teaching and a demonstrated commitment to student learning. Applications will be reviewed by English Department faculty and will be evaluated according to the following criteria:

Performance within and beyond the classroom (measured by cover letter, and IDEA scores / comments); articulation of pedagogical methods and aims; course organization and assignment design; evidence of commitment to students' intellectual growth and academic success. All graduate instructors are invited to apply.

### **APPLICATIONS SHOULD INCLUDE THE FOLLOWING DOCUMENTS:**

- \*A 1-2 page single-spaced formal cover letter (business format). The cover letter should describe your teaching methods/approaches/principles/goals. For example: What is most important in your pedagogy? What goals do you have for students and how do you help students to meet these goals? What is your approach to mentoring? How do you nurture inclusive excellence and diversity? Think of the cover letter as a teaching statement; a portrait of you as a teacher or a snapshot of you in the classroom.
- \*A list of courses taught at USD — including individualized course titles (if applicable). This is your teaching history at-a-glance.
- \*The IDEA scores for all of your classes (organized into a single, easily readable, table or chart) and a chronological list of the student comments that accompany the IDEA scores.
- \*Two sample syllabi. Each syllabus should include a brief (1-2 paragraph) description of any innovative/unique aspects of the course; for example, exercises you developed to enhance student learning / engagement / success.
- \*Two sample writing-assignments (the handouts / guidelines that you distribute to students)
- \*An example of your best work. This might be an assignment, a study guide, a lesson plan, an exam, a grammar exercise, etc. Please include a brief (1-2 paragraph) description of why you consider this your best work.

All pages of the application should be numbered and should include your name.

PLEASE SUBMIT ONE COMPLETE ELECTRONIC COPY OF YOUR APPLICATION TO THE APPROPRIATE D2L DROP BOX (ON THE GRADUATE PROGRAM D2L SITE) WITH THE SUBJECT LINE "HADDAD APPLICATION-LAST, FIRST NAME"



# GRADUATE EXCELLENCE IN TEACHING AWARD

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The Graduate Excellence in Teaching Award recognizes exemplary contributions of a graduate student to the teaching mission of the University of South Dakota. The graduate student must have served as a Graduate Teaching Assistant or Graduate Teaching Assistant Instructor of Record and taught courses during the calendar year.

## APPLICATION MATERIALS:

- Video of nominee teaching in a classroom setting (10 min. max)
- Cover Letter
- CV
- Letter of Support
- Teaching Portfolio

Two students will be awarded with the 1st place winner receiving a \$600 honorarium and the 2nd place winner receiving a \$400 honorarium.

**APPLICATIONS MUST BE SUBMITTED ELECTRONICALLY AS A SINGLE PDF FILE BY  
EMAIL TO GRAD@USD.EDU.**



# SPRING 2024 GRADUATE COURSES

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## **ENGL 533 U15 | STUDIES IN SHAKESPEARE | T Th 11:00AM-12:15PM (25420)**

### **DARLENE FARABEE**

Shakespeare's plays are both 400 years old and also constantly being produced, on stage, in print, and in adaptations. This course explores several of Shakespeare's plays to think more carefully about how individuals and identities are represented in the plays and how those representations are made to connect to our own time. Readers, directors, actors, and writers who interact with Shakespeare's plays are constantly making choices about how individual characters look, act, speak, and move. We will read from a range of Shakespeare's plays and consider how they meet or do not meet the needs of the 21st century. In addition to plays by Shakespeare, we will also consider dramatic responses to them, Shakespeare's *Othello* and Keith Hamilton Cobb's *American Moor*, for example. This course assumes no prior knowledge of Shakespeare and allows for a range of types of final projects to support students' interests.

## **ENGL 576 U15 | CREATIVE WRITING: FICTION | T Th 12:30PM-1:45PM (25449)**

### **DUNCAN BARLOW**

In his seminal lecture, "Multiplicity," Italo Calvino argues, "[l]iterature remains alive only if we set ourselves immeasurable goals, far beyond all hope of achievement...the grand challenge for literature is to be capable of weaving together the various branches of knowledge, the various 'codes' into a manifold and multifaceted vision of the world." This begs the questions: is our writing "alive?" And if not, what does it mean to expand our definition of storytelling and explore ways in which our stories, no matter how realistic or fantastic, can become a living encyclopedia of the marvelous and concrete? In this class, students will consider the ways they can fold the world and all of its wonder into their manuscripts in progress to weave branches of knowledge into their work to provide depth and substance. Graduate students will work through careful revisions of their work in progress and will meet separately with the instructor for additional readings and assignments.

## **ENGL 592 U16 | TOPICS: GRAPHIC NOVEL | MWF 12:00PM-12:50PM (25454)**

### **LEAH MCCORMACK**

In recent years, there has been a surge in graphic narratives, as increasing numbers of writers turn to the comics medium to represent powerful nonfiction narratives. Like much of postmodern literature, graphic narratives are often deeply engaged in the self-conscious recovery and questioning of the past—a past that is, more often than not, traumatic. In this course, we will explore a wide range of nonfiction graphic narratives, such as *Maus*, *Fun Home*, and *Persepolis*, and examine the ways in which nonfiction graphic genres—memoir, journalism, biography—affect the representation of trauma. This course also offers students pedagogical experience as they will lead 1-2 class discussions and/or present on contextual material for 1-2 assigned texts.

## **ENGL 593 U15 | WORKSHOP: PUBLISHING | T Th 2:00PM- 3:15PM (18228)**

### **DUNCAN BARLOW**

This course focuses on the business of publishing—the content, the feel, and the community behind each book we touch. Providing practical experience in the editorial, design, and business procedures of the publishing industry, this introductory class teaches students how to select, edit, produce, promote, distribute, and advertise a book. Students will gain knowledge of how the publishing industry works, through selecting, editing, and publishing work as a method to provide them with familiarity in publishing procedures and to give them a better understanding of how to edit their own work, shop their manuscripts, and market their



published books more effectively; moreover, it will provide students with the knowledge and experience they will need to apply for jobs that require publishing experience in academic and commercial settings. In this course, students will curate, edit, and publish a brief anthology of writing based on their editorial choices and vision; create an online journal with its own unique identity to host the anthology; and work as an editorial team to ensure the quality of the brand.

**ENGL 784 U15 | SEMINAR: WRITING NON-FICTION | W 6:00PM-8:45PM (25459)**

**LEE ANN RORIPAUGH**

ENGL 784 is designed to function as a professional workshop for serious writers of creative nonfiction. The workshop environment will serve to provide writers with a trial audience for their work, constructive and collaborative criticism from fellow essayists, and a sense of literary community. The workshop will also function as an arena within which to raise and discuss contemporary essayists, elements of form, craft, and technique in creative nonfiction, the state and role of contemporary essays, as well as issues relating to the writing life. Students will be responsible for submitting their nonfiction prose to the workshop for discussion throughout the course of the semester, as well as submitting a final portfolio containing revised versions of their nonfiction. Although student nonfiction will be the primary text for this class, students will also be reading a selection of contemporary essays, as well as work relating to nonfiction craft, technique, and aesthetics.

**ENGL 792 U16 | TOPICS: H. JAMES & J. BALDWIN | Th 3:30PM-6:15PM (25461)**

**PRENTISS CLARK**

“There is something monstrous about never having been hurt, never having been made to bleed, never having lost anything...The failure on our part to accept the reality of pain, of anguish, of ambiguity, of death has turned us into a very peculiar and sometimes monstrous people.” –James Baldwin

“...to feel and feel till he understands, and to understand so well that he can say, to have perception at the pitch of passion and expression embracing as the air...” –Henry James

20th-century American writer, activist, and “transatlantic commuter” James Baldwin counted 19th-century expatriate American writer Henry James among the artists who most influenced him and among the artists he dubbed “witnesses.” “I am aiming,” Baldwin once remarked, “at what Henry James called ‘perception at the pitch of passion.’” This seminar is a semester-long study of James and Baldwin — major figures in U.S. literature, trenchant critics of their American scenes, and theorists of “the art of fiction” as well as the art of living. We will be studying their novels, their short fictions, their essays, and their reflections on the craft of writing, paying particular attention to their singular, innovative, and challenging styles, their perspectives on the role of the artist. in society, and their ways of raising and responding to what Baldwin calls “the question of identity: Who am I? And what am I doing here?” Secondary readings on literary and historical contexts, as well as scholarship on James and Baldwin, will accompany our primary texts.

**ENGL 792 U17 | TOPICS: FINDING LOVE | T 3:30PM-6:15PM (25462)**

**BEN HAGEN**

Disturbed by the wide appeal of online dating-sites and representations of romance on television and in popular films, French philosopher Alain Badiou claims that love needs to be “re-invented” in the 21st-century and that “it is the task of philosophy, as well as other fields, to rally to its defence” (*In Praise of Love*). Whether or not love needs defending, Badiou’s call-to-arms provides an occasion to ask what the study of literature might contribute to a potential re-invention or re-theorization of love. What is love, after all? Is it simply a feeling or emotion? A sensation? A pact? Might we theorize love as a discourse, a politics, a pedagogy, a creative activity, and a condition of thought? And how might we conceptualize its relation to matters of gender, sexuality, sex, and various modes of

(or obstructions to) human and nonhuman intimacy? Where do we find it? How do we locate or position it? From what position do we think and feel love? Through the study of 20th- and 21st-century literature, theory, and philosophy, we will quickly learn that Badiou is not the only recent thinker to address problems of love. Indeed, interests in amorous arrangements and attachments recur across feminist theory and criticism, psychoanalysis, queer studies, affect studies, Black studies, and animal studies. We will also learn that though love may manifest in literary and popular texts through widely recognizable tropes that the singular anatomies of love—its settings, tones, arrangements, cycles, participants, attachments, and periods of intensity—require the trained eye of a close reader. A lover of reading? Perhaps we will see that love has been caught up in continual re-invention for some time now. Perhaps love is re-invention.

## FALL 2024 GRADUATE COURSES

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### **ENGL 503 U15 | GRANT WRITING | T Th 11:00AM-12:15PM (96782)**

#### **KEN GREEN**

Want to develop practical, hands-on writing skills in an experiential learning environment that can help you land a career with your English degree? Want to do that while also finding out how you can help your community? Want to know how non-profit organizations seek to advance their missions by accessing and applying for funding from state, federal, and private organizations? Want to gain valuable résumé-building experience working with local organizations?

ENGL 503 will help students develop a skill set that is directly transferable to professional environments, especially with organizations that seek funding to help make a difference in the lives of the people they serve. Granting agencies and foundations provide funding for everything from musical instruments for children (Fender Music Foundation) to monitoring of lead levels in drinking water (US Environmental Protection Agency). These are just two examples of the thousands of organizations that provide grant funding. Knowing how to find and apply for grants can help you make a difference in your community and in your world. In this class, we will work with real non-profit organizations such as Heartland Humane Society, the United Way, the Vermillion Chamber and Development Company, the Vermillion Community Theatre, groups associated with USD, and/or other organizations to help them seek and apply for actual grants. The course will provide a nice balance of in-class projects and out-of class experiential learning. Specifically, you will gain professional experience with the following:

- Finding federal, state, local, and/or private foundation grants
- Exploring how to customize proposals to match a grant maker's interests and requirements, while working on behalf of a nonprofit organization
- Articulating the values and needs of an organization to be able to clearly address the following common grant components: statement of need, goals, objectives, procedures, budget, qualifications, evaluation, and sustainability

### **ENGL 578 U15 | CREATIVE WRITING: POETRY | T Th 2:00PM-3:15PM (96792)**

#### **LEE ANN RORIPAUGH**

This is an advanced-level course in poetry writing, designed to help students become better acquainted with the craft and process of making poems. The course will function primarily as a studio writing course (in class readings, discussions, and writing exercises), as well as include a small amount of workshop method, in which students will have the opportunity to read, discuss, and critique each other's work-in-progress. The course will also provide the



opportunity to read, analyze, and discuss the work of various contemporary poets. Grading will be based on the successful revision of poems to be assembled in a final poetry portfolio, thoughtful participation and presence in workshop and class discussions, written feedback/critique on workshop members' poems, submissions of close readings of poems by published authors, and group in-class discussions.

### **ENGL 584 U15 | LITERARY CRITICISM | MWF 12:00PM-12:50PM (96794)**

**BEN HAGEN**

TOPIC: AFFECT THEORY

**Emotion. Intensity. Feeling. Force.** In literary and cultural studies, the term “affect” loosely clusters these words together, redirecting scholars from questions of what *texts mean* to the problem of what *bodies* can (and cannot) do. In the 1990s, three critics/theorists working in different subfields—Eve Kosofsky Sedgwick, Adam Frank, and Brian Massumi—developed two approaches to “affect.” As collaborators, Sedgwick and Frank introduced the work of Silvan Tomkins, a psychologist and psychoanalyst, to humanities scholars in the United States while Massumi translated into English Gilles Deleuze and Félix Guattari’s *A Thousand Plateaus* and embarked on his own career as a political philosopher. For Sedgwick and Frank, on the one hand, Tomkins’s clinical and conceptual writings offered a promising picture of emotions as fundamental components of the human psyche, forming combinatorial patterns of anger, shame, joy, anguish, and excitement that play into motivation, that amplify thoughts and motor actions, and that radically shape human life and identity. For Massumi, on the other hand, affects are *not* psychic but, rather, forces that are external to the unconscious and autonomous with respect to linguistic meaning and what we might normally call “emotion.” Moreover, affects can have political consequences, setting the stage for the transmission of ideology and the shaping and disruption of perceptible ethical and social conflicts. This class in literary criticism surveys subsequent developments in “affect theory” that followed the interventions of Sedgwick, Frank, and Massumi. In addition to studying their writings—and Tomkins, Deleuze, and Guattari—we will also study the implications for literary studies of Sara Ahmed’s work on happiness and the cultural politics of emotion, Sianne Ngai’s study of ugly feelings, Xine Yao’s recent work on *disaffections*, Eugenie Brinkema’s theory of affective forms in cinema, and the problematic role that affect tends to play across literary and cultural theory.

### **ENGL 592 U15 | TOPICS: PLAYWRITING | MWF 2:00PM-2:50PM (94175)**

**MARY VANSANT**

This course will explore the creative process of playwriting, including character development, dialogue, conflict, and structure. Students will also engage in the process of new play development through collaboration with this class's sister course in directing new work. This will include in-class readings and presentations to the university community and beyond. Students will also engage with a diverse swath of dramatic literature in order to more thoroughly understand and develop their own work.

At the conclusion of this course, students will be able to:

- Identify aspects of successful plays
- Write both short and longer-form plays
- Engage in new play development through workshops and readings
- Edit and re-write plays based on audience feedback

### **ENGL 592 U19 | TOPICS: EARLY MODERN TRAVELS | MWF 1:00PM-1:50PM (96786)**

**DARLENE FARABEE**

Travel captivated sixteenth- and seventeenth-century British writers. Not only were more citizens traveling, but also more writers were writing about far-off, exotic, exciting locations and encounters, both fictional and true. This course will explore travel of this period through a variety of representations as Britain’s colonialist beginnings encouraged many different types of travel and writing about that travel. Writers such as Sir Walter Raleigh provided narratives of

their own travel; drama of this period included representations of foreign travel, cashing in on the excitement and appeal of far-flung places and people. By the 1630s “travel fever” had become well-known enough to be satirized in Richard Brome’s play *The Antipodes*, in which a young man, Peregrine, has become completely obsessed with the idea of travel to the detriment of his recent marriage and the despair of his father. Also obsessed with the dangers of travel, Thomas Nashe’s 1594 *The Unfortunate Traveller* is a picaresque novel following Jack Wilton’s adventures both in England and abroad. Join this class for some armchair traveling in the sixteenth and seventeenth century mindset. This course will include a range of writing and classroom activities such as commentary, reviews, and literary criticism. Graduate students will also lead some classroom activities in this dual-listed course.

**ENGL 592 U20 | TOPICS: ECO-CRITICISM & LITERATURE | MWF 2:00PM-2:50PM (96788)**

**PAUL FORMISANO**

This interdisciplinary course will examine key theoretical and literary readings in ecocriticism and sustainability to provide students a foundation in these rapidly developing fields of inquiry and practice. Topics such as sense of place, wilderness preservation, dam construction, visioning, environmental justice, ecotheology, and the nexus between scientific communication and literature will focus our discussions. Course readings will span a variety of genres and disciplinary fields as we consider Native, international, and U.S.-centric perspectives from writers and thinkers such as Robin Wall Kimmerer, Thomas King, Aldo Leopold, Donella Meadows, Ishimure Michiko, and Richard Powers.

**ENGL 702 U16 | MA RESEARCH METHODS | T 8:30AM-9:20AM (96603)**

**LISA ANN ROBERTSON**

This course introduces MA students in English to the expectations of graduate school, both academically and professionally, and teaches them how to navigate them. It provides best practices for scholarly research and writing in literary studies and provides practical instruction on how to: engage with scholarly materials, balance competing demands, and manage one’s time. This class helps students think about their best path through the MA program and provides a supportive environment for understanding the level of work expected of graduate students in English. Time is also devoted to issues of professional-ization. While required of new TAs, this class is recommended for all first-year MA students.

**ENGL 727 U15 | SEMINAR: 18TH C. STUDIES | T 5:30PM-8:15PM (96798)**

**LISA ANN ROBERTSON**

**Literary Ladies: The Rise of the Professional Woman Author.**

Unsurprisingly, the scholarly story about how the novel became a dominant genre, who pioneered it, and what are noteworthy literary works has been inappropriately gendered since Ian Watt published *The Rise of the Novel* in 1957. Since then myriad feminist scholars have debunked Watt’s account and definitions, by recovering the many women authors who published prolifically, often dominating the literary marketplace. In this seminar, we will dive into women-authored literature from across the eighteenth-century and study the scholarship that addresses the material and cultural conditions that facilitate the rise of the novel, including the preponderance of women who flourished as writers. We will examine changes in form and conventions and seek to understand the formal and contextual concerns that shaped them.

**ENGL 733 U15 | SEMINAR: 19TH C. STUDIES | W 3:00PM-5:45PM (96797)**

**PRENTISS CLARK**

**Aesthetics in the American Nineteenth-Century and Beyond**

“There is an aesthetics in all things.”

—Herman Melville

“This vague, this comprehensive, but undefined word,” nineteenth-century activist and educator Elizabeth Palmer Peabody put it. “Aesthetics” derives from the Greek “aisthetikos,” meaning “perception,” and is the study of art, beauty, taste, and judgment. A “science of



sensitive knowing,” Alexander Baumgarten described it in 1735. Rooted in the 19th century but drawing from writers and theories from ancient Greece to now, this seminar explores some of the major concepts and questions in aesthetics: How do thinkers and artists define art and its significance for human existence and civic living? What standards do we use to evaluate it, and with what consequences? What is beauty and why does it matter? More particularly, this seminar will investigate how art—novels, essays, hybrid forms, painting, and the new technology of photography—reflected, shaped, and reimagined the American 19th century, and the beliefs and narratives that the 20th century would go on to variously inherit, extend, and transform. Topics will include the following: Ralph Waldo Emerson’s theory of poetic making and “words loaded with life”; Frederick Douglass’ account of how “poets, prophets, and reformers are all picture-makers”; Rebecca Harding Davis, Elizabeth Stuart Phelps, and Louisa May Alcott on 19th century women artists; Herman Melville and the relationship between politics and aesthetics; William and Henry James on aesthetic experience and moral life; W.E.B. Du Bois on beauty and social justice.

**ENGL 782 U15 | SEMINAR: WRITING FICTION | Th 3:30PM-6:15PM (96796)**

**LEAH MCCORMACK**

This seminar will focus on the short story. While much of our energy will be spent on critiquing student work in a traditional workshop format, we will also be reading contemporary story collections, as well as craft essays and books, which will inform our workshop discussions and our understanding of and approaches to writing in the genre. From straight realism to magical realism to new fabulism to the experimental to the absurd to flash, we will consider various modes and styles of the story form and their effects on readers. Coursework typically includes writing 2-3 new stories, turning in weekly responses to assigned readings, writing workshop letters for peers, leading 1-2 discussions on the assigned readings, and significantly revising your stories for eventual publication.

## SPRING 2025 GRADUATE COURSES

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**ENGL 532 U15 | SHAKESPEARE TRAGEDIES | DARLENE FARABEE**

Murder, treasonous misunderstandings, diabolical plans, tragic outcomes, vivid language, and startling imagery: this course explores William Shakespeare’s tragedies, such as *King Lear*, *Macbeth*, and *Hamlet*. Shakespeare’s tragedies are known for their searing presentations of difficult choices, fraught situations, surprising plot twists, inexorable events, and startling moments of humor. The course will consider Shakespeare in the context of the theatrical world of his time, will practice techniques for close reading the plays, and will examine questions of genre. For example, in what ways does *Hamlet* as a play satisfy early modern notions of the revenge tragedy? The course will examine performance histories and contemporary presentations as well as consider generic developments in Shakespeare’s time. The course will include skills for approaching the material and explore some histories of Shakespeare criticism.

**ENGL 573 U15 | SCREENWRITING | LEAH MCCORMACK**

It is assumed that students enrolled in this course will already have a strong foundation in the craft of fiction and/or creative nonfiction. That knowledge and those skills will be essential this semester as you apply and adapt them to writing screenplays. As we study screenwriting, we will consider, for instance, how, in the visual medium of film and TV (as opposed to literature, which allows for unfettered access to characters’ minds), to skillfully reveal thoughts and feelings. A screenplay, Syd Field writes, is “a story told with pictures, in dialogue and description, and placed within the context of dramatic structure. ... It is the art

of visual storytelling”). We will explore this unique form of storytelling this term by reading craft books and award-winning scripts. You will use that knowledge to write your own screenplays, which we will discuss in traditional workshop format. This course is meant as a springboard for future screenwriting projects. Alongside mastering formatting and craft concerns, we will consider questions related to film, TV, and storytelling itself. Graduate students in the course may be asked to lead a workshop and/or class discussion, in addition to other course activities.

### **ENGL 586 U15 | RHETORICAL THEORY & PRACTICE (ONLINE) | TBA**

This course provides a survey of the developments and application of the theories of rhetoric. The course provides students the opportunity to learn about theories of rhetoric, to practice different rhetorical modes, and to examine and improve their rhetorical skills. This course is an asynchronous online course.

### **ENGL 592 U17 | TOPICS: SPY NOVELS | SKIP WILLMAN**

This course explores the history of spy novels from pre-World War I tales about threats of German invasion to the height of their influence during the Cold War. The heroes of these spy thrillers became household names, like James Bond, as movie adaptations and endless imitations were spun off to capitalize on their popularity. However, espionage literature represented more than just a romanticized depiction of global intrigue conducted by vast spy agencies. In the US and Great Britain, these novels became weapons in the propaganda war as they extolled the virtues of the West and the evils of the USSR. More subtly, espionage novels managed social anxieties and fears that troubled the West. Many of these fictional stories drew their inspiration from the real-life exploits of secret agents, case officers, and spy masters of the CIA and MI6. Therefore, our course will trace the history of Western intelligence, both its successes and traumatic failures, as we proceed chronologically through this most overtly political of literary genres with offerings by Ian Fleming, John le Carré, Graham Greene, Len Deighton, Tom Clancy, Robert Littell, and others. The readings will be supplemented by several movies adapted from espionage fiction.

### **ENGL 593 U15 | WORKSHOP: PUBLISHING | DUNCAN BARLOW**

This course focuses on the business of publishing—the content, the feel, and the community behind each book we touch. Providing practical experience in the editorial, design, and business procedures of the publishing industry, this introductory class teaches students how to select, edit, produce, promote, distribute, and advertise a book. Students will gain knowledge of how the publishing industry works, through selecting, editing, and publishing work as a method to provide them with familiarity in publishing procedures and to give them a better understanding of how to edit their own work, shop their manuscripts, and market their published books more effectively; moreover, it will provide students with the knowledge and experience they will need to apply for jobs that require publishing experience in academic and commercial settings. In this course, students will curate, edit, and publish a brief anthology of writing based on their editorial choices and vision; create an online journal with its own unique identity to host the anthology; and work as an editorial team to ensure the quality of the brand.

### **ENGL 733 U15 | SEMINAR: 19TH C. SCIENCE & RELIGION | LISA ANN ROBERTSON**

Despite the binary relationship between science and religion common in the twenty-first-century, the hostility between these approaches to knowledge production is a relatively recent phenomenon. The explosive growth of science in eighteenth- and nineteenth-century Britain was spearheaded by religious dissenters for a variety of reasons. This seminar explores the role of dissenting academies in the rise of science, the contributions of women intellectuals involved with them, and the relationships between religious and atheist nonconformists. We will examine how religious and political investments affect scientific knowledge production; the writings of women affiliated with scientific circles, who exercised cultural influence; and how religious and nonreligious thinkers navigated and manufactured the ideal of scientific objectivity.



### **ENGL 734 U15 | SEMINAR: 20TH C. TRAUMA NARRATIVES | SKIP WILLMAN**

This course will examine contemporary American fictions of trauma that have emerged in the wake of events from the Holocaust to the Vietnam War. Our investigation will begin with Sigmund Freud's attempts to utilize psychoanalysis to theorize the nature of trauma (shellshock or traumatic neuroses). We will then explore the work of several of the most important theorists and critics in the field of trauma studies, including Cathy Caruth, Kali Tal, Kaja Silverman, and Kirby Farrell. Psychoanalysis began by dealing with trauma as an individual experience, but certain events, such as the Kennedy assassination and 9/11, have demonstrated that they may also be collectively experienced events. Therefore, our exploration will also study the relationship between trauma, history, and culture, including works by Ernest Hemingway, D.M. Thomas, Toni Morrison, Don DeLillo, Wendy MacLeod, Ana Castillo, and Jeffrey Eugenides.

### **ENGL 783 U15 | CREATIVE WRITING: POETRY | LEE RORIPAUGH**

ENGL 783 is designed to function as a professional workshop for serious poets. The workshop environment will serve to provide writers with a trial audience for their work, constructive and collaborative criticism from fellow poets, and a sense of literary community. The workshop will also function as an arena within which to raise and discuss contemporary poets, poetic craft, the state and role of contemporary poetry, as well as issues relating to the writing life. Students will be responsible for submitting a minimum of ten poems total for workshop discussion throughout the course of the semester, as well as turning in a final portfolio containing revised versions of these poems. Although student poems will be the primary text for this class, students will also be reading a selection of ten contemporary volumes of poetry, as well as supplemental essays and books on poetry, poetic craft and technique, and/or poetics.

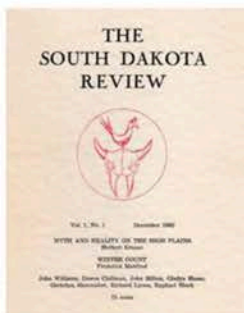
### **ENGL 792 U15 | TOPICS: MODERNISM & PEDAGOGY | BEN HAGEN**

This course is a study of modernist fiction in the contexts of pedagogy and education. Modernism, which developed alongside rapid shifts in state-funded public education and the rigid infrastructures of universities, often concerns itself with what the proper aim of education should be and what methods or practices should be employed in order to achieve this aim. Moreover, modernism, pedagogy, and philosophies of education engage with theories and presuppositions of human being and knowing, of mind and memory, of political and civic responsibility and/or engagement, of ethical and moral acuity, of sex and gender difference, of child development and adult learning, and of society and the natural world. The course will include a discussion of *The Teaching Archive: A New History of Literary Study* (2020) by Rachel Sagner Buurma and Laura Heffernan—winner of the Modernist Studies Association 2021 Book Prize. The schedule of other readings may include work by D.H. Lawrence, Nella Larsen, W.E.B. DuBois, A.S. Byatt, Alice Walker, and Zadie Smith as well as theories of pedagogy/philosophy of education by Plato, Jean-Jacques Rousseau, Mary Wollstonecraft, John Dewey, bell hooks, Eve Kosofsky Sedgwick, and selections from contemporary Studies of Teaching and Learning (SOTL). In addition to a research project, students will be responsible for a midterm paper and a teaching presentation.



## SOUTH DAKOTA REVIEW

is a national quarterly literary journal committed to cultural and aesthetic diversity—celebrating the full spectrum of the contemporary literary arts. Founded in 1963, *South Dakota Review* retains a tradition of supporting work by contemporary writers writing from or about the American West (particularly Native American writers, writers addressing the complexities and contradictions of the “New West,” and writers exploring themes of landscape, place, and eco-criticism in surprising and innovative ways,) while striving to place these writers, ideas, and themes in dialogue with and within the context of larger global literary communities. Graduate students are invited and encouraged to become involved with the magazine in a variety of roles: as assistant editors, genre-specific associate editors, or circulations manager. Staff members also have the opportunity to represent the magazine at the annual national AWP Conference & Bookfair.







## Astrophil Press

Founded in 2008, Astrophil Press publishes work from young and established authors as well as important books that have fallen out of print. The name (derived from Philip Sidney's *Astrophil and Stella*) is a nod to the rich history of stylistic innovations in writing, and in this spirit, we strive to publish work from a variety of aesthetic traditions that explore the possibilities of genre, form, and language. We thrill in reading work that falls in the spaces in-between what is known and what is unknown. Simply put: Astrophil Press publishes books that explore the possibilities of language, form, and genre.



## Vermillion Literary Project

USD's literary and creative writing organization, organizes and hosts a wide range of events throughout the year, including readings by graduate and undergraduate students, a short story contest, a literary festival, a young writers workshop, and a community writers' group. The VLP produces *The Red Coyote*, an annual journal of creative writing and photography, chosen from submissions across the United States and around the world. Students and community members work together to run this long-running organization.



## Tumbleweed

Started and maintained by graduate students, this reading series features work, both finished and in-progress, by students in the Department of English graduate program. It gives colleagues and faculty the chance to get familiar with students' creative writing.





## Department of English Colloquium Events

The English department hosts a Monday afternoon colloquium series that is open to the public. Scheduled for an hour, including the question-and-answer period, these well-attended lectures are delivered by English department faculty and graduate students, visiting scholars, and guest writers. Recent topics include British modernism and the interwar period, environmental literature and the American West, and a reading from a graduate student's recently published novel. We have also featured talks by several guest authors and scholars. These talks and readings provide an opportunity for members of the department to get acquainted cutting-edge conversations in literary studies, critical issues in creative writing, and colleagues' and professors' work-in-progress.



## The University Writing Center

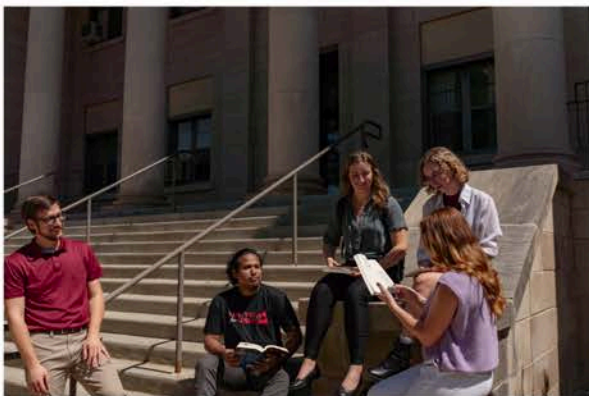
Located on the main floor of the library, the Writing Center is affiliated with the Department of English. While many of the consultants in the writing center are upper-level undergraduates from a range of disciplines, graduate students in English have opportunities to gain valuable experience working in the Writing Center, helping others to become stronger, more confident writers. Teaching assistants from the English Department may become graduate coordinators, a leadership position that combines consulting and administrative work. Specialized training in working with non-native speakers of English has been especially useful to consultants. Graduate students have noted many benefits to working in the Writing Center, such as improved skills in collaboration, teaching, and time management.





## Vermillion Writing & Literature Conference

This conference is a three-day literary event that includes readings and book signings by award-winning featured authors, scholarly panel sessions exploring a particular conference theme, as well as creative writing panels, criti-creative presentations, and pop culture sessions. Prior year's conferences have brought in well over 100 attendees, with presenting writers and scholars coming from across the region and nation. Graduate students have the opportunity to present their creative and critical work alongside published authors, professors, and other graduate students as well as to assist in various aspects of literary conference planning and administration. Featured authors for the conference have included Maxine Hong Kingston, Pam Houston, Susan Power, Kwame Dawes, Natalie Diaz, Chris Abani, Percival Everett, Ellen Forney, and Mary Gaitskill among others.



# Life in Vermillion



## Warm and Welcoming

Located on a bluff above the Missouri River, Vermillion has warmly welcomed residents, students, and visitors for over 150 years. Vermillion is a charming town that combines academic, rural, and Lakota culture. No matter the season, there is always something going on—from art shows to musical performances to chili tasting competitions. Today, about 10,000 adventurers, farmers, professionals, manufacturers, scholars, and cats call Vermillion their home.

## Easily Accessible

Downtown has restaurants, a movie theater, cafés, a coffeehouse, and specialty shops all within walking distance of the campus. But if you're up for a road trip, you can drive to Sioux Falls or Sioux City in less than an hour, to Omaha in about two, and to Minneapolis in five.



## Seasonal Adventures

Choose a season, select your adventure. Shop at the local farmer's market. Kayak on the Missouri River, or sail on Lewis & Clark Lake. Bike along the river or hike at Spirit Mound. Golf at The Bluffs or attend the summer Shakespeare Festival at Prentis Park. And if it snows, ski or snowboard at nearby Great Bear Recreational Park.





# Good to Know



Vermillion offers a low cost of living compared to the national average.

- ✦ SD IS RANKED THE 14TH MOST AFFORDABLE STATE IN THE US <sup>1</sup>
- ✦ RENT IN VERMILLION IS 30% LOWER THAN NATIONAL AVERAGE <sup>2</sup>
- ✦ SD HAS NO STATE INCOME TAX
- ✦ COST OF LIVING IS 33% LOWER THAN NATIONAL AVERAGE <sup>3</sup>

<sup>1</sup> U.S. News & World Report  
<sup>2</sup> Niche.com  
<sup>3</sup> BestPlaces.net

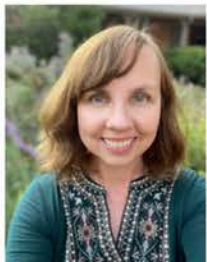
# DEPARTMENT OF ENGLISH ALUMNI

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**April Bayer**  
(M.A. 2021, Literary: Critical)

April is currently a Ph.D. student in Literary and Cultural Studies at the University of Nebraska – Lincoln. Her master’s thesis was entitled *Women of Myth and Modernity: The Feminine Dual Self in Willa Cather’s Short Fiction*. While she was at USD, she won the Graduate Excellence in Teaching Award. April’s creative work has been published in *Capsule Stories* and *Potpourri*. April’s research interests include Willa Cather studies, modernism, intersections of literature and media studies, and the pedagogy of composition and literature.



**Julie Boutwell-Peterson**  
(Ph.D. 2022, Literary: Creative)

Julie is a Lewis Honors College Lecturer at the University of Kentucky, where she teaches literature, creative writing, and critical thinking. Her writing has appeared in a number of publications including *Litro*, *Ocean State Review*, and *Rathalla Review*. She is currently seeking representation for *The Ellows*, a children’s fantasy novel that also served as her dissertation at USD. Recently, she has delved into creative nonfiction and is working on a collection of essays that blend cultural critique, literary criticism, memoir, philosophy, and popular science. Her research interests include immigrant and refugee narratives, hybrid and fragmented writing, and graphic narratives.



**Jeremiah Davis**  
(Ph.D. 2023, Literary: Critical)

Jeremiah is an Assistant Professor of English at Huntington University, located in Huntington, Indiana. Jeremiah’s research is most interested in how theology and philosophy can intersect in literary texts, primarily texts from 20th century American literature. Jeremiah’s dissertation, titled “An Infinite Advantage: A Kierkegaardian Analysis of Anxiety and Despair in Post-War American Literature,” analyzes the works of John Steinbeck, Flannery O’Connor, John Updike, and Walker Percy. Through his goal-centered pedagogy, Jeremiah’s hope is to help students appreciate how literature can help readers personally appropriate the True, the Good, and the Beautiful.



# DEPARTMENT OF ENGLISH ALUMNI

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**Clara MacIlravie-Cañas**  
**(M.A. 2022, Literary: Critical)**

Clara completed her Master's thesis in 2022, exploring the relationship between the female body and domestic architecture through a horror and gothic lens. Soon after graduating from the University of South Dakota, she accepted her current position as a Grant Writer II at the Avera Rural Health Institute. In this role, Clara and her team manage and draft grant proposals to Federal, State, and private organizations to support rural healthcare services across the Avera service area. She oversees grants from design and implementation to evaluation and compliance with grant regulations. Projects include initiatives such as maternal care, construction, telemedicine, equipment, and community health grants. Clara attributes her professional success to the unwavering support and dedication of her professors and colleagues in the Department of English at USD, who helped her develop confidence in her writing and presentation skills.



**Joshua Rudnik**  
**(M.A. 2016 & Ph.D. 2021, Literary: Creative)**

Joshua is an enrolled member of the Oglala Lakota Tribe who currently holds the position of Director for Crazy Horse Memorial's Indian University of North America. He oversees curriculum development, student success initiatives, and teaches courses in English, Leadership, and American Indian Studies. Dr. Rudnik's dissertation, a hybrid collection of poetry and literary non-fiction entitled *You Offer the Skin of Your Back*, was awarded USD's Distinguished Dissertation Award in the humanities and fine arts category. His published work has been featured in *Metrosphere*, *Prairie Winds*, and *Still*.

## Recent Graduate Student Publications and Accomplishments

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**Elias Donstad** published “Need(le)” in the *Red Noise Collective*, 2023. “Intentions with the Parts” was recently published in *Transmuted*, and his poems are forthcoming in *Ukiyo Literary Magazine*.

**Dr. Jayna Fitzsimmons**, recent USD English alumna, was a winner of USD’s 2023 Distinguished Dissertation Award in the humanities/fine arts category. Dr. Fitzsimmons’ dissertation is titled “Imagining Change: Metatheatre, Empathy, and Action on Stage and in the Classroom.”

**Justin Gray**’s “The Wanderers” is forthcoming in *North American Review*, summer 2024.

**Justin Gray** and **Court Ludwick** were the 2023 recipients of the Wayne Weber Graduate Student Scholarly Activity Award.

**Darla Hitchcock** published “Little People of (Mostly) North America” in *Yellow Medicine Review*, and “I Was Either the Chaperone or the Comic Relief” in the *Dead Mule School of Southern Literature*.

**Court Ludwick**’s book titled *These Strange Bodies* is under contract with ELJ Editions and is forthcoming in September 2024. Her forthcoming anthologized work includes “Anatomically Correct Heart” (*Dead Girl Erased*, Gnashing Teeth Publishing) and “Folklore” (*The Writer’s Study*). Court also has a range of poems, creative non-fiction, and hybrid work forthcoming in 2024. Additionally, she was awarded 2nd place in the USD Graduate Excellence in Teaching Award competition.

**Ukamaka Olisakwe** published her debut YA novel *Don’t Answer When They Call Your Name* (Masobe Books 2023). Her short story “Maybe Now, Maybe Never” appears in *Guernica*, June 2023.

**Karli Rouse** was selected as USD’s Pre-Doctoral Fellow in the Institute of American Indian Studies (2023-2024).



## Recent Graduate Student Publications and Accomplishments

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**Amelia Skinner Saint** won the Gabriele Rico Challenge for Nonfiction for her work “Breaking Kayfabe,” which will be published in the Spring 2024 issue of *Reed Magazine*. Her review of *In Visible Archives: Queer and Feminist Visual Culture in the 1980s* by Margaret Galvan is forthcoming in the 2024-2025 issue of *ImageText* (sic) Magazine.

**Rachael Schiel** was selected as the 2023 USD English Wolfe Scholar.

**Mark Schmidt** published “Anticlimax,” *Mantis*, vol. 21, 2023, p. 54. His review Stephen G. Waller’s *A Moving Meditation: Life on a Cape Cod Kettle Pond* (Bright Leaf/U. Mass Press, 2023) is forthcoming in the spring 2024 issue of the journal *Environment, Space, Place*.

**Court Ludwick** (Founder + Editor-in-Chief), **Riah Hopkins** (Managing Editor), and **Amelia Skinner Saint** (Art Curator) launched the online and in print literary and arts magazine *Broken Antler*.





## ADMISSIONS REQUIREMENTS

1. Completed Graduate Application;
2. \$35 application fee;
3. Official transcript verifying degree(s);
4. Three (3) letters of recommendation;
5. Statement of Purpose;
6. 10 to 15-page critical writing sample (15 to 20-pages for Ph.D. applicants);
7. Creative track applicants must submit an additional 15 to 20-page creative writing sample (20-page minimum for Ph.D. applicants);
8. Applicants with degrees from countries other than the U.S. must have a TOEFL score of at least 105 (Internet-based test), 620 (paper-based test) or 260 (computer test); an IELTS score of at least 7.0; or a PTE score of 70.

For detailed admissions requirements please refer to English in the current graduate catalog at [catalog.usd.edu](http://catalog.usd.edu)

**For More Information** about graduate English programs offered at USD, contact:

### Graduate School

800-233-7937 • 605-658-6140 or  
visit us on the web at [www.usd.edu/grad](http://www.usd.edu/grad).

### English Department Graduate Coordinator

Questions? Email: [englgradcoordinator@usd.edu](mailto:englgradcoordinator@usd.edu)

