

English 120H: Fantasy in Literature and Film

Professor Williams

This class will examine the role of Fantasy in Literature and Film. Beginning with an analysis of H.P. Lovecraft's essay "Supernatural Horror in Literature", the class will read Edgar Allan Poe's "The Fall of the House of Usher," H. G. Wells's "The War of the Worlds", Sheridan Le Fanu's "Carmilla", Lovecraft's "The Case of Charles Dexter Ward", and Edgar Rice Burrough's "A Princess of Mars".

Aiming at an interdisciplinary media approach with its own version of "synergy", the class will listen to the 1938 Orson Welles Mercury Theatre broadcasts of "The War of the Worlds" and "Dracula" as well as film versions of "The Fall of the House of Usher" (1960), "The War of the Worlds" (1953); "The Horror of Dracula" (1958), "The Vampire Lovers" (1970), "John Carter" (2011), and the BBC TV 1957-58 six part adaptation of "Quatermass and the Pit" written by Nigel Kneale and directed by Rudolph Carter.

Five essays, six page minimum, are required for this class.

English 121

Professor Ryan Netzley

When one imagines the Western European literary tradition, big important poems about national, religious, or metaphysical topics come to mind: *The Iliad*, *The Aeneid*, *The Divine Comedy*, *The Faerie Queene*, *Paradise Lost*. All very serious business, as all those definite articles imply. This course takes a different tack and explores the equally interesting literary tradition of short lyric poems, written to seduce, convince, woo, or otherwise trick lovers (or patrons); to commemorate important (or unimportant) occasions; to praise friends, patrons, or acquaintances (dead or alive); to accompany music or celebrate booze during ritual or social gatherings; to condemn, insult, or revile enemies; to anatomize and judge a speaker's own thoughts or emotions; and to do a host of other things. Yet all of these activities share a common logic: they're all instances of evaluation and valuing, celebrating, condemning, deriding, or loving something. That common logic leads to a host of questions: Do we always praise someone or something for mercenary reasons, trying to extract favor or reward from some higher power (i.e., liking something implies submission to a broader hierarchy)? Is value an entirely subjective judgment or an unarguable matter of taste (i.e., there's no point in talking about it)? Can individuals learn to love, or is it just a default emotional setting, like breathing (or, relatedly, can I make you love me if you don't)?

This course begins with poems of praise and condemnation so as to explore the relationship between lyric and value: i.e., do Catullus' invectives or Herrick's epigrams insult or represent insults? And what's the relationship between these two actions? We then turn to two paradigmatic versions of love poetry, Petrarch's and Ovid's, followed by John Donne's Renaissance rethinking of these paradigms. Finally, we'll examine how two more recent poets, Emily Dickinson and Charles Baudelaire, adapt these traditions to value or condemn some of those items that modernity posits as universal goods: e.g., connection, relation, and community.

Texts:

Sappho, *Stung with Love: Poems and Fragments*, trans. Aaron Pochigian (Penguin, 2009).
Ovid, *The Erotic Poems*, trans. Peter Green (Penguin, 1982).
Catullus, *The Complete Poems*, trans. Guy Lee (Oxford, 2009).
Petrarch, *Selections from the Canzoniere and Other Works*, trans. Mark Musa (Oxford, 2008).
John Donne, *The Complete English Poems*, ed. A.J. Smith (Penguin, 1977).
Robert Herrick, *The Complete Poetry of Robert Herrick*, ed. J. Max Patrick (Anchor, 1963).
Emily Dickinson, *The Complete Poems*, ed. Thomas H. Johnson (Back Bay, 1976).
Charles Baudelaire, *The Flowers of Evil*, trans. James McGowan (Oxford, 2008).

Requirements:

Five analysis papers and two short-answer exams.

English 204. Noir Literature and Film
Professor Williams

This class will examine the classical and later phases of literary and cinematic noir beginning with the work of Dashiell Hammett and concluding with the work of Mickey Spillane whose centenary will be celebrated this year by all interested in noir and detective fiction. The class will examine *THE MALTESE FALCON* by Dashiell Hammett; *THE BIG SLEEP* by Raymond Chandler, *COTTON COMES TO HARLEM* by Chester Himes, *DEVIL IN A BLUE DRESS* by Walter Mosley, and *KISS ME DEADLY* by Mickey Spillane.

Film versions of the novels will include works by directors John Huston, Howard Hawks, Ossie Davis, Carl Franklin, and Robert Aldrich whose centenary also occurs this year and whose *KISS ME DEADLY* (1955) is commonly regarded as the best version of a Spillane novel.

Five essays, six page minimum, are required for this class.

English 205: Cultural Diversity in American Literature
Professor Bogumil

This course explores the cultural diversity within American Literature. By studying the historical, philosophical, political and narrative contexts attributed to each culture, we will understand a particular culture's interpretation of what it means to be an American and, in turn, appreciate our racial and multicultural diversity. Topics include the initial encounters between Native Americans and European colonists; Slavery; immigration; African Americans, Eastern and Western European Americans, Hispanic Americans, Asian Americans and others who represent the American experience, and their inclusion, as reflected in literature, both in fiction

and non-fiction.

Ronald Takaki *A Different Mirror: A History of Multicultural America* (Revised edition 2008)
Bay Back Books 978-0316022361

Celeste Ng *Everything I Never Told You* Penguin 978-014312755

David Lindsey Abaire *Good People* Dramatists Play Service 978-0-8222-2549-2

Nilo Cruz *Anna in the Tropics* Dramatists Play Service 978-0-822220008

Velina Hasu Houston *Tea* Dramatists Play Service 978-0-8222-2549-2

Lynn Nottage *Sweat* Theatre Communications Group 978-1559365321

August Wilson, *Radio Golf* Theatre Communications Group 978-1559363082

English 300

Professor Amos

This course examines at least one modern version of traditional grammar, and marks important junctures in its evolution. Topics include the grammar of sentences, sentence patterns, verbs and nouns, modifiers, and coordination. This course is required of English majors in the TEP track, but open to all English majors and non-English majors interested in the subject.

LIKELY REQUIRED TEXT

Kolln, Martha, Loretta Gray and Joseph Salvatore. *Understanding English Grammar*.
10th Edition. Boston: Pearson, 2016.
ISBN 0-13-401418-9

COURSE REQUIREMENTS

Three examinations, presentation, written review of scholarship, group work.

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English 301

Professor Dougherty

Required of all English majors, English 301 is intended to be one of the first English classes in an English major's course of study, for it introduces students to basic terms and concepts of literary study and to different methods of approaching literary texts. Focusing on the close reading of texts, we will treat several major genres (poetry, fiction, drama), as we explore critical approaches to analyzing and writing about literature.

Course Requirements:

Students are required to write and revise at least seven papers, of which one is a research paper.

Course Texts:

Russell Banks, *Rule of the Bone*. Harper Perennial, 1996. Reprinted edition. ISBN:
0060927240

William Blake, *Songs of Innocence and of Experience*. Tate, 2007. Facsimile edition. ISBN: 1854377299

Note: you must buy this edition of Blake's poetry

Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano*, ed. Vincent Carretta. Revised edition. Penguin, 2003. ISBN: 0142437166

Note: you must buy this edition of Equiano's narrative

MLA Handbook, 8th Edition. Modern Language Association, 2016. ISBN: 1603292624

Note: you must buy this edition of the handbook

Jeffrey Nealon and Susan Searls Giroux, *The Theory Toolbox: Critical Concepts for the Arts, Humanities, and Social Sciences*. Rowman and Littlefield, 2011. ISBN: 0742570509

Note: you must buy this edition of The Theory Toolbox

Leslie Marmon Silko, *Ceremony*. Penguin, 2006. Anniversary edition. ISBN: 0143104918

English 302A

Professor Amos

The intent of this survey of British literature from *Beowulf* to the English Civil War is broad and ambitious: a comprehensive examination of the trajectory of English literature from its beginnings alongside the beginning of the English language (and long before the beginning of the English nation) to the eighteenth century. From this thousand-year-plus trove of literary production we will sample both the cornerstones of English literature and lesser-read but equally valuable and enlightening texts.

As an integral part of our study we will deduce and deploy those terms and methodologies central to the study of literature—including tracing the development of "literature" itself. Throughout our explorations we will be guided by these texts' relevances to our own concerns and texts and genres will be examined for those elements that speak to the concerns and tensions of the times in which they were written as well as for the "universal" qualities they display—both with regard to the issues explored and with regard to how the literary forms make meaning. In short, BritLit I offers a selection of texts that tradition has determined to be the very best of early English literature.

Requirements

Active participation in class discussion, one class presentation and one recitation; short in-class and web responses; two essays, two 2-page scholarly reviews, three preliminary examinations (no final examination).

LIKELY REQUIRED TEXTS

Students may substitute an e-text for any and all texts below, but will need to be able to bring their text(s) to class and take notes therein.

- *The Longman Anthology of British Literature*. Eds. Damrosch, et al. Vol. 1A. Addison Wesley Longman. (ISBN 978-0-205-65530-4)
- *The Longman Anthology of British Literature*. Eds. Damrosch, et al. V1B. Addison Wesley Longman. (ISBN 978-0-205-65532-8)

RECOMMENDED TEXTS

- Abrams. *A Glossary of Literary Terms*. 7th ed. Harcourt Brace. (ISBN-13: 9780155054523)
- Heiatt & Heiatt. *The Canterbury Tales*. Bantam, 1982. (ISBN

English 302B **Professor McEathron**

COURSE DESCRIPTION:

This course surveys the major works and developmental lines of British literature from the Romantic period (c. 1800) into the Twentieth Century, with a third of the course focused on each of the Romantic Era, the Victorian Period, and the post-1900 period. The course will work 1) to establish the basic elements of a literary history (chronology, developments in form and genre); 2) to introduce, and distinguish between, the methods and preoccupations of major writers; and 3) to improve skills in literary-critical writing, including argumentation, use of evidence, and development of thesis statements.

COURSE REQUIREMENTS:

Three 3–5 page papers; two exams

REQUIRED TEXTS:

Note: Used print copies of the Norton Anthology of English Literature (Vols. D, E, and F) are acceptable.

The Norton Anthology of English Literature, Volume: D
The Romantic Period
9th or 10th Edition, Paperback
ISBN: 978-0-393-91252-4

The Norton Anthology of English Literature, Volume: E
The Victorian Age
9th or 10th Edition, Paperback

ISBN: 978-0-393-91253-1

The Norton Anthology of English Literature, Volume: F
The Twentieth Century and After
9th or 10th Edition, Paperback
ISBN: 978-0-393-91254-8

English 303
Professor Anthony

“What is an American?” This is the question posed by a Frenchman named Hector St. Jean de Crevecoeur in 1782, not long after America came into existence as a nation. In an attempt to answer this question, we’ll spend the semester reading a range of literary texts produced across a lengthy span of time, all of which have something to say about the uneven and often vexed notion of American national identity. Early tales of Indian captivity; sentimental stories about the post-revolutionary era; gothic stories about murder and the supernatural; tales of escaped slaves and slave revolt; post-WWII stories about war and alien encounter; tales of racial passing and immigration—these and other narratives will give us a chance to see American culture telling itself a story about itself. We’ll have to decide as a class what these stories mean, but count on texts in which passion, desire, and the dark side of human nature play a large role. You can also expect narratives in which abstract notions such as citizenship, democracy, and state authority are both critiqued and affirmed for reading audiences. The one thing you shouldn’t expect are tales with clear answers. American literature is notoriously ambiguous and open-ended. If this literature could speak in one voice, it would probably sound like the narrator of Walt Whitman’s “Song of Myself”—whom many critics have interpreted as the voice of American democracy. “Do I contradict myself?” the narrator asks. “Very well then, I contradict myself. I am large, I contain multitudes.”

Texts for Purchase:

Hannah Webster Foster, *The Coquette*, Oxford, 0195042395
William, Faulkner, *As I Lay Dying*, Vintage, 978-0679732259
Kurt Vonnegut, *Slaughterhouse-Five*, Dial Press, 978-0385333849
Patrick DeWitt, *The Sisters Brothers*, 978-0062041289
Nella Larsen, *Passing*

Engl. 307i Film as Literary Art
Professor Humphries

TOPIC: The Dystopian World in Film

The dystopian world customarily manifests itself as a futuristic, imagined universe in which oppressive societal control and the illusion of a perfect society are maintained through corporate, bureaucratic, technological, moral, or totalitarian control. Simultaneously, it suggests that

dystopia is not a deferred future, but a reflection of the present in which we live: global warming, economic inequality, gender inequality, racism, xenophobia, poverty, hunger and, of course, as we have seen in the recent past and present, nuclear devastation and genocide. Thus, the value of the dystopian genre, notwithstanding commonplace entertainment, resides in its ability to awaken a recognition of the state of things, and thereby open up a space for cultural, social, and political critique in the present. This course will therefore explore the worlds of dystopia as presented in film, with a view to generating awareness and critical engagement with our world here and now. A sampling of the films we will consider include the following: *Metropolis*, *Fahrenheit 451*, *A Clockwork Orange*, *Planet of the Apes*, *Blade Runner*, *Children of Men*, *Hunger Games*, *Snowpiercer*, *Mad Max*, et al.

ENG 325/AFR 325: BLACK AMERICAN WRITERS
Robert Fox

We will work toward an understanding of the current (and perennial) state of the nation with regard to people of African descent through some of their significant writings from slavery to the present.

Requirements:

Two essays (60%), midterm and final examinations (40%).

Texts:

Solomon Northup, *Twelve Years a Slave*

James Baldwin, *No Name in the Street*

August Wilson, *Ma Rainey's Black Bottom*

Charles Henry Rowell, ed., *Angles of Ascent: A Norton Anthology of Contemporary African American Poetry*

Charles Johnson, *Middle Passage*

Colson Whitehead, *The Underground Railroad*

English 365 – Shakespeare

Tuesday/Thursday 12:35-1:50

P. McGrath

Course Description

How is it that over 400 years ago an obscure young man from rural England, who possessed the equivalent of a high school education and whose parents could not even write, composed at least 36 plays whose intellectual depth, moral complexity, humanity, and linguistic virtuosity effectively changed the course of Western culture? We'll try to answer this question—and question some of the assumptions it makes—through rigorous close reading of five of Shakespeare's most remarkable achievements: *Richard III*, *As You Like It*, *Hamlet*, *King Lear*, and *The Tempest*. How does a mind like Shakespeare's work? What accounts for the richness

and difficulty of Shakespearean language? What makes Shakespeare's exploration of common themes such as power, sexuality, gender, madness, and evil unique? *Is Shakespeare really that good?*

Course Requirements

Three papers; Two exams; Reading Quizzes; Participation

Required Texts

William Shakespeare, *Richard III*. ISBN-13: 978-0743482844

As you like it. ISBN-13: 978-0743484862

Hamlet. ISBN-13: 978-0743477123

King Lear. ISBN-13: 978-0743482769

The Tempest. ISBN-13: 978-0743482837

English 381A

Professor Blackwood

The essential characteristics of the fiction writer? A sharp eye for detail, a strong grasp of language, and a dogged persistence. Often, though, aspiring fiction writers underestimate the amount of close reading they'll need to do to develop their craft. It's not enough to read as a reader—you must read as a writer. In other words, instead of allowing yourself to be swept up in the “vivid and continuous dream” of the story, you will need to duck behind the curtain to explore how the “dream” is made. To this end, you'll read and discuss in detail many short stories in this class—drawn from the works of Ron Carlson, Junot Diaz, Amy Hempel, Ray Carver, Andre Dubus, Denis Johnson, and Kelly Link—flash fiction as well as longer works from the likes of You will also develop a working vocabulary to discuss published stories and respond thoughtfully and generously to your peers' work. You will keep a writer's journal in which you'll analyze stories from a writer's point of view, complete exercises, keep notes on the elements of craft, transcribe dialogue you've overheard, and construct drafts of scenes (you will be asked to type and turn in some of these exercises as noted). Finally, you will draft and revise three “original” 5-7 page short stories that will demonstrate—along with your ACTIVE participation in class—your fundamental understanding of tension, character, image, point of view, and dialogue.

Here are some questions we'll explore in the class in our own work and in the published stories we'll read: which carefully chosen details impart to the reader a sense of the whole? What makes a character “real”? When should you use dialogue in place of narration? What are the limits of first person? What moves or amuses a reader and what makes her throw the story on the floor and stomp it? How does fiction work its particular magic? And most importantly, what makes a reader turn the page?

COURSE REQUIREMENTS

Students are required to write and revise 16-21 pages of fiction and to comment effectively on their peers' work. Discussion will be central to the class and attendance mandatory.

REQUIRED TEXTS

Tobias Wolfe's *The Vintage Book of Contemporary American Short Stories* ISBN-10: 0679745130

English 381A BEGINNING FICTION

Professor Benedict

Students will study (from a writer's perspective) the work of established authors, review their own preferences in literature, partake of craft lectures, and participate in writing exercises, discussions, critiques, and presentations. They will also create new fiction and present it for class review, with the goal of becoming better readers, writers, and critics.

English 381B Intermediate Fiction

Professor Benedict

A workshop in which students will create original prose fiction and critique one another's work. Whatever the genre in which students wish to work--literary fiction, sci-fi, fantasy, or some other--this class will help them to tell their stories more effectively and to move forward in the creative writing minor or concentration.

English 382A: Beginning Poetry Writing

COURSE DESCRIPTION:

This is an entry-level creative writing course focusing on the reading and writing of poetry. Students enrolling in this course need not have previous poetry-writing experience, but should be actively interested in reading, writing and studying poetry. Students should be prepared to share their poems in this class, as the approach here is that of a workshop, not a lecture. Class participation is highly valued in this class, as is enthusiasm and a willingness to learn new skills and terminology related to the study and appreciation of poetry. Students will write in class as well as critique work created outside of classroom time.

English 382B.

Professor Jordan

English 382B is an intermediate level poetry writing class with the prerequisite of English 382A. This class is designed for students with some poetry writing experience who wish to generate new poems while furthering their knowledge of craft and poetic

technique. The class will focus equally on studying the technique of several contemporary poets and adapting those techniques to your writing, writing and workshop of original poems, and learning and using poetic craft. Students will be expected to read many contemporary poems, write poems for workshop and participate fully in class discussions including putting written comments on their fellow poet's poems submitted to workshop and to submit a final revised portfolio of approximately 5 poems. There will be a lot of emphasis on the basic craft of writing a beautiful sentence as well as attention to the careful choice of words.

English 393: What is Lyric? **Professor Netzley**

What is lyric? How is it different from any other type of poetry, let alone from other types of literature? And is there a way to define it without recourse to such comparative procedures? This course examines the conflicted definition of poetry in Renaissance England, from the fight over rhyme and quantitative verse, to the distinctions between history, poetry, and philosophy. In this respect, we will explore whether lyric is primarily a musical designation, a catch-all category that refers to the length (temporal or spatial) of the poem, a form dependent on the type of presumed speaker, a genre that attempts immediacy in contrast to more representational forms, or something else—including an empty designation of approbation, as in the adjective “lyrical.” We will read short poems across a wide variety of traditions—Petrarchan, pseudo-Ovidian, cavalier, metaphysical, pastoral, elegiac, encomiastic, epigrammatic, obscene—in order to explore how this period imagined verse as well as what we can learn about poetry from an era that took poetic power so seriously. In short, this is a tour through Renaissance lyric with a point: inductively defining what we mean by poetry, lyric, and verse (as well as acknowledging that these terms might not be synonymous), instead of always defining it via what it is not—epic, narrative, prose, or drama. To this end, we will also read some classical conceptualizations of poetry, from Aristotle, Horace, and Sidney, as well as a few modern accounts of the lyric (from Jonathan Culler, Hegel, and Agamben).

Readings:

John Skelton, *Divers Ballads*

Thomas Wyatt, *Sonnets*

Henry Howard, Early of Surrey, *Sonnets*

Anne Lok, *A Meditation of a Penitent Sinner*

Edmund Spenser, *Amoretti*

Philip Sidney, *Astrophil and Stella* and *The Defence of Poesie*

Michael Drayton, *Idea*

Mary Wroth, *Pamphilia to Amphilanthus*

Ben Jonson, *Poems*

Robert Herrick, *Hesperides*

Thomas Carew, *Poems*

Andrew Marvell, *Poems*

Margaret Cavendish, *Poems and Fancies*

John Donne, *Songs and Sonnets/Divine Poems*
Aemilia Lanyer, "The Description of Cockham"
Richard Crashaw, *Carmen Deo Nostro*
George Herbert, *The Temple*
Katherine Philips, *Poems*
Aristotle, *Poetics*
Horace, *Ars Poetica*

English Sixteenth-Century Verse: An Anthology, ed. Richard S. Sylvester (W.W. Norton, 1984).
Seventeenth-Century British Poetry, 1603-1660, eds. John P. Rumrich and Gregory Chaplin
(W.W. Norton, 2006).

Requirements:

Four analysis papers, two short-answer exams, and a final.

English 393

Professor Shapiro: Time Travel in U.S. Fiction

Dr. Shapiro

Course Description

The topic of this undergraduate seminar is U.S. narrative fiction (stories and novels, but also, potentially, a film or two) in which characters travel through time. We will start with British writer H.G. Wells's 1895 *The Time Machine*, which many take to be the original time travel novel. But then our focus will shift to U.S. versions of time travel fiction. Beginning with two late nineteenth-century U.S. time travel novels, Edward Bellamy's 1888 *Looking Backward: 2000-1887* and Mark Twain's 1889 *A Connecticut Yankee in King Arthur's Court*, we will trace the tradition of U.S. time travel fiction to the present day. We are likely to read stories by Ray Bradbury, Robert Heinlen, Ursula K. Le Guin, and Ted Chiang as well as novels by Kurt Vonnegut (*Slaughterhouse-Five*), Samuel Delany (*Empire Star*), Marge Piercy (*Woman on the Edge of Time*), Octavia Butler (*Kindred*) and Charles Yu (*How to Live Safely in a Science Fictional Universe*). Our goal will be to understand the significance of time travel as a literary device. We will explore how time travel fiction is able to pose (and perhaps answer) major philosophical questions—questions about the nature of selfhood and individual agency, questions about how history itself works. And we will also explore how U.S. time travel fiction is able to weigh in on major socio-economic and political issues that have defined life in the U.S.

Enrollment limited.

Required Texts

TBD

Course Requirments

Because ENGL393 is a seminar, each student in the course will be required to:

- deliver a number of formal in-class presentations
- read “secondary” and theoretical texts in addition to literary works
- write a number of short analytic papers;
- write a research-intensive final paper (8-10 pages) on one or more of the time travel narratives studied in the course

English 421: British Romanticism
Professor McEathron

British Romanticism is a particularly vivid and rewarding field of study, a function of the narrow chronological confines of the period, the close personal relationships of many of its leading writers, and the extraordinary quality of the literature. This course will offer a detailed account of that literature and the surrounding cultural context, with a focus on the major English Romantic poets: William Wordsworth, Samuel Taylor Coleridge, John Keats, Lord Byron, Percy Shelley, and the laboring-class poet John Clare. The course will be organized around two main circles or “families” of writers – the Wordsworth & Coleridge circle, which extends to Dorothy Wordsworth, William Hazlitt, and Thomas De Quincey, and the Shelley & Byron circle. Our work with this range of figures will allow us both to examine recurrent themes of the Romantic period (Revolution, Nature, Prophecy, the Imagination, Individual Consciousness and Subjectivity) and to observe the dynamics of rivalry, friendship, and aspiration that were so integral to the era’s evolving literary history. We will also discuss the ways in which Romanticism’s aesthetic tenets – especially those involving the autonomy of the individual poetic voice – have come to dominate contemporary understandings of literary value.

PROBABLE COURSE REQUIREMENTS

Undergraduates – 2 Papers (4--6 pp.); Midterm in-class Writing
 Graduate Students – 2 Papers (8--10 pp.); Midterm in-class Writing

REQUIRED TEXTS (used print copies acceptable)

David Perkins, *English Romantic Writers*. 1994
 Used copies of this text can be found online.
 ISBN: 0155-01688-1
 ISBN 13: 978-0155-01688-0

Jon Krakauer. *Into the Wild*. 1997.
 ISBN-10: 0307387178
 ISBN-13: 978-0307387172

ENGLISH 425: CONTINENTAL POETRY
Robert Fox

This course will involve an intensive reading of a number of major European poets. Primary focus will be on Baudelaire, Verlaine, Rimbaud, Rilke, and Lorca. Other poets whose work will be considered include Apollinaire, Cavafy, and Montale.

Requirements: Two essays (60%), midterm and final examinations (40%).

**English 469:
Professor Bogumil**

Our objective in this course is to read classical and contemporary drama by British, American, Irish, French, Norwegian, Russian and Polish playwrights. Through our detailed discussions of these dramatists and their plays, we will trace the evolution of these dramatic texts as well as theatrical developments in order to explore the social and political environment surrounding the plays. We then will situate those plays, various theater companies, and playwrights within their cultural, political, and social contexts, tracking the role of the playwright and dramatic literature in an ever-changing theatrical landscape and thereby linking the practical implications of creating dramatic literature to the form and aesthetics of performance

Requirements:

Six comparative analyses (three pages plus/ 15 pts. each/ total 90 points). Three or more secondary sources are expected for graduate students and at least two for undergrads.

Undergraduates: One final paper, a modified version of an analysis, including at least five secondary sources, eight pages in length (100 points).

Graduate Students: One thirty-minute presentation on the groupings of plays of your choice replete with class outline and an abridged version of the annotated bibliography to be revised later (100 points); one conference paper based upon that material 12-15 pages in length (100 points total).

Required texts:

Sholem Asch *God of Vengeance* Theatre Communications Group 978-1559362337

Donald Margulies *God of Vengeance* Dramatists Play Service 978-0-8222-1930-9

Paula Vogel *Indecent* Theatre Communications Group 978-1559365475

Moliere *Don Juan* Oxford University Press 978-0199540228

Patrick Marber *Don Juan in Soho* Faber 978-0571339433

William Shakespeare *King Lear* Dover Thrift Edition 978-0486280585

Marina Carr *The Cordelia Dream* Faber 978-0571242627

Henrik Ibsen *A Doll's House* Dover Edition 978-0486270623

Lucas Hnath *A Doll's House, Part 2* Theatre Communications Group 978-1559365826

Anton Chekhov *The Cherry Orchard* (Any Dover Edition)

David Mamet *The Cherry Orchard* Grove Press 978-0802130020

Sam Shepherd *True West* Samuel French 978-0573617287

Martin McDonagh *The Lonesome West* Dramatists Play Service 978-0822216667

(*Some texts available in PDF and on Kindle)

English 485A
Professor Dively

This course is intended to prepare aspiring high school instructors for addressing the unique challenges of teaching and assessing expository writing (including usage, punctuation, and mechanics) at the secondary level. More specifically—with attention to the ELA Common Core standards—students in English 485A will explore pedagogical theory and practical strategies relevant to engaging young adults in the study and production of non-fiction genres typically encountered in college and the workplace. Coursework will include readings on secondary writing pedagogy; informal exercises intended to provide hands-on experience with concepts addressed in the assigned readings; essays intended to increase familiarity with various genres of expository writing; assessment of example student essays; a unit plan; and a microteaching exercise.

English 492B
Professor Jordan

An advanced poetry workshop. Students will submit poem three poems to the workshop each month and offer critiques on the work of their peers. We will also read the poems of several contemporary poets with the goal of adapting other writers' strategies to our own ends. Prerequisites: 382A and 382B or consent of instructor.

ENGL 493: Reading & Writing in the Digital Age: Practical Applications & Cultural
Professor McClure

REQUIRED TEXTS

Hobbs, Renee. *Create to Learn: Introduction to Digital Literacy*. Wiley-Blackwell, 2017.

ISBN-10: 1118968352; ISBN-13: 978-1118968352

Jones & Hafner. *Understanding Digital Literacies: A Practical Introduction*. Routledge, 2012.

ISBN-10: 0415673151; ISBN-13: 978-0415673150

Shifman, Limor. *Memes in Digital Culture*. MIT Press Essential Knowledge Series, 2013.

ISBN-10: 0262525437; ISBN-13: 978-0262525435

RECOMMENDED TEXTS (esp. for graduate students)

Gee. *Good Video Games and Good Learning: Collected Essays on Video Games, Learning and Literacy*, 2nd ed. Peter Lang, 2013.

ISBN-10: 1433123932; ISBN-13: 978-1433123931

Baudrillard, Jean. *Simulacra and Simulation*. U of Michigan P, 1994.

ISBN-10: 0472065211; ISBN-13: 978-0472065219

ENGL 493 is a writing-intensive exploration of the exploding definition of what it means to be literate (being able to read and write) in the 21st Century. As the title suggests, the focus of this course recognizes not only the need to learn new literacies but to understand that literacy is not

an isolated entity; there is an inextricable connection between what/how we write and who/how we are. This course has two main focuses:

- Reading and Writing in a Variety of Digital Media (e.g., blog, memes, podcasting, gaming)
- Investigating How Writing Affects/Is Affected by the Digital Nature of 21st Century Literacy

MAJOR ASSIGNMENTS:

- Participation (Readings, In-class Activities, Reflections)
- Explorations into Composing Various Digital Forms (Individually, in Pairs, in Teams)
- Major Course Project (Contextualized Autoethnography of Your Experiences w/ Digital Literacy)
 - Midterm: Analysis of Weekly Reflections
 - Project Proposal
 - Draft & Conference
 - Classroom Presentation
 - Final Product
- Exams

English 502

Professor McClure: Teaching College Writing

REQUIRED TEXTS

Adler-Kassner & Wardle. *Naming What We Know: Threshold Concepts of Writing Studies*. UP of Colorado, 2016.

ISBN: 978-1607325772 (paper); 978-1607325789 (ebook)

Allen. *Difference Matters: Communicating Social Identity*, 2nd ed. Waveland Press, Inc., 2011.

ISBN-10: 1577666739; ISBN-13: 978-1577666738

RECOMMENDED TEXTS

Eodice, Geller, & Lerner. *The Meaningful Writing Project: Learning, Teaching, and Writing in Higher Education*. Utah State UP, 2016.

ISBN: 978-1607325796 (paper); 978-1607325802 (ebook)

Heilker & Vandenburg. *Keywords in Writing Studies*. Utah State UP, 2015.

ISBN-10: 0874219736; ISBN-13: 978-0874219739

COURSE DESCRIPTION:

English 502 is designed to introduce graduate students in English to current theory, research, and practice in the teaching of college composition. This course will provide you with an opportunity to reflect on your experiences as teachers, to consider the purposes and goals of college writing classes, and to shape and revise current and future writing classes. Through

reading and writing about theoretical and “practical” accounts of composition instruction, we will consider a set of interrelated questions: what are the responsibilities—intellectual and ethical—of a teacher? What are the functions of writing and the college writing course? How have different teachers/scholars approached the teaching of writing?

While this course necessarily focuses on teaching college composition, the overall goal of the course is to enable you to become a more informed and reflective teacher—whether of composition, creative writing, literature, or any other field—and to provide you the opportunities for reflection and professional development.

MAJOR ASSIGNMENTS:

- Participation (Readings, In-class Activities, Reflections)
- Writing Tasks in Multiple Drafts
- Teaching Portfolio w/ Transmittal Letter (Includes Teaching Philosophy)
- Essay on Teaching Writing (written and oral)
- Exams (midterm and final)

English 510: Late Style in Shakespeare and Milton
Professor McGrath

In Shakespeare’s career, there is perhaps no change in style, moral outlook, spiritual sensibility, and dramatic form more pronounced than between *Timon of Athens* and *The Tempest*, or between the unremitting tragedy and stoicism of *King Lear* and *Coriolanus* and the miraculous implausibility of *Pericles* and *The Winter’s Tale*. In the case of John Milton, a similarly inexplicable stylistic gap separates the baroque indulgences of *Paradise Lost* and the austere plainness of *Paradise Regained*. How can we account for these changes? Does late style—with its conception of the mature artist interrogating the formal, moral, spiritual, and metaphysical assumptions of their art—help explain them? Can we sustain late style as a transhistorical aesthetic phenomenon? What parallels might we draw between the Beethoven of string quartets 12-16 and the *Bagatelles*, the Titian of the “Flaying of Marsyas,” and Shakespeare and Milton? The applicability of late style to Shakespeare and Milton will occasion prolonged reflection on the possibly vexed relationship between aesthetic theory and historical contextualization.

Course Requirements

Seminar Paper; Participation

Required Texts

Final reading list TBD; some combination of works mentioned above.

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English 592
Professor Blackwood

COURSE DESCRIPTION

This course is a workshop and seminar focused on fiction aesthetics and craft. One course goal is to help fiction writers begin to artfully shape a book-length work. To this end, we will read and discuss published fiction and essays about fictional aesthetics. We will analyze and discuss how each writer builds a coherent fictional world—in particular we'll look at how each writer borrows from past narrative forms to build this world. What do we mean by “realism”? What do we mean by “postmodernism” or “genre fiction”? Or narration”? We'll also focus on narrative tension as the engine that drives successful fictions. These won't be lectures but inquiries we'll all participate in. Ultimately, this should help you identify the various competing narratives at work in your own fiction and the specific tools you use to build them. We will workshop three stories or novel sections in the course and discuss at length how their strengths might be accentuated and weaknesses addressed in light of our discussions about aesthetics and craft.

COURSE REQUIREMENTS

Students are required to write and revise at least three stories and to offer substantial, writer-based critiques on peers' work. You may also be asked to lead a discussion on a particular topic or work we've read.

REQUIRED TEXTS

- *Selected Stories*, Alice Munro
- *Steps*, Jerzy Kosinski

English 592: Graduate Workshop in Poetry **Professor Joseph**

This workshop is open only to those students enrolled in the MFA Program in Creative Writing and is intended for those writers serious about both the craft and the art of writing poems. This workshop will provide a supportive and encouraging atmosphere for the creation of new poems and the revision of older poems, and for the discussion of issues of importance to poets.

Class Requirements:

- Write eight to ten poems over the course of the semester, turning in poems for workshop discussion on a weekly basis.
- Revise that group of poems. Turn the revised versions into me (for my reading pleasure) at the end of the semester.
- Participate actively in class discussions regarding the work of your fellow writers. These poems are our texts--they are what we will question, learn from, challenge, praise, assess. In other words, what I'm looking for are fair, spirited readings--not battle plans. Read the poems as many times as you can before coming to class, write written comments on them.

English 593 Special Topics: Holocaust Literature
Professor Humphries

This graduate seminar is an intensive study of Holocaust literature, with a comparative focus on theoretical positions that speak to questions of representation, testimony, memory and trauma. Primary literature will include works by Primo Levi, Elie Wiesel, Jean Améry, Charlotte Delbo, H.G. Adler, and Paul Celan, while the theoretical component will include a selection of readings from Theodore Adorno, Jacques Derrida, Giorgio Agamben, Shoshshona Felman, Cathy Caruth, and others. Given the strong theoretical component, the seminar will fulfill a theory requirement for graduate students in the department of English

English 596
Professor Dively

This survey of classical rhetoric will highlight primary texts by prominent philosophers and practitioners who have had lasting impact on the arts of speaking and composing, and it will do so against a backdrop of secondary materials that illuminate aspects of these primary texts from various perspectives across time. Beginning with “Fragments” of Protagoras and Gorgias (representative of sophistic rhetoric) and ending with excerpts from the work of Saint Augustine (identified with “the end of the ancient world” [Murphy et al.]), the course will focus inquiry on focal theorists’ ideas about the relationship of rhetoric to reality, the nature of the emerging rhetorical canons, effective rhetorical strategy, the role of the rhetor in society, and rhetorical education. Historical contexts that gave life to these ideas will also be considered. Further, the course will provide opportunity to explore how these ancient rhetorics still influence contemporary discourse practices and composition pedagogy. In addition to the assigned reading, coursework will include informal reflective exercises; a biographical sketch and presentation on a rhetor beyond the classical period; an article-length paper on some issue relevant to classical rhetoric; and a final exam.

English 598: Literary Theory: Form and Formalisms
Professor Shapiro

Course Description & Objectives

What, really, are we talking about when we talk about “literary form”? Are we talking about something different than “content”? Or, are we talking about “content” in a different way? Are we necessarily talking about how a literary text is unified? Or, might we be talking about how a literary text fails to cohere? Does talking about “literary form” entail talking about what makes a literary text special, unique—even transcendent and autonomous? Or, might talking about “literary form” be a way of attending to how—of understanding how—a literary text participates in the social and political conflicts that define its historical moment? What might literary studies gain—and what might literary studies have to contribute as a specific field of inquiry and research—when we attend closely to matters of “literary form”?

These are some of the questions that we will wrestle with in this graduate seminar, which will examine the different ways in which a wide range of twentieth- and twenty-first-century literary theorists have sought to define and understand “literary form,” and have thereby also sought to define the scope, methods, aspirations, and significance of literary study itself. We will trace the itinerary of the concept of “literary form” through a number of different theoretical schools and movements, including Russian Formalism, American New Criticism, Structuralism, Post-Structuralism (and Deconstruction), Psychoanalytic Criticism, Feminist Criticism, and Marxist Criticism. Along the way, we will seek to evaluate a number of different conceptualizations of “literary form” and the different understandings of what literature is and what literature might do—as well as of what the study and teaching of literature should be and might do—tied to these different conceptualizations of “literary form.”

Ultimately, then, the goal of this seminar is not only to equip its participants with tools and methods of formal analysis, but also to help its participants to discover how—and why—they might want to structure their future research around questions of “literary form.” To this end, each student in this seminar will be required to write a final paper (15-20 pages) that draws on at least one of the theorists we will read but that focuses on matters of “literary form”—or, put differently, the significance of “form”—in a literary text by an author of that student’s choice.

Course Requirements

- Multiple short, formal presentations on assigned reading
- Two short “explication” essays
- A final seminar paper

Required Texts

Most of the readings for this course will be made available electronically.

Students will be required to find their own copies, though, of the following books:

- Roland Barthes, *S/Z*
- D.A. Miller, *Jane Austen; Or, The Secret of Style*
- Sianne Ngai, *Our Aesthetic Categories*
- Joseph North, *Literary Criticism: A Concise Political History*