

ENGLISH COURSES, FALL 2019

ENGL 102-012

English Composition II: The Gothic in Literature and Film

Dr. Williams

TTH 6:00-7:15

Course Description:

Engl. 102 belongs to the composition requirement in the English department. However, reading good literature and watching challenging film versions is often as beneficial as taking a strictly grammatical approach and this will be the aim of the particular class offered.

With reference to H.P. Lovecraft's essay "Supernatural Horror in Literature", the class will examine various aspects of the Gothic associated with the work of Edgar Allan Poe and Hammer studios. Beginning with readings from "The Fall of the House of Usher," "The Pit and the Pendulum", and other works also available from youtube and public domain, the class will study visual depictions of the Gothic in the 1960s Poe/Roger Corman cycles. Following the Mercury Theatre 1938 production of DRACULA by Orson Welles, the class will examine how Hammer Studios reproduced the Gothic in the late 50s and 60s with screenings of THE CURSE OF FRANKENSTEIN, THE REVENGE OF FRANKENSTEIN, THE HORROR OF DRACULA, DRACULA HAS RISEN FROM THE GRAVE, TASTE THE BLOOD OF DRACULA, and DR. JEKYLL AND SISTER HYDE.

All written material will be accessible from Project Gutenberg under public domain.

Requirements:

Five written assignments (five page minimum).

ENGL 119-004

Intro to Creative Writing

Professor Jordan

TTH 2:00-3:15

In this introduction to creative writing course, students will concentrate on two genres—poetry and fiction. We will read contemporary poems and stories paying especial attention to the writers' strategies for imparting information and learning how to use that craft in our own writing. You will learn the basic building blocks of stories and poems and we will look at some of the newest trends in poetry and fiction as well as consider some of the newer mediums of "publication" such as Instagram, YouTube, twitter, and blogs. Each section will culminate in students creating new work. This course serves as a useful introduction to any of the 300-level creative writing courses the department offers.

ENGL 120H-001

Honors Composition: *Utopia*

Dr. Netzley

TTH 2:00-3:15

Prerequisite: ACT score of 29 or higher or CLEP test qualifying score of 57-60 or admission to the University Honors Program

Course Description:

This is a course about rhetoric and how to use it, the tactics and strategies of effective academic argument and research. It focuses intensively on a single text for the entire term: Thomas More's *Utopia*. It does so not only because this particular book spawned the term moderns use to describe implausibly fanciful imaginary societies, but also because of the elaborate fakery, hints, and in-jokes involved in the text's original publication (More also, conveniently, has quite a lot to say about the practice of writing). More's little book also invites multiple methodological approaches: examinations of historical and biographical context, as well as later reception history and modern translation; philosophical and political arguments about the role of reason in social formation; literary theoretical questions about meta- and framing fictions.

This class requires a lot of writing from students (I'll expect you to submit at least one short piece of writing every week), and many class periods will be devoted to examining individual pieces of student writing, talking specifically about what works, what doesn't, and why. To do that, students will learn a good bit of linguistic, logical, grammatical, and rhetorical terminology. In addition to writing quite a few different types of essays, students will also write sustained evaluations of their peers' work: i.e., part of what this course will teach you is how to be a competent and engaged editor/reviewer. By the end of the course, students will be able to fashion an argumentatively sound essay. Ideally, they'll also be able to discern an academic bluff or con when they read it.

Texts:

Thomas More, *Utopia*, 3rd ed., trans. Robert M. Adams, ed. George M. Logan (W.W. Norton, 2010).

John Warner, *The Writer's Practice: Building Confidence in Your Nonfiction Writing* (Penguin Random House, 2019).

Requirements:

Five major papers, two short-answer exams, three editorial reviews, and nine short writing assignments.

ENGL 120H-002

Honors Composition: RESISTANCE

Dr. Fox

TTH 11:00-12:15

Prerequisite: ACT score of 29 or higher or CLEP test qualifying score of 57-60 or admission to the University Honors Program

Course Description:

The overall theme of this class is RESISTANCE (which requires discussion of the nature and limits/responsibilities of freedom). We will read and talk and write about the need—even the imperative—especially in troubled times, to think against the grain.

Course requirements:

Regular attendance and conscientious participation; three critical essays; final examination.

Required texts:

John Stuart Mill, *On Liberty*

Henry David Thoreau, “Civil Disobedience”

Walt Whitman, “Song of Myself”

Allen Ginsberg, “Howl” and “America”

Ray Bradbury, *Fahrenheit 451*

Jaron Lanier, *Ten Arguments for Deleting Your Social Media Accounts Right Now*

ENGL 120H-004

Honors Composition:Genre Hybridity

Dr. Bogumil

TTH 12:35-1:50

Prerequisite: ACT score of 29 or higher or CLEP test qualifying score of 57-60 or admission to the University Honors Program

Course Description:

The primary focus of this course is to prepare you to read, interpret, and evaluate literary texts of various cross-genres. In doing so, we will examine the works of writers to detect how each uses language within critical, cultural, political, and gender-related contexts.

Requirements:

Seven brief critical essays, two pages, with one or more secondary sources (500+ words/ 10 points ea. /70 pts. Total). One annotated bibliography (10 pts). One final paper 6 to 8 pages in length on the text of your choice (100 pts). The final paper of 1500 words including quotations from secondary sources will be due during our designated final examination time. All prompts and formats will be provided. Total points for the course: 180 points. Think of all class assignments as brief critical essays where some may eventually be incorporated into the final

paper. *Secondary Source material e.g. scholarly journals, newspapers, magazines, theatrical reviews, and so forth.

Texts:

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

Deborah Levy, *Black Vodka: Ten Stories*, Bloomsbury. 978-1-63286-91-1

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

Lynn Nottage *By the Way, Meet Vera Stark* Dramatists Play Service 978-0-8222-2646-8

David Mitchell, *Slade House*. Random House. 978-0-8129-8807-9

Graeme Simsion *The Rosie Project* Simon Schuster 978-1-4767-2909-1

Other resource materials: a selection of short stories by George Saunders and Neil Gaiman will be available through PDFs on D2L

ENGL 120H-005

Honors Composition: H.G. Wells: The Scientific Romance in Novel and Film

Dr. Williams

TTH 3:35-4:50

Prerequisite: ACT score of 29 or higher or CLEP test qualifying score of 57-60 or admission to the University Honors Program

Course Description:

This class aims to examine the early work of H.G. Wells that made his name as one of the key proponents of relative speculative fiction as defined by talents such as J.G. Ballard, Harlan Ellison, and Michael Moorcock, a field far removed from the contemporary infantile depictions represented by "Star Wars" and bubblegum super heroes. With reference to THE TIME MACHINE, THE WAR OF THE WORLDS, THE INVISIBLE MAN, THE FIRST MEN IN THE MOON, and the later treatise THE SHAPE OF THINGS TO COME. the class will not only view the various film versions made from Wells's novel but also depictions in radio and musical form such as the 1938 Orson Welles Mercury Theatre radio performance and the Jeff Wayne musical versions of EAR OF THE WORLDS.

All written material will be accessible from Project Gutenberg under public domain

Requirements:

Five written assignments (five page minimum).

ENGL 206A

Lit Among the Arts: The Visual

Dr. Boulukos
TTH 11:00-12:15

In this course, we will consider how comics teach us about our own identities and those of others, considering such issues as race, gender, sexuality, migration, and ability/disability. We will also consider how we “read” and interpret comics, how they differ from other artistic & literary forms, and develop our tools for analyzing them. Topics on popular comics will include: Superman's Jewish roots, Wonder Woman's feminist origin, the whiteness of Archie, the 1950s comics code controversy (via David Hajdu), the many layers of the X-Men Mutant allegory, and the evolution of Black Panther.

Graphic Novel & Memoir readings will likely include:
Alison Bechdel's *Fun Home*; Art Spiegelman's *Maus*; Gene Luen Yang's *American Born Chinese*; Marjane Satrapi's *Persopolis*; Matt Johnson's *Incognegro*; Cece Bell's *El Deafo*; Jaime and Gilberto Hernandez's *Love & Rockets*; and, selections from *Womanthology*.

We will draw on Jill Lepore's *The Secret History of Wonder Woman* and David Hajdu's *Ten Cent Plague* for context; we will also draw on such texts as John Berger's *Ways of Seeing*, Scott McCloud's *Understanding Comics*, and Hillary Chute's *Why Comics*; and we will cover key ideas about identities and their visual representation, addressing ongoing debates about multiculturalism in comics as well as considering how to address questions of intersectionality.

Many Comics will be made available as selections on D2L and as Course Reserves.

Assignments will include in-class writings, group reports, brief essays, a midterm & final, with some quizzes..

Required texts (There may be substitutions based on availability)

Alison Bechdel-- *Fun Home*
Gene Yeun Lee-- *American Born Chinese*
Marjane Satrapi--*Persopolis*
Matt Johnson-- *Incognegro*
Cece Bell-- *El Deafo*
And one guide TBD

ENGL 209

Introduction to Genre: Dystopian Fiction

Dr. Fox

TTH 2:00-3:15

Course description:

In this course we will engage in a detailed examination of some classic novels dealing with dystopias (highly imperfect worlds), the relationship between dystopia and utopia (the so-called perfect world), and the reality we are living in right now.

Course requirements:

Requirements:

Regular attendance and conscientious participation; two critical essays; midterm and final examinations.

Required texts:

George Orwell, *1984* (1949)

Ursula K. LeGuin, *The Dispossessed* (1974)

William Gibson, *Neuromancer* (1984)

Paolo Bacigalupi, *The Windup Girl* (2009)

ENGL 300

Intro: Language Analysis

Dr. Amos

TTH 11:00-12:35

Course description:

We will engage with the English language in its current form — including dialectology, usage, and chief grammatical descriptions — to explore the nature of language. Grammatical, linguistic, socio-linguistic, and cultural inquiries will expand and deepen our understanding of Present Day (American) English. Student interest will direct many of these inquiries. Required of teacher training candidates.

ENGL 301

Introduction to Literary Analysis

Dr. McEathron

MW 2:00-3:15

This course is dedicated to introducing the basic methods of literary study: the idea is to move beyond content issues (“what happens in this book?”) and toward analytical ones. It is also hoped that with greater knowledge and consciousness will come greater enjoyment. We will pursue these goals through readings of a variety of quality literary texts: poetry and prose, British and American, old and new.

ENGL 302A

Early Brit Literary History: Beowulf to Civil War

Dr. Chandler

TTH 11:00-12:15

Course description:

This lecture-and-discussion survey course covers the Medieval, Renaissance, Restoration, and Eighteenth-Century periods of British literary history. Chaucer, Shakespeare, and Milton are the touchstones, but the course also introduces many other writers from the 700s through the 1700s. The course will help you see where different styles of literary artistry, commentary, and protest fit on a historical timeline.

Required texts:

The Norton Anthology of English Literature, ed. Stephen Greenblatt et al., Ninth Edition: Package 1 (Volumes A, B, and C). Paperback. ISBN 978-0-393-91300-2 (for the set).

Students are expected to purchase these texts in print form (used copies are fine), and to bring the appropriate volume to class for reference during discussion.

ENGL 303

US Literary History

Dr. Anthony

MWF 10:00-10:50

Course description:

“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

Nella Larsen, *Passing*

Tommy Orange, *There There*, Knopf, 978-0525520375

ENGL 307i

Film as Literary Art

Dr. Humphries

T 3:35-4:50

Course description:

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*, *The Hunger Games*, *Snowpiercer*, *Mad Max*, et al.

UHON 351

Survival Stories: Making the Literature of Survival

Professor Benedict

TTH 11:00-12:15

Course description:

This course asks students to consider, through encounters with established narratives (both fiction and nonfiction), what human beings have done through the ages in order to survive. It

further asks you, through the creation of your own stories, what you yourselves would do to survive, and what the term "survival" means to you. We will make a survey of the literature of survival while writing (and recording) our own survival narratives, both fiction and creative nonfiction. Students will have the opportunity to work in narrative audio in the creative writing program's newly-established podcasting lab. The class will also explore the narrative potential of other media: role-playing games (both table-top and digital), the Twine storytelling architecture (so-called "text adventures"), virtual reality, and other emerging technological narrative venues.

ENGL 365

Shakespeare: Shakespeare and the Limits of Sexual Desire

Dr. McGrath

TTH 12:35-1:50

Course description:

Shakespeare's plays and poems often explore the euphoric, exhilarating, but also tumultuous and ruinous nature of sexual desire. And yet, he is credited with inventing a "poetics of heterosexuality" in the Sonnets, and his plays are celebrated for progressive attitudes towards sexual fluidity. This class tries to reconcile these two seemingly contradictory viewpoints. Indeed, it calls the orderly dichotomy they present into question by considering whether—in some works and at some moments—Shakespeare imagines a world in which sexuality and desire are not compulsory or inevitable. These themes will guide our reading of several of Shakespeare's most canonical and lesser-known works, including *Venus and Adonis*, the Sonnets, *A Mid-Summer Night's Dream*, *Hamlet*, and *Antony and Cleopatra*.

ENGL 381A

Beginning Fiction

Professor Benedict

MW 3:00-4:15

"When I was a little boy, they called me a liar, but now that I am a grown-up they call me a writer." Isaac Bashevis Singer

Whatever the genre in which students wish to work—literary fiction, sci-fi, fantasy, or some other—this workshop will help them to tell their stories more effectively and to move forward in the creative writing minor or concentration. Students will have the opportunity to work in narrative audio in the creative writing program's newly-established podcasting lab. The class will also explore the narrative potential of other media: role-playing games (both table-top and

digital), the Twine storytelling architecture (so-called “text adventures”), virtual reality, and other emerging technological narrative venues.

ENGL 382A

Beginning Poetry

Professor Joseph

TTH 2:00-3:15

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.

Texts:

Book:

Poetry 180: A Turning Back to Poetry (Billy Collins, editor)

· ISBN-10: 0812968875

· ISBN-13: 978-0812968873

Websites:

**Poetry 180: <http://www.loc.gov/poetry/180/>

**American Life in Poetry: <http://www.americanlifeinpoetry.org/columns/archive.html>

**Poetry Out Loud: <http://www.poetryoutloud.org/poems-and-performance/find-poems>

**Poetry Daily: <http://poems.com>

**Verse Daily: <http://www.versedaily.org>

**The Poetry Archive: <http://www.poetryarchive.org>

**The Poetry Foundation: <http://www.poetryfoundation.org>

ENGL 391

Precision in Reading and Writing

Dr. Dively (subject to change)

TH 5:00-7:30

Prerequisite grade of B in ENGL 102; or C in ENGL 120; or C in ENGL 290.

Course Description:

To improve the student's ability to read and write with precision and clarity, depending on reading complex material (requiring no particular background for comprehension) and on writing precis of it.

ENGL 393-001

Undergraduate Seminar: British Mystery and Detective Fiction

Dr. McEathron

MW 12:00-1:15

Course description:

This undergraduate seminar focuses on the early British tradition of mystery and detective fiction, concentrating on the period that runs from the tradition's beginnings in the middle nineteenth-century (following Poe) until its so-called "Golden Age" in the 1920s and 1930s. We will begin with a sampling of Victorian-era short stories, and then move to the turn-of-the-century period dominated by Arthur Conan Doyle, his fictional detective Sherlock Holmes, and Holmes's many followers. The second half of the course will feature several writers of the Golden Age, including Agatha Christie, Dorothy Sayers, and G. K. Chesterton, as well as other writers associated with the "Detection Club."

ENGL 393-002

Undergraduate Seminar: American Utopian Fiction

Dr. Shapiro

TTH 2:00-3:15

Course description:

We are awash today in dystopian television shows, movies, comix, and novels. While this dystopianism may serve a useful critical function, it perhaps also signals the exhaustion of our capacity to imagine a better world and how to get there. As SF novelist Kim Stanley Robinson says, "It's crucial to keep imagining that things could get better, and furthermore to imagine how they might get better. [...] The situation is bad, yes, okay, enough of that; we know that already. Dystopia has done its job, it's old news now, perhaps it's self-indulgence to stay stuck in that place any more. Next thought: utopia." Taking its cue from Robinson, then, this undergraduate seminar explores the "job" that "utopian" literature has done and might still do. What exactly was/is "utopian" literature? How does it work formally--aesthetically, rhetorically? What political function(s) does it perform? We'll begin by studying Thomas More's *Utopia* (1516), but we will devote most of the semester to an investigation of American utopian novels (or novels self-consciously in dialogue with utopianism) from the late nineteenth century through the late twentieth century. These novels will (likely) include: Edward Bellamy, *Looking Backward* (1888); W.D. Howells's,

A Traveler from Altruria (1894); Sutton Griggs, *Imperium in Imperio* (1899); Charlotte Perkins Gilman, *Herland* (1915); B.F. Skinner, *Walden Two* (1948); Ursula K. Le Guin, *The Dispossessed* (1974); Marge Piercy, *Woman on the Edge of Time* (1976); and, Octavia Butler, *Parable of the Sower* (1993).

Enrollment limited.

Required Texts:

TBD

Course Requirements

Because ENGL393 is a seminar, each student in the course will be required to deliver a number of 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 works studied in the course.

ENGL 405

Dr. Amos

TTH 2:00-3:15

Course Description:

As the greatest author to write in Middle English, Geoffrey Chaucer offers us a unique view of the early development of English literature. At the same time, his complex and delightful texts invite and reward investigation of a variety of topics of particular concern to our postmodern world, especially the construction and transmission of class, gender, and identity.

Our examination of Chaucer’s poetry will be trifocal: 1) we will explore those “universal” aspects of his poetry that have intrigued and irritated his readers for centuries, considering and critiquing the processes by which Chaucer has become canonized as the "father of English literature"; 2) we will situate Chaucer within the context of 14th and 15th century English letters by reading his works alongside his contemporaries; and 3) we will explore how the major cultural, social, political, and religious events of the time intersect with his writings.

This course assumes no knowledge of late medieval literature or of Middle English. Non-medievalists are strongly encouraged to enroll, especially as discussions and written assignments will be matched to the interests of class members. We’ll read as much of Chaucer’s writings in the original Middle English as we can—deploying and critiquing modernizations where necessary—starting slowly with an introduction to Middle English and gathering speed and expanding our interests as everyone gets comfortable with the language. Other medieval authors will be read in modern-English versions.

Course Requirements:

Undergraduate course requirements include active participation in class discussion, analyses (midterm and final), interpretation (short responses and mid-length papers), and a student-selected mix of class contributions (discussion and web responses). Graduate course requirements include active participation in class discussion, a seminar-length research paper or two shorter research papers matched to their research interests, and a student-selected mix of graduate-level class contributions. Students not majoring in things medieval will be encouraged to tailor their assignments to their non-medieval interests.

ENGL 455

Modern Continental Fiction
Dr. Humphries
TTH 12:35-1:50

Course description:

This course serves as an introduction to modern novels that document social, cultural, and historical conflicts across a variety of literary schools (Existentialism, Impressionism, Modernism, Post-Modernism, etc.), and examines how an author, responding to specific historical, political, psychological, and ontological situations, invites the reader to reconsider his/her understanding of the world and the human subject. The reading selection will include works by Kafka, Camus, Sartre, Kundera, Eco, and Charlotte Delbo.

ENGL 469

Special Topics in Drama: Constructs of Identity: Politics and Art
Dr. Bogumil
Tu 4-6:30

Course description:

In this course, we will examine various tropes of identity construction to reveal how the following British, Irish, Australian and American playwrights attempt to address societal issues in their plays. Through our detailed discussions of these dramatists and their plays, we will explore the social and political environment surrounding the plays.

Texts: Andrew Bovell's *Holy Day*, Jez Butterworth's *The Ferryman*, Martin McDonagh's *A Very, Very Dark Matter*, Lucy Prebble's *The Effect*, Lucy Kirkwood's *The Children*, August Wilson's *Radio Golf*, Tracy Letts' *Mary Page Marlowe* and Lynn Nottage's *Sweat*.

Requirements: 8 three page critical analyses, one of which will become the final paper.

ENGL 481.001

Young Adult Literature

Prof. McClure

T 4:00-6:30

This course provides the framework for a study of Young Adult Literature as represented by novelists from different cultures writing about the lives of young adults who face their worlds in different ways. ENGL 481/Summer 2019 focuses on the representations of gender and identity in 16 novels by some of the most popular young adult novelists around the world. Novels will be studied in sets with each set focused on a major theme or situation and using a focus novel as the reference point for the discussion of the relationship of gender and identity. For each set, students will be required to read the focus novel and two additional novels selected from the assigned list.

Ali, S. K., *Saints and Misfits*

LaMarche, Una, *You in Five Acts*

Reynolds & Kelly, *All American Boys*

Wilkinson, Lili, *Pink*

Park & Knowlton, *A Long Walk to Water*

Glasgow, Kathleen, *Girl in Pieces*

Watson, Renee, *Piecing Me Together*

Zoboi, Ibi *American Street*

Stone, Nic, *Dear Martin*

Lyga, Barry, *Bang*

Nijkamp, Marieke *This Is Where It Ends*

Thomas, Angie *The Hate U Give*

Zoboi, Ibi, *Pride*

Latham, Jennifer *Dreamland Burning*

Jarret, J Krosoczka, *Hey, Kiddo*

Sanchez, Erika L., *I Am Not Your Perfect Mexican Daughter*

ENGL 485A

Teaching Writing and Language

Dr. Dively (subject to change)

T 5:00-7:30

Description forthcoming.

ENGL 492C

Advanced Nonfiction
Professor Jordan
TTH 4:00-5:15

Course description:

Literary nonfiction is an expansive genre. It is fact-based prose infused with literary devices—the stylistic flourishes of both lyric-narrative poetry and our best fiction. Distinguished from journalism, academic criticism, and critical biography, it includes memoir, the personal essay, biography, and nature writing and also literary journalism. Nonfiction often combines the elements of journalism such as exposition, accuracy, and research with the elements of narrative fiction such as scene, dialogue, and well fleshed out characters, and poetic elements such as vivid detail, lyricism, and reflection. MFA programs are beginning to include the fact-based genre in their curricula along with poetry and fiction. More and more works are being published and literary journals are responding to the readers' growing interest and publishing more nonfiction. In this class we will address issues of craft and the contemporary nonfiction writer's toolkit and how to use these tools in the generating and shaping of material through looking at examples of published work as well as writing our own pieces. We will read a wide range of styles and content, both finished pieces as well as excerpts, paying especial attention to the newest trends in the genre. The student will write thirty to sixty pages, submitting work for peer review three times, in whatever style s/he chooses either as separate pieces or a section of a longer piece.

ENGL 493-001

Special Topics in Lang/Lit: Vampires
Dr. Dougherty
M 4-6:30

Course description:

In this course we will examine the figure of the vampire as something we find monstrous but nevertheless crave, a reflection of our deepest cultural anxieties and desires. We will explore the ways in which the vampire comes to represent, in different eras or all at once, desire and repulsion, modernity and anachronism, productive capitalism and aristocratic decadence, transgression and transcendence, addiction and abstinence. We will look, in particular, at the ways in which vampire stories channel cultural anxieties about gender and sexuality.

ENGL 493-002

ENGL 493: Special Topics in Fiction: Narrative Corners of the Internet
Professor Frumkin

TH 5-7:30

Course description:

The internet is full of narratives: YouTube videos, Instagram stories, and online games just to name a few. So often we become passive consumers of these narratives, clicking aimlessly around on websites designed to capture our attention for as long as possible with narratives as short as possible. We're constantly left searching for the next video, the next photo, the next meme to gratify our narrative-hungry instincts. In this class, we will harness the captivating power of these internet narratives for literary purposes. We will tweet short stories, write interactive text games, and make memes that tell us something about what it means to be human. We will read both "traditional" (i.e. words-on-paper) narratives and "non-traditional" ones, learning how form affects content and how the two may be more alike than we would expect. By the end of this class, you will have produced narratives both digital and analog, and you will have a better understanding of how many forms fiction can take.

ENGL 500

Proseminar: Mary Shelley

Dr. Chandler

Tu 5-7:30

Course description:

Rooted in Enlightenment thought, and extending beyond Romanticism into the Victorian era, the career of Mary Shelley (1897-1851) lends itself well to our department's required methods course for new Ph.D. students. The challenge of saying something original about a canonical text like *Frankenstein* (1818) is offset by a wealth of background texts -- by Shelley's later, multi-genre development -- and by the myriad ways her work can be put into dialogue with contemporary theory, politics, and pedagogy.

Required texts TBA.

ENGL 502

Teaching College Composition

Dr. McClure

TTH 11:00-12:15

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 include readings, participation, project on teaching writing, teaching philosophy and teaching portfolio.

Required texts:

Coley. *Teaching with Digital Media in Writing Studies: An Exploration of Ethical Responsibilities* Peter Lang, 2012. ISBN-13: 978-1433116445

Adler-Kassner & Wardle. *Naming What We Know: Threshold Concepts of Writing Studies*. UP of Colorado, 2016. ISBN-13: 978-1607325772

Heilker & Vandenburg. *Keywords in Writing Studies*. Utah State UP, 2015. ISBN-13: 978-0874219739

Additional reading materials:

Readings from journals, on-line sources, and instructor.

ENGL 503-2

Professional Development.

Professor Joseph

R 4:00-6:00

Theory and practice for teaching composition in teacher-centered, workshop, discussion, and computer courses (Fall). Scholarly publication, course development, professional trends (Spring). Restricted to enrollment in English graduate degree program.

2.000 Credit hours

ENGL 504-1

Professional Development in Creative Writing.
Dr. Boulukos
R 5:00-7:00

Practicum in preparation and submission of creative work for publication, and in preparation for and application for writers' conferences, fellowships, and internships in creative writing. Restricted to and required for first-semester MFA candidates.
1.000 Credit hours

ENGL 592-002

Graduate Workshop in Poetry
Professor Joseph
W 5:00-8:30

Course description:

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.

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.
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ENGL 592-001

ENGL 592: Graduate Fiction Workshop: The Digital Novel
Professor Frumkin
T 5:00-8:30

Course description:

Too short to be a novel but too long to be a short story, the novella hovers somewhere in between: a medium-length work of fiction whose composition can captivate and stymie in equal measure. In this workshop, you will be expected to write a short novella topping out somewhere between 10,000 and 13,000 words. But it will be more than just words on paper: it will be a

hybrid work, incorporating some form of digital media. Is it a story that requires the reader to listen to short audio files as they read? Or an online story with an embedded Twine game? Or a novella told entirely in Powerpoint? It's up to you to decide. In workshop, we will critique stories for craft points – structure, voice, dialogue, point of view – as well as deployment of your chosen digital medium. The marriage of the literary and the digital will be the goal in this workshop.

ENGL 598

Literary Theory: Critique, Post-Critique, and The Negative

Dr. Netzley

W 5:00-7:30

Course description:

Over the past twenty years (if not longer), literary study has witnessed repeated calls to dial back on critique as its central methodology: surface reading, reparative reading, the new formalism, the new modesty in literary studies, the new new historicism, actor-network theory, and cognitive literary criticism have all, with varying degrees of vehemence, denounced the predominance of critique. Yet that call isn't especially new: one can hear it in New Criticism's atavistic avatars and in the book-club lament that criticism ruins the pleasures of reading. This seminar starts with these recent calls for critical reformation and works backward, asking one pivotal question: what is critique? A method, an aim, an attitude, a style?

In addition to reading the central texts of post-critique, this seminar will then turn to pivotal theorizations of critique from Kant and the Marxist and poststructuralist traditions. The ultimate aim of the course is to familiarize students with the methodological debates surrounding this one central (but multifarious) practice and to ask whether it's worth rejecting, escaping, or reforming and, just as importantly, whether calls for its rejection amount to something more than cheerleading for the neoliberal present and its university. We'll also spend considerable time discussing the ambulatory shorthand in which critique (or its pale facsimiles) travels in modern literary criticism: think "subverting," "undermining," "resisting"— and all those subjectivities always both challenged and reaffirmed.

Books:

- Immanuel Kant, *Critique of Judgment*, trans. Werner S. Pluhar (Hackett, 1987).
- Max Horkheimer and Theodor W. Adorno, *Dialectic of Enlightenment: Philosophical Fragments*, ed. Gunzelin Schmid Noerr, trans. Edmund Jephcott (Stanford UP, 2002).
- Pierre Macherey, *A Theory of Literary Production*, trans. Geoffrey Wall (Routledge, 2006).
- Gilles Deleuze, *Nietzsche and Philosophy*, trans. Hugh Tomlinson (Columbia UP, 1983).

Selected Essays

- * Stephen Best and Sharon Marcus, "Surface Reading: An Introduction," *Representations* 108 (2009): 1-21.
- * Eve Kosofsky Sedgwick, "Paranoid Reading and Reparative Reading, or, You're So Paranoid, You Probably Think This Essay Is About You," in *Touching Feeling: Affect, Pedagogy, Performativity* (Durham: Duke UP, 2003), 123-151.
- * Marjorie Levinson, "What Is New Formalism?," *PMLA* 122 (March 2007): 558-569.
- * Bruno Latour, "Why Has Critique Run Out of Steam?: From Matters of Fact to Matters of Concern," *Critical Inquiry* 30.2 (winter 2004): 225-248.
- * Catherine Gallagher and Stephen Greenblatt, Introduction, *Practicing New Historicism* (Chicago: University of Chicago Press, 2000), 1-19.

Requirements:

Four short analysis papers, one oral presentation, one seminar paper.