

ENGL 102-012 English Composition II

Topic: The Victorian Scientific Romance: H.G.Wells and Robert L. Stevenson

Dr. Williams

T – TH 6:00–7:15 pm

Course Description

Engl. 102 generally functions as a Composition class and the first three sessions will introduce students to this elements. Presentations from Writing Center Representatives and introduction to helpful YouTube study guides following to ease students into a special form of transition into the unique aspect of this class.

But this particular version of ENGL. 102 also strongly believes in the value of reading good literature as a means to writing successful papers, no matter what your major. This particular version concentrates upon the scientific romances of H.G. Wells such as *THE TIME MACHINE*, *THE ISLAND OF DR. MOREAU*, and *THE WAR OF THE WORLDS* to show the relevance of the author's pioneering novels to the contemporary era. The class will also view the respective film versions of the original novels that appeared during different historical periods such as 1960, 1932, and 1953 to reveal the different cultural concerns dominating each version. Also, the original version of Jeff Wayne's 1980s stage performance of *THE WAR OF THE WORLDS* will reveal the use of multi-media performance techniques to transmit Wells's message to a new era.

Stevenson's novella "Dr. Jekyll and Mr. Hyde" is now recognized as a key text of Victorian Modern Gothic. It also complements Wells's themes of progress vs. degeneration that appear in many of his scientific romances as recognized by one part of Karl Alexander's novel *TIME AFTER TIME* (1979) that also appeared in a now recognized film version in the same year. After *WAR OF THE WORLDS*, the class will view Nigel Kneale's 1967 Hammer Studios film version of *QUATERMASS AND THE PIT* that combines the visions of both Wells and American writer H.P. Lovecraft (1890-1937) in a truly unique manner.

Assignments: FIVE WRITTEN PAPERS, 6 page minimum.

ENGL 119-001 Intro to Creative Writing

Dr. Frumkin

M – W – F 12:00–12:50 pm

Course Description

In this class we will study fiction, poetry, and nonfiction in all their forms and modalities. Fiction: it could be a short story, a TV show, an interactive game. Poetry: it could be lines of verse, a Twitter poem, a confessional podcast. Nonfiction: it could be an essay, a docuseries, a scavenger hunt for historical information. These genres can be all these things and more, and will be in this

class. If you're ready to hone your craft as a writer, sharpen your skills as a reader, and get serious about the future of literature as it extends into the digital age, this is the class for you.

ENGL 120H-001 Honors Composition

Topic: *Utopia*

Professor Ryan Netzley

T – TH 2:00–3:15 pm

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 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).

Bryan A. Garner, *Garner's Modern English Usage*, 4th ed. (Oxford UP, 2016).

Requirements

Four major papers, seven article synopses, and six peer/editorial reviews.

ENGL 121-001 Western Literary Tradition

Dr. Humphries

M – W – F 12:00–12:50 pm

Odysseys
Nostalgia and Homecoming

Then resourceful Odysseus answered her and said:

"Mighty goddess, do not be angry with me for this. I know very well that wise Penelope is less impressive to look upon than you in looks and stature, for she is a mortal, while you are immortal and ageless. But even so I wish and long day in and day out to reach my home and to see my day of return."

For seven years Calypso, "the one who covers over and keeps in hiding," kept Odysseus on her island of Ogygia, longing to dispel his memories of beloved Ithaca and deny him his "day of return." The literature (epics, tales, myths, poems, even philosophical meanderings) that will capture our thought this semester will speak of departures and returns, of returns and departures. During the course of our study, we will return again and again to the most basic questions of self and home, the nascent questions a child might ask, rudimentary and born of naiveté, and, over time, easily forgotten—covered over and in hiding: What is home? What does it mean to be at home? Are we ever really at home? And what is this nostalgia that we experience as we grow older? Is return even a possibility? Such questions are now more important than ever; we live during a time when, as a nation and a people, we are consumed by nostalgia and the desire to restore a happier time. But a recess is in order. Now is not a time for restoration; now is a time for reflection. Hence, we will reflect upon various texts of the Western Literary Tradition (so-called) with a focus upon the concepts of homecoming and nostalgia, an endeavor that is ironically not unlike a return—a return to Homer's *Odyssey*, Virgil's *Aeneid*, the New Testament, Augustine's *Confessions*, Dante's *Divine Comedy*, *One Thousand and One Nights*, Cervantes's *Don Quixote*, as also a selection of visits to the homes of Nietzsche, Hegel, Freud, Kafka, Borges, and others. A question, finally, for all of us to consider when we recall the seafarers' odysseys: So where is the man of many turns now, the one who, returning home, continues not to return home?

***Here is a note so as not to strike fear in the hearts of the young and curious: We will not attempt to read through these texts in their entirety. I can only imagine what damage might ensue if I required you to read *The Divine Comedy* from beginning to end. We will read selections relevant to our theme. Moreover, I assure you that our visits to the homes of Nietzsche, Hegel, and the others, will be welcoming.**

ENGL 205-001 Cultural Diversity in American Literature

Dr. Bogumil

T – TH 9:35–10:50 am

Objective: 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/Latino Americans, Asian Americans and others who represent the American experience, and their inclusion, as reflected in literature, both in fiction and non-fiction.

Requirements:

1. All homework assignments must be written in paragraph form, one single spaced page in length. Five assignments, with prompts provided, 10 points each (500 words ea.). Think of these homework assignments as brief critical essays that may eventually be incorporated into the final paper. *Secondary Source material: scholarly journals, newspapers or magazines, or credible Internet sources. (50 points total).
2. One major paper of 1500 words of your own in addition to textually, integrated quotations from five secondary sources will be due during final examination time. (This paper is worth 100 points.)
5. Class participation is encouraged! Total points for the course: 150 points

Required Texts:

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

David Lindsey-Abaire *Good People* Dramatists Play Service 978-0822225492

Lynn Nottage *Sweat* Theatre Communications Group 978-1559365321

August Wilson, *Seven Guitars* Samuel French 978-0573696008

Celeste Ng *Everything I Never Told You* Penguin 978-143127550

Ling Ma *Severance* (a post-apocalyptic satire) Picador 978-1250214997

Additional reading materials will be provided via D2L and in handouts.

ENGL 206A-001 Lit Among the Arts: The Visual

Comics for Everybody: Illustrating Identity from Superman to Fun Home and Beyond

Professor Boulukos

M – W – F 10:00–10:50 am

Course Description

In this course, we will consider how comics teach us about our own identities and those of other others, considering such issues as race, gender, sexuality, migration, and ability/disability. We also learn about how we “read” and interpret comics, how they differ from other artistic & literary forms, and we will develop tools for analyzing them. We will consider the history and development of comics, graphic novels, and “sequential narrative,” and consider when, how and why comics became so closely associated with superheroes.

Topics likely will include: the history of comics; stereotypes and comics; comics & immigration; Women in/& comics; Comics and the war effort in WWII; Superman's jewish roots; Wonder Woman's feminist origin, Archie and the invention of the generation gap; the 1950s comics code

controversy; the cultures of underground and indie comics; the many layers of the X-Men Mutant allegory; the evolution of Black Panther; and queer identity in comics.

Note: All required readings will be in comics (or “sequential narrative”) format.

Assignments & Requirements

Regular attendance & Participation; 4 brief papers, a midterm & final, and some in-class writing and/or group activities.

Required texts:

Alison Bechdel: *Fun Home* (Mariner, PB) 978-0544709041

Matt Johnson: *Incognegro* (Berger, HC) 978-1506705644

Cece Bell: *El Deafo* (Abrams, PB) 978-1419712173

Emil Ferris: *My Favorite Thing is Monsters Book 1* (Fantagraphics, PB) 978-1606999592

Jaime Hernandez: *The Girl From HOPPERS* (Fantagraphics, PB) 978-1560978510

Gilbert Hernandez: *Heartbreak Soup* (Fantagraphics, PB) 978-1560977834

Scott McCloud: *Understanding Comics* (Morrow PB) 978-0060976255

Alan Moore & Dave Gibbons: *The Watchmen* (DC Comics, PB) 978-1779501127

Marjane Satrapi: *Complete Persopolis* (Pantheon PB) 978-0375714832

Art Spiegelman: *Complete Maus* (Pantheon HC) 978-0679406419

Gene Leun Yang: *American Born Chinese* (Square Fish, PB) 978-0312384487

Note: Many more assigned comics will be available as selections on D2l (and possibly on course reserves in Morris library).

ENGL 209-001 Genre: Speculative Fiction

Dr. Fox

T – TH 9:35–10:50 am

Revised Course Description

In this course we will explore some classic and contemporary works of speculative fiction. Authors and texts: H. G. Wells’ *The Time Machine*; Robert Heinlein’s *Stranger in a Strange Land*; Charles Stross, *Accelerando*; *Trouble on Triton* by Samuel R. Delany; Tade Thompson, *Rosewater*.

Course Requirements

Requirements: conscientious participation; two essays (60%); midterm and final examinations (40%).

[This is based on the assumption that we will be meeting on campus in the Fall. If that turns out not to be the case, adjustments in requirements may need to be made.]

ENGL 300-001 Introduction to Language Analysis

Dr. Amos

T – TH 3:35–4:50 pm

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 our inquiries. Required of teacher training candidates. Prerequisites: ENGL 101 & 102 or 120 or equivalent.

Course Requirements

Course requirements include active participation in class discussion, analyses (midterm and final), interpretation (short responses and short presentations), and a student-selected mix of class contributions.

ENGL 301-001 Introduction to Literary Analysis

Dr. Shapiro

MW 2-3:15

Course Description

This course introduces English Majors to the methods of literary study. On a basic level, this course is about the act (perhaps art) of reading literary works. What, we will ask, do we do—and what should we do—when we read works of literature? What counts as a *good* reading of a literary work? What does a *good* reading of a literary work focus on, and what does it reveal to us about a literary work? What should we do when we write about literary works?

In thinking through these methodological questions, we will be especially sensitive to the political implications both of literary works in their respective historical moments and our ways of reading them in ours. Another name for this version of 301 might be “Reading Politically and the Politics of Reading.” Should we approach literary texts with a fair amount of suspicion about the roles they may play in reproducing social injustices? Might we want to think of literature as a place where boundaries are transgressed and utopian longings expressed? Or, might we not want to embroil literature in politics in the first place?

ENGL301 does not focus on any one particular literary period. Instead, we will experiment with a host of theoretical approaches (from formalist to historicist, from poststructuralist to psychoanalytic, feminist, and Marxist) to a wide range of literature (including Shakespeare’s *The Tempest*, Hawthorne’s *The Scarlet Letter*, a diverse array of poems, and Toni Morrison’s *Beloved*). In ENGL301 we will try out a number of different ways of reading on a number of different genres

of literature in order to increase our self-awareness about what we do as readers and students of literature. And we will embark on this project collectively: this class will be more of a seminar than a lecture.

Course Requirements

Students in ENGL301 will take a number of quizzes, will write short response papers on theoretical readings, will write short close reading reports on poems, will give in-class close reading presentations, and will write four analytic/argumentative papers (~5 pages each) about the literary texts we are reading this semester. Students in ENGL301 will thus hone their close reading faculties and become adept at making the moves the define compelling critical writing about literature.

Required Books

- Eavan Boland (Ed.), *The Making of a Poem: A Norton Anthology of Poetic Forms*. Norton, 2001. **ISBN 978-0393321784**
- Terry Eagleton, *How to Read a Poem*. Wiley-Blackwell, 2007. **ISBN 978-1405151412**
- Nathaniel Hawthorne, *The Scarlet Letter*. Norton Critical Editions, 2012. **ISBN-13: 978-0393935646**
- Toni Morrison, *Beloved*. Vintage, 2004. **ISBN-13: 978-1400033416**
- William Shakespeare, *The Tempest*. Norton Critical Editions, 2019. **ISBN-13: 978-0393265422**
- *Additional readings will be made available via mycourses/D2L*

English 302B-001 Later British History

Dr. Chandler

T – TH 2:00–3:15

Course Description:

This survey course will cover the Romantic, Victorian, and Modern Periods in British literature – i.e., from about 1785 through the mid-twentieth century.

Normally I teach this course with a mix of lecture and discussion, plus a few critical essays, response papers, midterm, and final. For this coming fall, the course's format and assignment structure will need to be determined by projections about the COVID-19 epidemic and the University's policy on that.

Please feel free to email me with your questions about where things stand: a.chandler@siu.edu.

Textbook:

I plan to use the following one-volume “**Major Authors**” anthology to cover our course needs. I may add a couple of supplemental texts that would be short, cheap, and/or electronic.

The Norton Anthology of English Literature: The Major Authors, Volume 2: The Romantic, Victorian, and Modern Periods.

Ninth Edition

Stephen Greenblatt, general editor

ISBN: 03939 1965X or 978-0393919653

ENGL 303-001 US Literary History

Dr. Anthony

M – W – F 10:00–10:50 am

Citizenship, Selfhood, and the Literary Imagination in America

“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.”

ENGL 307I-001 Film as Literary Art
Topic: The Dystopian World in Film
Dr. Humphries
4:00–6:30 pm

Course Description and Objective

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.

Required Text

Timothy Corrigan. *A Short Guide to Writing about Film*. Temple UP, 1998.

Assignments

1. **Weekly Writing Assignments:** In addition to the readings in Corrigan's book, I will ask you to write an essay addressing various elements about the film assigned for that week. I will distribute questions and/or prompts to which you will respond with approximately two to three type-written pages. These assignments will be due the following class period.
2. **Take-home Exams.** You are required to complete two take-home exams (mid-term and final). These exams are noncumulative and will consist of three essay questions/prompts that will require approximately 5 to 8 type written pages. I will provide you with a copy of the exam one week prior to the due date.

ENGL 352-001 Literature of the Apocalypse
Dr. Jordan
3:35–4:50 pm

Course Description

The End of the World as we Know it. TEOTWAWKI. Shit hit the fan. SHTF. Are you ready? Will this course help you prepare? Well it certainly won't hurt. This course will use a wide range of media including films, fiction, poetry, and nonfiction to explore the idea of apocalypse through a particular American lens from the personal to the imagined end times. Some of the ideas that will be explored include historical moments in American history in which apocalyptic visions were expressed such as during the World Wars and the 1918 flu. In addition, questions about personal apocalypses like addiction, homelessness, and hunger will be investigated. But most of the course will focus on the imagined end times whether from alien invasion, an EMP, technology gone bad, climate crisis, economic collapse, zombies, nuclear war, or the always popular pandemic. Yes, there will be extensive discussion on the literature and the reality of the worlds you will be creating in your own writing as well as discussion of survival plans. (Can you really run down to the grocery store and loot a 5-pound bag of potatoes, plant them, and survive? This course will answer that question. Have I planted potatoes from grocery store potatoes? You know I have.) You will write both poetry and fiction but your final project will be in a genre of your choosing.

ENGL 365-001 Introduction to Shakespeare

Dr. Patrick McGrath

M – W – F 12:00–12:50pm

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*, *A Midsummer Night's Dream*, *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

Participation (10% of final grade)

Five Essays (essays 1-4, 3 pages, each 15% of final grade; essay 5, 5 pages, 20% of final grade; essays are 80% of final grade)

Reading Quizzes (10% of final grade)

Required Texts

All plays are from the Folger Shakespeare Library series and are published by Simon & Schuster (yes, you need these editions).

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

A Midsummer Night's Dream. ISBN-13: 978-0743477543

Hamlet. ISBN-13: 978-0743477123

King Lear. ISBN-13: 978-0743482769

The Tempest. ISBN-13: 978-0743482837

ENGL 381A-001 Beginning Fiction Writing

Dr. Frumkin

M – W – F 2:00–2:50 pm

Course Description

In this class we're going to be getting serious about making things up. Have a short story idea that's been brewing in your head for the past three years? Get ready to starting thinking about structure, plot, dialogue, and character. Already written half a novel? Get ready to write that second half with a careful eye for craft and a whole lot of exciting plot twists. Don't have any ideas or anything written but just think fiction might be interesting? Come join us! In this class we will study the craft of fiction by writing and workshopping it, and we'll get to explore some different forms of fiction, too. Ever made a podcast about the apocalypse? Or an Instagram story about a kidnapped zebra? Or a Twitter novel about World War II? You can do any of that – and more – in this beginning fiction class. All genres welcome.

ENGL 382A-001 Beginning Poetry

Dr. Joseph

T – TH 2:00–3:15 pm

Course Description

English 382A is a creative writing workshop in poetry. Students will read, write, and comment upon poems written by their fellow classmates and by accomplished contemporary poets. All students in this class will be expected to complete a portfolio of ten poems (originals and revisions), to participate actively in class discussions, to present an oral report on a contemporary (living) poet to the class, and to participate in a public poetry reading put on by the class at the semester's end.

ENGL 393-001 Undergraduate Seminar

TOPIC: DIVIDED SELVES

Dr. Chandler

T – TH 11:00 am – 12:15 pm

Course Description:

In how many senses, or dimensions, can one person's identity feel fragmented? Under what circumstances do multiple selves seem to fuse into one, or to operate symbiotically?

Here we will study several fables of self-division, plus two relevant contemporary works. The goal in each case will be to take artistry and social context, as well as psychology, into account. The idea of the divided self can get people thinking about threats to social cohesion. It can also spur reflection on the creative process.

A seminar is ideally based on as much discussion as possible. This course's exact format, assignment structure, and list of required texts will have to be determined in coming weeks/months, depending on the state of the COVID-19 epidemic. What follows is my ideal choice of texts, to give you an idea of what to expect as you register for courses. Please feel free to email me for updates at a.chandler@siu.edu.

Texts:

Jeff VanderMeer, *Annihilation*. Farrar, Straus & Giroux, \$9.53. ISBN 978-037410492

Franz Kafka, *The Metamorphosis and Other Stories*, ed. Stanley Applebaum. Dover, \$4.67. ISBN 978-1983888250

Robert Louis Stevenson, *Strange Case of Dr. Jekyll and Mr. Hyde*, ed. Katherine Linehan. Norton Critical Edition, \$13.87. ISBN 978-0393974652

Mary Shelley, *Frankenstein: The 1818 Text*. Introd. Charlotte Gordon, ed. Charles E. Robinson. Penguin, \$9.00. ISBN 978-0143131847

Ann Patchett, *Truth and Beauty: A Friendship*. Harper Perennial, \$14.52. 978-0060572150

Virginia Woolf, *The Waves*. Harvest/HBJ, \$12.70. ISBN 978-0156949606

William Blake, *Songs of Innocence and Songs of Experience*. Dover, \$2.69. ISBN 978-1640320093

ENGL 393-002 English Undergraduate Seminar

Topic: Supernatural Literature and Film - Poe, H.P. Lovecraft, Roger Corman, and Others

Dr. Williams

M 4:00–6:30 pm

Course Description

Over the past few decades, many studies have appeared on the American Gothic too numerous to list. This class intends to examine three key examples of this trend by focusing on certain contributions by Edgar Allan Poe (1809-1849), H. P. Lovecraft (1890-1937), and Roger Corman (1926-). Beginning with an examination of H.P. Lovecraft's classic essay, "Supernatural Horror in Literature" (revised 1933-34), it will examine the American writer H.P. Lovecraft (1890-1937) author's emphasis on atmosphere and cosmic horror that appear in his most sophisticated contributions to the genre.

Audio-readings by accomplished actors associated with the Gothic such as Christopher Lee, Vincent Price, and Basil Rathbone will introduce the Poe texts of "The Fall of the House of Usher," "The Pit and the Pendulum", "Morella" "The Facts in the case of Mr. Valdmarr", and "Ligeia". Then Roger Corman's 60s film versions will counterpoint the literary texts with "The Wild Angels", "The Trip", and "Bloody Mama" all included to reveal a very different world of The Modern Gothic.

With Corman's "The Haunted Palace" occupying a transitional role as it is really a version of Lovecraft's "The Case of Charles Dexter War", the class will then investigate H.P. Lovecraft's unique contribution to the genre beginning with the above mentioned novel, "The Call of Cthulhu", the H.P. Lovecraft Society's film version, and the different cinematic interpretations of "The Color out of Space" such as Huan Vu's "Die Farbe" (2010), and the most recent 2020 version directed by Richard Stanley.

Class assignments: five written papers, minimum page number 7.

ENGL 405-001 Middle English Literature

Dr. Amos

T – TH 12:35–1:50 pm

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 and the literary canon, and also of the turbulent societal changes of the fascinating medieval period. At the same time, Chaucer's complex and delightful texts invite and reward investigation of a variety of topics of particular concern to our modern world. Prerequisites: ENGL 101 & 102 or 120 or equivalent.

Course Requirements

Undergraduate course requirements include active participation in class discussion, analyses (midterm and final), interpretation (short responses and mid-length paper), 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 451-001 Special Topics

TOPIC: Jane Austen

Professor Boulukos

TH 5:00–7:30 pm

Course Description

Jane Austen is, arguably, the most important author in the history of the English novel. She has been used to begin, and to end, influential histories of the novel. F.R. Leavis presented her as initiating the “great tradition” of the English novel as aesthetic artwork; Ian Watt and Nancy Armstrong both end their histories of the eighteenth-century novel with Austen, using her to mark the moment when the novel finally achieves a full-fledged form. At the time Austen published her works, however, opinions differed. Walter Scott praised *Emma* as a remarkably unified work, while Hazlitt opined (not speaking directly of Austen) that a novel with a plot confined to the lives of women could never achieve real significance. More recently, D.A. Miller has argued that Austen is the definitive embodiment of literary style, and popular culture has embraced Austen as the most beloved great literary author. Despite her undisputed significance and success, Jane Austen, while often taught here and there, is rarely taught as the sole subject of a course.

This course will examine Austen from a variety of perspectives. We will examine her place in the history of the novel and in literary history more generally, reading selections from Austen criticism alongside the novels. Paying particularly attention to the conceptualization of Austen as historical, we will consider the 18th and 19th century contexts of her work, through attention to issues of class, politics, and colonialism and to Austen’s place in literary history. We will pay close attention to gender, both in terms of the cultural work it performs within Austen’s texts, and as an external condition that helped shape them. Finally, we will also attend to what Claudia Johnson has termed “the cults and cultures of Jane Austen,” considering the impact of Jane Austen Societies, “Janeites,” and the Hollywood craze for Austen adaptations on both academic and popular understandings of the novels.

Please note: this course will require a good deal of reading, as we will read all of Austen's works as well as some supplemental texts. Reading several of the novels in advance, if possible, is recommended.

Required Texts (all by Jane Austen:)

Sense and Sensibility (Penguin Classics) 978-0141439662

Pride and Prejudice (Penguin Classics) 978-0141439518

Emma (Penguin Classics) 978-0141439587

Mansfield Park (Penguin Classics) 978-0141439808

Persuasion (Penguin Classics) 978-0141439686

Northanger Abbey (Penguin Classics) 978-0141439792

Selected Letters, ed. Vivien Jones, (Oxford World Classics) 978-0199538430

Jane Austen's Manuscript Works, ed Linda Bree et al, (Broadview UP) 978-1554810581

Some film versions will be assigned as required viewing. Supplemental readings will be added via D2L

Basic Assignments:

Regular participation; D2L journal/ discussion assignments; Reading Quizzes; in-class analysis assignments; Midterm & Final Exam

Undergraduate Papers:

3 2-3 page analytic papers

1 5-7pp Papers a research topic.

Graduate Papers:

Critical History of one Austen Novel (5-7 pp)

12p **Research paper** with annotated bibliography,

ENGL 464-001 Modern British Drama

Dr. Bogumil

TH 3:30–6:00 pm

Course Description:

Our objective in this course is to read contemporary British, Irish, and Scottish drama. Through our detailed discussions of major dramatists and plays, we will trace the evolution of modernism to the present as well as theatrical developments in order to explore the social and political environment surrounding the plays. We will address the trajectory of the critical reception to first productions and current productions. In doing so, 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.

Course Requirements:

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

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

Graduate Students: One mid-length annotated bibliography, one 30 minute presentation on the play 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). (Presentations TBD).

Additional reading materials provided via D2L.

Required Texts:

Martin McDonagh, *Hangman* Faber & Faber 0571328873

Tanika Gupta, *Sugar Mummies* Oberon 18040026553

Nina Raine, *Consent* Nick Hern Books 978-1848426306

David Harrower, *Blackbird*, Dramatist's Play Service 978-0822222514

Enda Walsh, *Ballyturk*, Theatre Communications Group 978-1559364935

Jez Butterworth, *The River* Theatre Communications Group 978-1559364881

Lucy Prebble *A Very Expensive Poison* Methuen Books 978-1350152755

Lucy Kirkwood *The Children* Theatre Communications Group 978-1559365772

ENGL 481-001 Young Adult Literature

Dr. McClure

M 4:00–6:30 pm

Course Description

Introduction to the evaluation of literary materials for junior and senior high school, with emphasis on critical approaches and the multicultural features of schools and society. Restricted to enrollment in English degree program or consent of department.

Full description to come.

ENGL 485A Teaching Writing and Language

Professor Stites-Kruep

T 5:30–8:00 pm

Course Description

Teaching Writing and Language in the Secondary School is about preparing future English teachers for the diverse writers in their classroom. In this class we will evaluate our own assumptions about adolescents(ce), consider how teenagers learn, and study best practices for supporting struggling and proficient teen writers. Too often, teachers of writing create classroom spaces of formulaic processes. Students are assigned writing and then proceed through a series of steps: prewriting, drafting, revising, editing, and publishing (by turning said writing into their teacher). Students are often denied the opportunity for authentic writing experiences, feedback, and sharing. This course aims to offer an alternative approach to the teaching of writing. We will study writing workshop as a model for classroom writing. You will play the role of both student and teacher: You will be a writer and participate in writing workshop activities and practices. You will be a teacher of writing and reflect on your workshop experiences, research the teaching of writing, and teach us using the workshop model. Ultimately, I hope you leave this class as both writers and teachers of writing.

Course Requirements

Weekly reflections on course readings (15%)

Writing Invitation (5%)

Mini-lesson/teaching (15%)

Writing Unit (20%)

Independent Professional Research (10%)

Multigenre Research Project (MGRP) (and one-page reflection) (15%)

Personal Philosophy on Teaching Writing (20%)

Possible Required Readings

Graff, Gerald, and Cathy Birkenstein. *They Say I Say: The Moves that Matter in Academic Writing*. 4th ed. Norton, 2018.

Kittle, Penny. *Write Beside Them*. Heinemann, 2008.

Serravallo, Jennifer. *The Writing Strategies Book* Heinemann, 2017.

There will also be several articles and chapters assigned/shared through D2L.

ENGL 492A-001 Advanced Fiction

Professor Benedict

T 5:00–7:30 pm

Course Description

This workshop will examine the nature of fiction in the 21st century. We will take on some of the ramifications of the massive shifts toward technological narrative that have taken place in the past two decades, with an eye toward helping students discover which of these new modes best fits

their creative vision. This will be a generative class, meaning that students will create original narratives of various sorts, most of them technological and digital (podcasting, virtual reality, immersive video, game narrative, and so forth). No prior technological knowledge is required. Whatever the genre in which you wish to work and whatever subject matter moves you--literary, sci-fi, fantasy, horror, or some other--this class will help you to tell your stories effectively in a digital age.

ENGL 493-001 Special Topics: Lit/Lang

Dr. McClure

M – W – F 1:00–1:50 pm

Course Description

Topics vary and are announced in advance; both students and faculty suggest ideas. May be repeated as the topic varies.

Full description to come.

ENGL 500-001 Introduction to Language Analysis

Topic: Paradise Lost

Professor Ryan Netzley

T 5:00–7:30 pm

Course Description

This seminar is about a single poem: John Milton's Paradise Lost. Part of the course will be a review of important critical work on Paradise Lost, literary precursors to and influences upon the poem, the historical context in which it is written, and its bibliographic history. We'll also spend some time discussing its later adaptation and appropriation, in works like Mary Shelley's Frankenstein or Ridley Scott's Bladerunner (the poem's wide-ranging influence on later literary works is one of the central reasons to focus on it in a course like this; it allows students with later historical foci to produce work relevant for their own projects). In short, this course will be a survey of the various scholarly approaches to this poem (not so much a reading of the poem itself, although there will be some of that).

The proseminar is designed to train students to write professional, scholarly essays, what is often termed a "research methodology" seminar. This seminar will walk students through the various tasks and documents that go into producing worthwhile scholarship. Students will produce a series of article synopses and critiques (a disarticulated lit review, in other words), an initial abstract or paper proposal by week ten, followed by a conference paper, and finally an article-length seminar paper and revised abstract. Because this course is about scholarly, professional writing, in addition

to being about Paradise Lost, we will spend some class periods talking about students' work. That means that some class periods will have a workshop or writing-group feel to them.

Readings

Paradise Lost

Important books and essays written about the poem

Other classical and contemporary pastorals and elegies that influenced Milton

Later poems, novels, and films influenced by Milton's elegy

The work of your scholarly comrades in the seminar

Required Texts

John Milton, Paradise Lost, ed. Barbara K. Lewalski (Malden, Mass.: Blackwell, 2007).

Requirements

One paper proposal/abstract, one conference paper presentation, eight article synopses/critiques, and one article-length seminar paper (with revised abstract).

ENGL 502-001 Teaching College Composition

Dr. Paz

T – TH 11:00 am–12:15 pm

Course Description

An introduction to methods and materials related to the teaching of basic compositional skills on the college level. This course is required of all graduate assistants who have no previous college teaching experience or no familiarity with basic research techniques.

Full description to come.

ENGL 592-001 Graduate Workshop in Poetry

(enrollment limited to MFA students in Creative Writing)

Dr. Joseph

T 5:00–8:30 pm

Course Description

This course is intended for students who possess a deep engagement in poetry, poetics, and contemporary poetry. It is intended for students who will continue to view writing poetry as an endeavor to pursue long after this particular course is completed.

Course Requirements:

**A final portfolio of 10 poems, submitted to the instructor, in their most polished and revised versions. (50 percent of your grade).

**An oral report on a contemporary living poet (born 1950 or later, approved by the instructor). This oral report will be accompanied by a written project to demonstrate deep engagement on the student's part with the selected poet. (25 percent of grade)

**Active, ongoing commitment to class participation. This class will depend heavily on student input, whether we are discussing poems from our selected texts or are examining work submitted for class discussion. In order for us to have a productive class experience, attendance is mandatory. Included in class participation is a final public reading at which each student in class will read from his or her work. (25 percent of grade).

ENGL 592-002 Graduate Fiction Seminar

Professor Benedict

TH 5:00–8:30 pm

Course Description

This class will challenge conventional MFA workshop notions of what “fiction” might be, where we might find it (is TikTok a valid venue for flash fiction? If not, why not?), and how we might go about creating it. It will be generative class rather than a conventional close-reading “literary” fiction workshop, meaning that students will create original narratives of various sorts specifically for this course, most of them technological and digital (podcasting, virtual reality, immersive video, and so forth). Students should prepare to adapt to a wide variety of genres and media, though no prior technical knowledge is required, and should expect to submit new work for class consumption at each class meeting. Our focus will be on the production of powerful contemporary narratives, with an emphasis on plot and charismatic storytelling.

ENGL 593-001 Special Topics Seminar

TOPIC: Black Matters, Black Texts

Dr. Fox

Th 5:00–7:30 pm

Revised Course Description

[Deepen Your Cross-Cultural Competency]

“It is black culture that is the dominant culture.” – Kevin Young

This seminar will undertake deep readings of works by a variety of contemporary black authors. The reading list will include Ishmael Reed’s novel *Mumbo Jumbo*, Paul Beatty’s novel *Slumberland*, Ntozke Shange’s novel *Sassafrass, Cypress and Indigo*, and Kevin Young’s cultural

exploration *The Grey Album*, in addition to poems by Sterling Plumpp, Terrance Hayes, Kevin Young and other texts yet to be determined.

Course Requirements

Requirements: Two critical essays; one presentation; final examination.

[The above is based on the assumption that we will be meeting on campus in the Fall. If that turns out not to be the case, adjustments may need to be made.]

ENGL 594-001 Contemporary Literature Seminar

Topic: Literature of the Apocalypse

Dr. Jordan

M 5:00–8:30 pm

Course Description

Perhaps the reason we are so curious about the big apocalypse, (the end of the world as we know it, (TEOTWAWKI))is that so many of us have stumbled through our own gut wrenching world changing events from loss of loved ones to reckoning with addiction, hunger, homelessness, or poverty in the wealthiest country on earth. Or we have seen the mind boggling historical events that have caught unprepared people fumbling through drastically altered lives from the genocide of the Irish potato famine to the two genocides America was built on (slavery and the mass destruction of indigenous peoples) to the world wars and the holocaust, to the dropping of nuclear bombs to the devastation of AIDS (the other Pandemic), and so much more and know from our studies of history just what horrors humans can perpetrate and just how much we can amazingly survive. And of course, all of us feel the hot, ragged breath of the ever lurking Thermageddon, climate apocalypse, the oncoming sixth extinction.

We will read nonfiction, fiction and poetry about past and current apocalypses as well as watch documentaries and also look at how writers have imagined the future. As writers we will look closely at the nature of humans and the details of survival in these past apocalypses and think about the future and how we can write about that future. You will write in the genre and length of your choice and each person will receive two workshops of their finished pieces. And yes, we will consider important details such as can you really grow food from grocery store scraps (have I tried it? yes. Did it work? Take the class and find out.) or just how much land you need to feed a small community including livestock and “pets” which hopefully will not end up in the cookpot as has happened so often through history. Is their hope? I like to think that if we are writing about it, we must have hope. Will this course help you survive future end of the world cataclysms? I can almost guarantee it will.

ENGL 598-001 Seminar in Literary Theory — Form and Formalisms

Dr. Shapiro
W 5:00–7:30 pm

Course Description

What, really, are we talking about when we talk about “literary form”? Are we talking about something different from “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 focusing on what makes a literary text special, unique—even transcendent and autonomous? Or, might a focus on “literary form” also direct us to the ways in which a literary text participates in the social and political conflicts that define its historical moment? What do we 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, Marxist Criticism, and Post-Critique. 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 does—as well as of what the study and teaching of literature should be and might do—tied to these different conceptualizations of “literary form.”

This seminar aims 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.”

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” in a literary text by an author of that student’s choice.

Required Books

- Roland Barthes, *S/Z* (Hill and Wang, 1975) ISBN-13: 978-0374521677 ^[L]_[SEP]
- Caroline Levine, *Forms: Whole, Rhythm, Hierarchy, Network* (Princeton, 2017) ISBN-13: 978-0691173436 ^[L]_[SEP]
- D.A. Miller, *Jane Austen; Or, The Secret of Style* (Princeton, 2005) ISBN-13: 978-0691123875 ^[L]_[SEP]

- Sianne Ngai, *Our Aesthetic Categories: Zany, Cute, Interesting* (Harvard, 2015) ISBN-13: 978-0674088122 [L] [SEP]
- Joseph North, *Literary Criticism: A Concise Political History* (Harvard, 2017) ISBN-13: 978-0674967731 [L] [SEP]
- *Additional readings will be made available via mycourses/D2L* [L] [SEP]