

## Fall 2022 Course Descriptions

### **ENGL 120H: Honors Composition**

TR 12:35-1:50 pm

Instructor: Robert E. Fox

#### **Course Description:**

The title of this course 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.

Among the texts we will examine are John Stuart Mill's essay *On Liberty*, Henry David Thoreau's "Civil Disobedience," David Brooks' "What Happened to American Conservatism?," Herman Melville's "Bartleby the Scrivener," Bertolt Brecht's *Galileo*, and Ray Bradbury's *Fahrenheit 451*.

#### **Requirements:**

Conscientious participation. Three moderate length essays (90% of grade), final examination (10%).

ENGL. 120H honors composition.

TR 2-3:15

Instructor: Tony Williams

UNDER GOTHIC EYES: POE, LOVECRAFT, EUROWESTERNS.

#### **Course Description**

This class intends to examine several aspects of the fluid entity known as the Gothic. It encompasses certain works of Edgar Allan Poe, H.P. Lovecraft, as well as Gothic elements in selected Euro-Westerns derived from the Roger Corman Poe adaptations of the 60s.

### **ENGL 205: Cultural Diversity in American Literature: "Race" and U.S. Fiction**

MW 3-4:15pm

Faner Hall 1226

Instructor: Joe Shapiro

#### **Course Description:**

What are people talking about these days when they're talking about "race"? In English 205, we turn to 20th- and 21st-century fiction to explore what literature can teach us about "race" in the United States. We will read and discuss a diverse grouping of works, from masterpieces of the Harlem Renaissance to award-winning contemporary speculative fictions, that directly take up "race" as a force that shapes selfhood and structures collective life in the United States. Writers

we are likely to study include: Sui Sin Far, W.E.B. DuBois, Nella Larsen, Ralph Ellison, Américo Parades, John Okada, Octavia Butler, Helena María Viramontes, Sandra Cisneros, Jhumpa Lahiri, Viet Thanh Nguyen, Ken Liu, Rebecca Roanhorse, Tommy Orange, and Nana Kwame Adjei-Brenyah.

*\*\*This course counts toward the UCC Multicultural Diversity requirement.*

**Requirements:**

Students will write regular short response essays, a midterm essay, and final essay.

Required Books

1. Nella Larsen, *Passing* (Penguin) — ISBN 9780142437278
2. John Okada, *No-No Boy* (University of Washington) — ISBN 9780295994048
3. Tommy Orange, *There There* (Vintage) — ISBN 9780525436140

*\*\*Additional texts will be made available to students electronically via MyCourses/D2L.*

**ENGL 206: A Comics For Everybody: Illustrating Identity from Superman to Fun Home and Beyond**

TR 9:35-10:50 am

Instructor: George Boulukos

*Fulfills Core Fine Arts Requirement*

**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 may 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.

**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 D21

## **ENGL 300: Introduction to Language Analysis**

MWF 12-12:50 pm

Instructor: Mark Amos

### **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 itself. 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.

### **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**

TR 9:35-10:50

Instructor: Mary Bogumil

### **Course Description:**

The emphasis is on writing based upon intensive rather than extensive reading, although selections are drawn from major genres (drama and fiction). Students are introduced to basic

terms and concepts of literary study and to different ways of critically exploring these literary texts.

**Requirements:**

8 Analyses (3 pages plus/10 points each). One final paper: 1500-2000 words. Total points for course: 180 points. One extra credit assignment worth 10 points.

**Texts:** TBD

**ENGL 302A**

T/R 11-12:15

Instruction: Ryan Netzley

Early British Literary History: Beowulf to 1785

**Course Description**

This course is a survey of British literature from the first major epic, Beowulf (8th-10th centuries), to the Romantic period. Yes, that's a thousand years in fifteen weeks. Its primary aim is to give students a sense of the history of British literature from its origins in the early medieval period through the end of the Enlightenment. We'll approach these works through three generic and thematic sets: epic; satire and the social; lyric love, wit, and faith. The rationale here is that by reading medieval, Renaissance, Restoration, and eighteenth-century works in the same genre students will be better able to discern the differences between the literatures of these broad periods and identify shifts in subject, emphasis, tone, theme, and form. This course asks you to become a critically informed respondent not just to individual literary works, but to a specifically literary history (not just a history that influences or provides the subject matter for literature). In practice that means that you'll be writing historical analyses of how literature and the literary alter as concepts (which is a slightly different prospect than writing about any given self-contained work). By the end of this course, you'll be able to narrate how literature develops over this long historical period, especially how it becomes the sort of thing one studies as a significant cultural object. You'll also be able to humiliate interlocutors who think that self-reflexivity, meta-narrative, and other literary innovations started in 1918.

Reading

Epic

*Beowulf*

Edmund Spenser, *The Faerie Queene*

John Milton, *Paradise Lost*

Alexander Pope, *The Rape of the Lock*

Satire and the Social

*Sir Gawain and the Green Knight*

Geoffrey Chaucer, *The Canterbury Tales*

Thomas More, *Utopia*

Ben Jonson, *Volpone*

Jonathan Swift, *Gulliver's Travels*

Lyric Love, Wit, and Faith

Philip Sidney, *Astrophil and Stella*

Mary Wroth, *Pamphilia to Amphilanthus*

John Donne, Songs and Sonnets/Divine Poems

John Wilmot, Earl of Rochester, "Upon Nothing"

Aemilia Lanyer, "A Description of Cook-ham"

Ben Jonson, "To Penshurst"

Andrew Marvell, "The Garden"

Anne Finch, "A Nocturnal Reverie"

"The Dream of the Rood"

Julian of Norwich, *A Book of Showings*

Margery Kempe, *The Book of Margery Kempe*

George Herbert, *The Temple*

Richard Crashaw, *Carmen Deo Nostro*

Texts

*The Norton Anthology of English Literature*, gen. ed. Stephen Greenblatt, 10th ed., Vol. A, B, C  
(W.W. Norton & Company, 2018)

## Requirements

Three literary history papers, two exams, two recitations.

### **ENGL 302B**

MWF 11-11:50

Instructor: Scott McEathron

### **ENGL 303**

MWF 1-1:50

Instructor: David Anthony

### **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.

### **Requirements:**

Three 3–5 page papers; two exams

“What is an American?” This is the question posed by a Frenchman named Hector St. Jean de Crevecoeur in a popular book published 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 you 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”—whose narrator has been interpreted by many critics as the voice of American democracy itself. “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

-Nella Larsen, *Passing*, Penguin, 978-0142437278

-Kurt Vonnegut, *Slaughterhouse-Five*, Dial Press, 978-0385333849

-Tommy Orange, *There There*, Vintage, 978-0525436140

-Art Spiegelman, *Maus II*, 978-0679729778

### **ENGL. 307 -001. FILM AS LITERARY ART.**

T 5-7:30

Instructor: Tony Williams

**DYSTOPIAN SCIENCE FICTION: THE SCIENTIFIC ROMANCES OF H.G. WELLS AND ROBERT LOUIS STEVENSON.**

#### **Course Description**

The topic for this class involves exploring certain literary examples of 19<sup>th</sup> dystopian science fiction in the works of two major authors in this field. As a literature derived class, it will concentrate on the original source novels and novellas in relation to their (20<sup>th</sup> adaptations in the new technological of audio- cassette, cinema, radio, and multi-media performance stage adaptation as in the case of Jeff Wayne's different adaptations of THE WAR OF THE WORLDS.

### **ENGL 365: Introduction to Shakespeare**

MWF 11-11:50 am

Instructor: Patrick McGrath

#### **Course Description:**

The theme of this semester's course will be desire, and in particular the nature of sexual desire in Shakespeare's work. The central question the course investigates will be the following: to what extent does Shakespeare's work depict sexual desire as compulsory, as an ineluctable component of being human? Is it possible to exist outside of the strictures of societal, familial, personal, spiritual expectations and assumptions regarding sexual desire in the literary imaginary Shakespeare creates? Readings will include "Venus and Adonis," "A Lover's Complaint," *Love's Labours Lost*, *Much Ado About Nothing*, *Measure for Measure*, and *Hamlet*.

## **ENGL 393: Undergraduate Seminar, “Starting Over”**

TR 2-3:15 pm

Instructor: Anne Chandler

### **Course Description:**

This discussion-based course will feature writings that dramatize just how hard it can be to reconstruct a way of life that has been toppled or wiped out. It takes all the courage, ingenuity, and absurdist humor people have. It’s also challenging to write about. See what you think of the featured works: Walter M. Miller’s *A Canticle for Leibowitz* (HarperCollins paperback); George Orwell’s *Down and Out in Paris and London* (Harvest paperback); Zeyn Joukhadar’s *The Map of Salt and Stars* (Simon & Schuster paperback); Ann Patchett’s *The Patron Saint of Liars* (Harper Perennial paperback); and *The Best American Short Stories 2021*, edited by Jesmyn Ward (Mariner paperback).

To participate fully in class (a large portion of your grade), and to do well on papers, you will need to get all of the above books in print. Audio versions are not sufficient. We work from the books. Order them early so that they arrive before the semester starts.

## **ENGL 405: Middle English Literature**

MWF 11-11:50 am

Instructor: Mark Amos

### **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.

### **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 413: Restoration and Early Eighteenth-Century British Literature**

TR 11-12:15 pm

Instructor: Anne Chandler

### **Course Description:**

In this course covering British literature from 1660 to 1750, you will see scathing sociopolitical satire, touchingly meditative personal writings, and the beginnings of domestic fiction. Our expectations of the imaginary and the real are interestingly subverted by many of these writings. Featured writers include Aphra Behn, Margaret Cavendish, John Bunyan, Jonathan Swift, Daniel Defoe, Alexander Pope, and Mary Leapor. Course format: lecture and discussion. To follow and participate in class (a crucial component of your grade), you will need the single textbook I have designated below, in print format. Order it early so that it arrives before the first day of class.

### **Required Textbook:**

*The Broadview Anthology of British Literature, Volume 3: The Restoration and the Eighteenth Century*, ed. Joseph Black et al. **Second Edition.** ISBN 978-1-55481-047-5, \$58.95 (new; used copies are fine)

## **ENGL 421: British Romantic Poets**

Instructor: Scott McEathron

### **Course Description:**

This course examines in detail the literature of the British Romantic period, with a focus on poetry. The relatively narrow chronological confines of the period, the close personal relationships of many of its leading writers, and the extraordinary quality of the literature help make Romanticism a particularly vivid and rewarding field of study. The course will be built around the two main “genealogies” of Romantic literature: the Wordsworth and Coleridge line and its offshoots, and the Keats-Shelley-Byron group and its offshoots. Students will also read a biography of an individual Romantic-era writer.

## **English 451: Jane Austen**

TR 3:35-4:50 pm

Instructor: George Boulukos

**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 18<sup>th</sup> and 19<sup>th</sup> 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 may 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: Contemporary British Drama**

TR 12:35-1:50 pm

Instructor: Mary Bogumil

**Course Description:**

Our objective in this course is to read contemporary British and Irish playwrights. Through our detailed discussions of these dramatists and their plays, we will explore the social and political environment surrounding the plays, the aesthetics of performance, and the trajectory of the critical reception from first productions to current productions. In other words, we will track the role of these playwrights, who represent diversity, in Britain's currently changing theatrical landscape.

**Course Requirements:**

**All Students:** One thirty-minute presentation on the play of your choice replete with class outline and an abridged version of the annotated bibliography with the option to revise later (100 points). Six 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. One extra credit assignment worth 15 points.

**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 conference paper based upon your presentation or another play we have addressed in this class 12-15 pages in length (100 points total).

**Total points for course:** 290 points.

**Required Texts:** TBD

**ENGL 493: Nonfiction (Special Topics)**

Monday 5-7:30 pm  
Instructor: Judy Jordan

**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, and will look at both finished pieces as well as excerpts, and will cover classic essays as well as pay especial attention to the newest trends in the genre such as the literary essay and the braided essay both of especial interest to the MFA poetry student.

The student will write thirty to sixty pages, submitting work for peer review two to three times, in whatever style s/he chooses either as separate pieces or a section of a longer piece.

*Open to Undergraduates and Graduate Students.*

**ENGL 533: The American Novel in the Long Gilded Age**

M 5-7:30 pm  
Instructor: Joe Shapiro

**Course Description:**

The years between the end of the Civil War and WWI in the U.S. were witness to the invention of unprecedented technologies, to rising standards of living, to the expansion of immigration, and to the emergence of new opportunities for women. These years were also witness to the creation of corporate trusts, to the deepening of economic inequality, to the emergence of new modes of racism and racial inequity, and to the intensification of class conflict. This advanced seminar tracks how U.S. novelists responded to these developments. Students in this seminar will become familiar with a particular era of the U.S. novel, but they will also explore research questions and methods for the study of the U.S. novel more broadly.

**Requirements:**

2 in-class presentations; monograph review essay; annotated bibliography; final essay

Required Books (subject to change)

1. Henry James, *The Bostonians* (Penguin) — ISBN 9780140437669
2. W.D. Howells, *A Hazard of New Fortunes* (Penguin) — ISBN 9780140439236
3. Kate Chopin, *The Awakening* (Penguin) — ISBN 9780142437322
4. Pauline Hopkins, *Contending Forces* (Oxford) — ISBN 9780195067859
5. Theodore Dreiser, *Sister Carrie* (Norton) — ISBN 9780393927733
6. Charles Chesnutt, *The Marrow of Tradition* (Norton) — ISBN 9780393934144
7. Edith Wharton, *The House of Mirth* (Norton) — ISBN 9780393624540
8. Ernest Poole, *The Harbor* (Penguin) — ISBN 9780143106449

**ENG 539: Seminar: James Baldwin & Ta-Nehisi Coates**

T 5-7:30 pm

Instructor: Robert E. Fox

**Course Description:**

In this seminar we will consider in detail some of the most significant works of two prophetic African American authors and assess their relevance with regard to the past, present and future of the American experiment.

**Requirements:**

Conscientious participation. Two critical essays (80% of grade), final examination (20%).