

English Department Courses Spring 2018

English 120H: Honors Composition “Ecocriticism: Argumentation and Activism” Professor Chandler

Ecocriticism is a cross-disciplinary mode of thought with three basic goals: first, to conceptualize the tangle of environmental issues stemming from modern industrialism, resource usage, and global trade; second, to scrutinize our culture’s ways of representing those issues in various media and policy-making venues; and third, to figure out our own priorities as communicators and citizens with a stake in environmental health.

Ecocriticism covers a range of political positions: it mostly takes a skeptical view of mismanaged “progress,” but it can also be skeptical toward certain threads in environmental activism itself.

Ecocriticism is conducted in genres as diverse as science fiction, narrative journalism, memoirs, poetry, and academic articles.

Here we will use creative examples of ecocriticism to focus the training in persuasive and academic writing that you’d ordinarily get in a university Composition course – but with a bit more freedom, at the Honors level, for you to set forth your opinions of what “works” and what doesn’t, in environmentalist writing. You’ll learn the nuts and bolts of what is expected in critical and research writing at the college level, but you’ll also hone your skills at asking “What’s the most important way we can think about this right now?” in a variety of contexts.

Most class periods will consist of civil discussion and debate with some practical information (e.g., on mechanics, citation practices, thesis-building) mixed in.

The books listed below will be shared reference points in discussion. Owning them will be crucial to your success in the course. Used copies are fine, but you must own ALL, and have the appropriate ones with you in class, to do well.

Texts:

Deborah Blum, ed., *The Best American Science and Nature Writing 2014* (Houghton Mifflin, 2014). \$10.51 new. ISBN 054400342X.

Jeff VanderMeer, *Annihilation* (Farrar, Straus and Giroux, 2014). \$8.85 new. ISBN 0374104093.

Andrew Blackwell, *Visit Sunny Chernobyl* (Rodale, 2012). \$14.42 new. ISBN 1623360269.

Naomi Oreskes and Erik M. Conway, *The Collapse of Western Civilization* (Columbia UP, 2014). \$8.88 new. ISBN 023116954X.

Masanobu Fukuoka, *Sowing Seeds in the Desert* (Chelsea Green, 2012). \$12.01 new. ISBN 1603585222.

Mary Pipher, *The Green Boat* (Penguin, 2013). \$14.79 new. ISBN 1594485852.

Requirements: Seven brief response papers; two 3-5-page critical essays; annotated bibliography and prospectus; 6-8-page research paper; 3-5-page capstone paper.

English 120H: Honors English**Professor Fox**

We will read, analyze and discuss some exemplary literary works with an emphasis on critical issues, past and present, that they engage and illuminate.

Requirements: Conscientious participation; three essays (75%); final examination (25%).

Texts: John Stuart Mill, *On Liberty*; Henry David Thoreau, "Civil Disobedience," <http://xroads.virginia.edu/~hyper2/thoreau/civil.html>; Joseph Conrad, *Heart of Darkness*; Jack Kerouac, *On the Road*; Tim O'Brien, *The Things They Carried*; Ta-Nehisi Coates, *The Beautiful Struggle*.

English 121: The Western Literary Tradition**Professor Humphries**

A critical introduction to some of the most influential and representative works in the Western literary tradition.

Texts: List of books pending.

English 204: Literary Perspectives on the Modern World**"Hard Core Noir Literature and Film"****Professor Williams**

This class intends to develop the work of its predecessors interrogating the complexities of noir literature and film by exploring the darker regions of this territory that may cause offense to those sensitive personalities seeking any type of "safe place". Beginning with Dashiell Hammett's incisive interrogation of American political corruption, *THE GLASS KEY*, the class will examine other darker aspects of this tradition comparing Charles Willeford's *PICK-UP* with other explorations of the dark side of the American Dream as depicted in Chester Himes's *COTTON COMES TO HARLEM* and Walter Mosley's *DEVIL IN A BLUE DRESS*. As well as exploring Willeford's investigation of the nightmarish world of American agrarianism as in *COCKFIGHTER*, after enjoying Jim Thompson's *THE KILLER INSIDE ME*. The class will conclude with reading Sara Paretsky's *BLACKLIST*, a Gothic detective novel revealing parallels between America's reactionary activities during the Cold War and the current post 9/11 harassment of the Muslim community. This was the novel that led the author's publisher to suggest she find another venue for her books.

Course Requirements: Five written assignments, minimum length six full pages.

Texts: See above description.

English 204.950 [online only]
“Literary Perspectives on the Modern World”
Professor Molino

This course introduces students to the literature of the 20th and 21st Centuries using representative works from this period.

Required Texts:

Time’s Arrow, Martin Amis, Vintage 0-679-73572-0

Slaughter House Five, Kurt Vonnegut, Dial 978-0-385-33384-9

Jasmine, Bharati Mukherjee, Grove 978-0-8021-3630-3

Private Citizens, Tony Tulathimutte, Morrow 978-0-06-239910-6

Course Requirements:

Several short response assignments and one focused analysis piece on each novel.

English 205: Cultural Diversity in American Literature

Professor Bogumil

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

Requirements:

One major paper of 1500 words of your own in addition to quotations from secondary sources will be due during final examination time.

Texts:

Ronald Takaki, *A Different Mirror: A History of Multicultural America*(Revised edition 2008)

David Henry Hwang, *FOB and The House of Sleeping Beauties*. Dramatists Play Service 978-0-8222-0413-8

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

Nilo Cruz, *A Bicycle Country*. Dramatists Play Service. 978-0-8222-1977-4

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

Lynn Nottage, *Sweat*. Theater Communications Group. 978-1559365321

August Wilson, *Gem of the Ocean*. Samuel French 9780573704772
 Additional reading materials will be provided via D2L and in handouts.

English 302A: Early British Literary History
Professor Chandler

A survey going from the 700s to the late 1700s, English 302A examines three periods of early British literary history: the Middle Ages (Medieval Period), the Sixteenth and Early Seventeenth Centuries (the Renaissance or Early Modern Period), and the Restoration Period and Eighteenth Century (from 1660-1800 – sort of a double period). Through lecture and discussion, the course introduces key writers, works, and trends from these three eras. Highlights include Chaucer, Shakespeare, and Milton, plus the newer sorts of satire, fiction, and reflective poetry we'll see in the last phase of the course. You'll be surprised at the knowledge-connections and food for creative thought this course provides you.

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)

Vol. A = The Middle Ages

Vol. B = The Sixteenth Century / The Early Seventeenth Century

Vol. C = The Restoration and the Eighteenth Century

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. We work in and outside class *from the book*. All assignments, including exams, will draw from the specific intro materials and excerpts found in the **9th Edition**.

Requirements: eight one-page response papers; two 4-5-page formal essays; midterm and final exams.

English 302B: "Literary History of Britain, Restoration to 1900"
Professor McEathron

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

TEXTS:

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

The Norton Anthology of English Literature
 Volume: E
 The Victorian Age
 Ninth Edition, Paperback
 ISBN: 978-0-393-91253-1

The Norton Anthology of English Literature
 Volume: F
 The Twentieth Century and After
 Ninth Edition, Paperback

English 303: Literary History of the United States
Professor Shapiro

English 303 is a survey of U.S. literature from the eighteenth century to the present day. Traversing an expansive literary historical terrain, this course aims to familiarize students with the wide variety of writers and genres that constitute U.S. literature. Writers studied in this course will likely include: Hannah Webster Foster, William Apess, William Cullen Bryant, Washington Irving, Nathaniel Hawthorne, Edgar Allan Poe, Emily Dickinson, Frederick Douglass, Harriet Beecher Stowe, Herman Melville, Walt Whitman, Stephen Crane, Charlotte Perkins Gilman, Charles Chesnutt, William Carlos Williams, Claude McKay, William Faulkner, Tillie Olsen, Thomas Pynchon, Toni Morrison, Helena Viramontes, and Junot Díaz.

English 303 also teaches an approach to literary analysis that privileges both historicism (or situating literary works in their dense historical contexts) and attentiveness to literary form (or close reading that focuses on how individual literary works generate the meanings that they do). By examining the intricate, complicated ways that U.S. writers have responded to the forces, concerns, dilemmas, and conflicts that shaped their respective moments, we will ultimately be exploring the ways in which U.S. writers have participated in an-going conversation about the very idea of the United States—about the inequalities that structure life in the United States, about what the United States is and what it can and should be. And, along the way, we will frequently have occasion to consider questions about how we value literary works and about the purpose of literary study itself.

Requirements: 6 short papers; midterm exam; final exam

Texts (available at the University Bookstore)

- Crane, Stephen. *Maggie: A Girl of the Streets and Other Stories*. Bantam, 1986.
ISBN-13: 978-0553213553
- Faulkner, William. *As I Lay Dying*. Vintage, 1991.
ISBN-13: 978-0679732259
- Foster, Hannah Webster. *The Coquette*. Oxford University Press, 1987.
ISBN-13: 978-0195042399
- Levine, Robert et. al., eds. *The Norton Anthology of American Literature, Ninth Edition, Volume B*. W.W. Norton & Co., 2017.
ISBN-13: 978-0393264470
- Morrison, Toni. *Sula*. Vintage, 2004.
ISBN-13: 978-1400033430
- Pynchon, Thomas. *The Crying of Lot 49*. Harper Perennial, 2006.
ISBN-13: 978-0060913076
- *additional texts will be made available to students electronically via D2L*

English 307I: Rebel Heroes in Hollywood: The Cinema of Nicholas Ray Professor Williams

Popularly identified as the director of James Dean's 50s era rebel film REBEL WITHOUT A CAUSE (1955), Nicholas Ray has been a talent long acclaimed in Europe and certain circles in America but whose other work remains relatively unknown to today's "lost generation" contaminated by the internet, Smart Phones, and other distracting devices numbing them into insensibility and historical unawareness. As a class specifically designed to introduce students to important aspects of past culture far superior to what is generally available today, ENGL. 307 will again focus on a major past talent whose work is still relevant today, namely Nicholas Ray (1911-1969). Acclaimed by CAHIERS DU CINEMA in the 1950s and acclaimed by Jean-Luc Godard as exemplifying Cinema itself, Ray's work is important not just for its stylistic achievements but also for its exploration of alternative directions to mainstream American society. Thus, the Cinema of Nicholas Ray includes not only James Dean's tormented youngster in REBEL WITHOUT A CAUSE but people of different ages and generations who attempt in different ways to become rebel heroes and heroines opposed to dehumanizing trends in American society whether past or present.

This course will examine Ray's contributions to "film noir" in films such as THEY LIVE BY NIGHT (1949), IN A LONELY PLACE (1950), ON DANGEROUS GROUND (1952), his Neo-Noir "blacklist" Western JOHNNY GUITAR (1954), the American nightmare of social conformity in BIGGER THAN LIFE (1956), and other films such as THE LUSTY MEN (1952) BITTER VICTORY(1958), the Neo-Noir PARTY GIRL (1958), and concluding with Ray's

unique depiction of a "rebel with a cause", J C himself played by Jeffrey Hunter in KING OF KINGS (1961).

Requirements - Four Essay Papers, minimum six full pages.

English 352: Forms of Poetry

Come learn about poetry and all its varied forms. This course will introduce you to the writing of some of the most famous and enduring poetic forms in a fun and informative atmosphere. Learn about poetic forms by reading examples from classic and living poets—from Shakespeare, John Keats, and Edna St Vincent Millay to dozens of contemporary poets writing in traditional forms. Forms to be explored include sonnets, villanelles, rondeaus, sestinas, ghazals, odes, pantoums, ars poeticas, light verse, and occasional poems.

Texts:

The Best of the Barefoot Muse, Anna Evans, editor (Barefoot Muse Press)
any rhyming dictionary

Websites:

Light: A Journal of Light Verse
<https://lightpoetrymagazine.com/>

Sonnet Central

www.sonnets.org

English 365 Professor McGrath

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*, *Twelfth Night*, *Hamlet*, *King Lear*, and *The Winter's Tale*. 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?*

Requirements

Three papers; Two exams; Reading Quizzes; Participation

Texts

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

Richard III. ISBN-13: 978-0743482844

Twelfth Night. ISBN-13: 978-0743482776

Hamlet. ISBN-13: 978-0743477123

King Lear. ISBN-13: 978-0743482769

The Winter's Tale. ISBN-13: 978-0743484893

English 381A: Intro to Fiction

Jennifer Egan

A workshop in which students will create new original prose fiction and critique one another's work. Whatever the genre in which you wish to work--literary fiction, sci-fi, fantasy, or some other--this class will help you begin your journey toward professionalization and publication.

No required texts.

English 381B: Intermediate Fiction

Mary Kate Varnau

Students with some experience writing fiction will turn in two full-length short stories for workshop. Together, we will create a workshop that considers authorial intention, identifies areas of weakness/room for improvement, and creates a support structure for each member's creative endeavors. Students will be allowed to submit writing in the genre of their preference. In addition to workshop, students will participate in in-class writing, craft lectures, and discussions. We'll also be reading critical essays and the works of published authors, which we will examine from a writer's perspective. Ultimately, the purpose of this course—and of workshop in general—is to hone the critical skills you'll need for the creation and revision of effective fiction.

No required texts.

English 382A: Beginning Poetry Writing

Professor Joseph

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:

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

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>

English 382B: Intermediate Poetry **Professor Jordan**

English 382B is an intermediate level poetry writing class with the prerequisite of English 382A. This class is designed for students with some poetry writing experience who wish to generate new poems while furthering their knowledge of craft and poetic technique. The class will focus equally on studying the technique of several contemporary poets and adapting those techniques to your writing, writing and workshop of original poems, and learning and using poetic craft. Students will be expected to read many contemporary poems, write poems for workshop and participate fully in class discussions including putting written comments on their fellow poet's poems submitted to workshop and to submit a final revised portfolio of approximately 5 poems. There will be a lot of emphasis on the basic craft of writing a beautiful sentence as well as attention to the careful choice of words.

List of texts forthcoming.

English 393: Undergraduate Seminar: “Jane Austen”
Professor Boulukos

Jane Austen has, in recent years, come to be seen as one of the very greatest authors in the English literary tradition, perhaps second only to Shakespeare, and also as a strong presence in popular culture. Scholars have positioned her as one of the most important writers in the history of the novel, using her as a pivot point to begin the “great tradition” of the novel (F. R. Leavis) or to culminate the “rise of the novel” as a modern form (Ian Watt, Nancy Armstrong). Her narrative technique, using third person narration with “free indirect discourse,” or frequent representation of the thoughts and limited perspectives of specific characters, is cited as both masterful artistry and as initiating the novel in its familiar modern form. She has been a key figure, too, for debates about politics in literature, depicted both as the archetypal literary conservative and as a radical, particularly in giving voice to women and their concerns.

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, surveying key statements from criticism of Austen alongside her novels. Paying particularly attention to the conceptualization of Austen as historically and politically engaged, 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. 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” (or devoted Austen fans) 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

Supplemental readings will be added via D2L

Assignments:

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

Two 5-7 page papers papers, one analytic and one on a research topic.

**English 393: Undergraduate Seminar:
“Liberty, Sin, and Sexuality: Modernity in the Age of Milton”
Professor McGrath**

John Milton has been credited with helping to shape modern notions about personal freedom, a free press, companionate marriage, religious tolerance, divorce, and censorship. Scholars often find a similarity between Milton’s views of these things and modern attitudes. This course reconsiders the modernity of Milton. While some of Milton’s writings contain the seeds of modern ideas, he also advocated bigamy, encouraged religious violence against non-believers, and was a staunch supporter of genocide against the Irish. What will emerge in this course is a brilliant and forward-looking poet, political theorist, educational philosopher, and theologian, but one who contained many startling contradictions. Is it by ignoring those contradictions that we assimilate Milton as a prophet of modernity?

Texts:

The Complete Poetry and Essential Prose of John Milton, edited by William Kerrigan, John Rumrich, and Stephen Fallon (Modern Library, 2007). **ISBN-13:** 978-0679642534

Requirements:

Three Papers; Two Exams; Reading Quizzes; Participation

**English 405: Middle English Literature: Chaucer
Professor Amos**

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. For the work of other medieval authors we'll use modern-English versions.

Undergraduate course requirements include 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 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 match their assignments to their non-medieval interests.

Texts: (Graduate Students should invest in the Wadsworth; undergraduates may choose either.):

Benson, Jr., ed. *The Wadsworth Chaucer*. 3rd ed. Wadsworth Cengage Learning. ISBN-13: 978-113331682

OR

Cawley, A.C., ed. *The Canterbury Tales*. Everyman Paperback Classics ISBN-13: 978-0460870276

Articles on e-reserve

Recommended Texts:

Beidler, ed. *The Wife of Bath*. St. Martin's Critical. St. Martin's Press. ISBN-13: 978-0312111281

Blamires. *Woman Defamed, Woman Defended*. Clarendon Press. ISBN-13: 978-0198710394

Audio recording from Chaucer Studio

Supplemental Texts:

Hieatt & Hieatt. *The Canterbury Tales*. Bantam ISBN-13: 978-0553210828

Davis, et al. *A Chaucer Glossary*. Clarendon Press ISBN-13: 978-0198111719

English 445: Cultural Backgrounds of Western Literature **Professor Humphries**

This course provides an historical and literary critical reading of the literary masterpieces by Homer, Aeschylus, Sophocles, Euripides, Aristophanes, Plato, Virgil, Ovid, Augustine, Dante, Erasmus, Gottfried von Strassburg, Rabelais, Cervantes, Voltaire, Abbé Prévost, Goethe, and others. The primary objective is to acquire a familiarity with content, literary form, and cultural background as a means to help the student better understand and recognize the influence of these works on the development of the Western literary tradition.

Texts:

Sarah Lawall, ed. et al. *The Norton Anthology of World Masterpieces. Vol. 1*. New York: Norton, 1999.

Gottfried von Strassburg. *Tristan*. Introduction by A. T. Hatto. New York: Penguin, 1987.
 Voltaire. *Candide or Optimism*. 2nd ed. Translated and edited by Robert M. Adams. New York: Norton, 1991.

Abbé Prévost. *Manon Lescaut*. Translated by Leonard Tancock. Introduction and notes by Jean Sgard. New York: Penguin, 1949.

Johann Wolfgang von Goethe. *Faust. Part 1*. Revised with translation and notes by Peter Salm. New York: Bantam, 1985.

English 453 **Professor Bogumil**

We will closely examine contemporary works beneath the umbrella of British fiction. How do these writers respond to the ever changing historical and cultural landscape of the post twentieth century, and how it is currently reflected within the following contexts: nationalism, imperialism, regionalism, post-industrialization, post-colonialism, class, gender, and multiculturalism? Stylistically and theoretically, we also will consider how their fiction is conceptually characterized as postmodern, global, and often experimental in regards to genre hybridity.

Requirements: For all students, 8 brief critical analyses, two pages, with two or more secondary sources (10 points ea. / 80 pts. Total). Undergraduates: one final paper 6 to 8 pages in length on the text of your choice (100 points). Graduate Students: one 30-minute presentation on the text of your choice replete with class outline and annotated bibliography (100 points). Final paper: conference paper 12 to 15 pages in length (100 points).

ENGL 453 Required Texts

Woolf, Virginia. *To the Lighthouse*. Harcourt. ISBN: 978-0-15-690739-2

McEwan, Ian. *Nutshell: A Novel*. Doubleday. ISBN: 978-0525431947

Swift, Graham. *The Light of Day*. Vintage International. ISBN: 1-4000-3221-0

Mills, Magnus. *The Restraint of Beasts*. Arcade Publishing. ISBN: 978-1611455137

McGuire, Ian. *The North Water*. Picador. 978-1250118141

Levy, Deborah. *Black Vodka: Ten Stories*. Bloomsbury USA 978-1620406724

Ishiguro, Kazuo. *Nocturnes*. Vintage International. 978-0307455789

Mitchell, David. *Slade House*. Random House. 978-0-8129-9869-6

English 459B: “American Fiction Since 1960” **Professor Fox**

In this course we will undertake intensive study of select works of American fiction from 1960 to the present.

Requirements: Regular attendance and conscientious participation. Two moderate-length essays (60%); midterm and final examinations (40%).

Required texts: Jack Kerouac, *Big Sur* (1962); Leslie Silko, *Ceremony* (1971); John Edgar Wideman, *Philadelphia Fire* (1990); Christina Garcia, *Dreaming in Cuban* (1992); Richard Powers, *Galatea 2.2* (1995); T. C. Boyle, *Drop City* (2003); Colson Whitehead, *The Underground Railroad* (2016) [Paperback scheduled for release at the end of January 2018; if delayed, we will substitute another text to be determined.]

English 485B: Teaching Reading and Literature in the Secondary School

Professor Amos

PREREQUISITES Admittance to Teacher Education Program through CoEHS.

This course will explore various approaches to teaching literature and critical reading skills at the secondary level, with special attention to strategies for motivating and supporting reluctant readers.

Course topics will include the following:

- 1) principles of curriculum design, including the selection of appropriate literary works
- 2) suggestions for devising and implementing a response-based literature program
- 3) approaches to teaching young adult literature
- 4) overview of professional resources concerning the teaching of literature in the secondary school.

Students will work toward developing a philosophy of integrated secondary Language Arts instruction that is consistent with various national, state, and district standards and guidelines.

Texts:

Tovani, Chris. *I Read It, but I Don't Get It: Comprehension Strategies for Adolescent Readers*. Stenhouse Publishers. ISBN: 978 1571100894

Ericson, Bonnie. *Teaching Reading in High School English Classes*, 2nd ed. NCTE. ISBN: 978 0814151860

Kaywell, Joan F. *Adolescent Literature as a Complement to the Classics*, Vol. 4. Christopher-Gordon Publishers, Inc. ISBN: 978 1929024049

English 492A: Advanced Fiction

Professor Benedict

A workshop in which students will create new original prose fiction and critique one another's work. Whatever the genre in which you wish to work--literary fiction, sci-fi, fantasy, or some other--this class will help you to tell your stories more effectively and to move toward professionalization and publication.

No required texts

English 501: Research in Composition **Professor Dively**

This course will familiarize students with empirical research methodologies regularly employed in the discipline of composition studies. Coursework will include readings that explain these methodologies, written critique of published studies illustrating these methodologies, and activities intended to help students apply focal concepts in the interest of preparing them for designing and executing their own research projects. Culminating projects will include a research portfolio and a final exam. Students will leave this course with a sense of the numerous and diverse possibilities for pursuing research in composition studies and with first-hand experience in formulating research questions, in determining viable means for answering those questions, in collecting and analyzing data, and in reporting results.

Texts:

- *Research Design* (Creswell)
- *Writing Studies Research in Practice: Methods and Methodologies* (Nickoson/Sheridan)
- Various articles and chapters on D2L

English 530: British Mystery and Detective Fiction **Professor McEathron**

This 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 "Sensation" fiction, 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 other writers associated with the "Detection Club." Along the way we'll see the early development of some of the tradition's most notable sub-genres, including the so-called "locked room" mystery; the classic whodunit; the "Humdrum" school; and the tale of the "amiable amateur."

Students will be responsible for short papers and presentations assigned on an ad-hoc basis; and for a long final project. I will work with each student on the development of that final paper.

The following specific, print editions are required. These texts will be supplemented with readily available etexts.

Texts:

Mary Elizabeth Braddon, Lady Audley's Secret. Ed. Lyn Pykett. (Oxford, 2012).

ISBN-10: 019957703X

ISBN-13: 978-0199577033

The Penguin Book of Victorian Women in Crime. Ed. Michael Sims. (Penguin, 2011).

ISBN-10: 014310621X

ISBN-13: 978-0143106210

Arthur Conan Doyle, The Adventures of Sherlock Holmes. Ed. Richard Lancelyn Green (Oxford World's Classics, 2009)

ISBN-10: 0199536953

ISBN-13: 978-0199536955

Dorothy Sayers, Murder Must Advertise (Bourbon Street, 2014).

ISBN-10: 0062341650

ISBN-13: 978-0062341655

Agatha Christie, Death on the Nile. (William Morrow Paperbacks, 2011)

ISBN-10: 0062073559

ISBN-13: 978-0062073556

Eric Ambler, A Coffin for Dimitrios (Vintage Crime, 2001).

ISBN-10: 0375726713

ISBN-13: 978-0375726712

English 533: The Economic Novel in the Long Gilded Age **Professor Shapiro**

Between the end of the Civil War and WWI (or, as Leon Fink calls this era, “The Long Gilded Age”), the takeoff of industrial capitalism—and an attendant takeoff in finance capitalism—reshaped the U.S. These years were witness to the invention of unprecedented technologies and industries, to the expansion of immigration, to new economic opportunities for young women, to rising standards of living, and to the accumulation of massive individual fortunes. These years were also witness to the birth of corporate trusts, to the deepening of economic inequality and the growth of poverty, and to the intensification of labor conflicts as well as the emergence of new forms of working-class radicalism in the U.S.

This seminar investigates how—and to what end—U.S. novelists responded to these developments. What cultural work did the novel perform, we will ask, with respect to these

developments? To answer this question, we will read a range of “economic novels”—novels in which economic issues, from individual greed and consumerism to financial crises and strikes, take center stage. And though this seminar is organized by an historicist/contextualist framework of literary scholarship, our goal will always be to attend to questions of form, and to the dialectical relationship between (literary) form and (political) content in the economic novels that we will read.

We will read realist and naturalist economic novels, utopian and dystopian economic novels. Our list of economic novelists will likely include Mark Twain, Louisa May Alcott, William Dean Howells, María Amparo Ruiz de Burton, Edward Bellamy, Sutton Griggs, Theodore Dreiser, Frank Norris, Edith Wharton, Upton Sinclair, Jack London, and Ernest Poole. And we will acquaint ourselves with ‘classic’ as well as recent critical assessments of these novelists.

Students in this seminar will become familiar with a significant episode in the history 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:

- 3 in-class presentations; 1 short review essay; 1 bibliographic essay; final essay

Texts (available at the University Bookstore):

- Mark Twain and Dudley Warner, *The Gilded Age: A Tale of Today* (Penguin, 2001). ISBN-13: 978-0140439205
- Louisa May Alcott, *Work: A Story of Experience* (Penguin, 1994). ISBN-13: 978-0140390919
- William Dean Howells, *The Rise of Silas Lapham* (Signet, 2014). ISBN-13: 978-0451471451
- María Amparo Ruiz de Burton, *The Squatter and the Don* (Modern Library, 2004). ISBN-13: 978-0812972894
- Edward Bellamy, *Looking Backward* (Oxford, 2009). ISBN-13: 978-0199552573
- Sutton Griggs, *Imperium in Imperio* (Modern Library, 2004). ISBN-13: 978-0812971606
- Theodore Dreiser, *Sister Carrie* (Norton Critical, 2006). ISBN-13: 978-0393927733
- Frank Norris, *The Pit* (Penguin, 1994). ISBN-13: 978-0140187588
- Edith Wharton, *The House of Mirth* (Penguin, 1993). ISBN-13: 978-0140187298
- Upton Sinclair, *The Jungle* (Norton Critical, 2002). ISBN-13: 978-0393977790
- Jack London, *The Iron Heel* (Penguin, 2006). ISBN-13: 978-0143039716
- Ernest Poole, *The Harbor* (Penguin, 2011). ISBN-13: 978-0143106449

Note: course requirements and required texts are subject to change.

English 555: Twentieth-Century Irish Literature

Professor Dougherty

In this course we will explore canonical and culturally-significant poetry, drama, and fiction by Irish authors of the twentieth century. These texts will be examined in their historical and social contexts; we will also read and discuss articles and monographs by their most incisive critics. Students will write a literature review and a final seminar paper, and give an oral presentation.

Texts:

- William Butler Yeats, *Selected Poems*, ed. M.L. Rosenthal. Scribner, 4 Sub edition, 1996. 0684826461
- James Joyce, *Dubliners*, ed. Robert Scholes. Viking Critical Library. Penguin, revised ed., 1996. 0140247742
- James Joyce, *A Portrait of the Artist as a Young Man*. Penguin Classics, 1 edition, 2003. 0142437344
- John Harrington, ed. *Modern and Contemporary Irish Drama*. Norton, second edition, 2008. 0393932435
- Wes Davis, ed., *An Anthology of Modern Irish Poetry*. Belknap Press: Reprint edition, 2013. 0674072227
- Edna O'Brien, *The Country Girls Trilogy*. Plume, 2017. 0452263948
- Anne Enright, ed. *The Granta Book of the Irish Short Story*. Granta, 2012. 1847082556
- Patrick McCabe, *The Butcher Boy*. Delta: Reprint ed, 1994. 0385312377
- Flann O'Brien, *At Swim-Two-Birds*. Dalkey Archive Press: 1st ed, 2005. 156478181X
- Elizabeth Bowen, *The Last September*. Anchor: 1st ed., 2000. 0385720149

And copies of other materials posted to D2L.

English 592: Creative Writing Seminar: Poetry Professor Jordan

Enrollment restricted to MFA candidates. This is a graduate poetry workshop with a secondary emphasis on active reading of contemporary poetry with the goal of learning from the strategies of other writers. Students will submit two to four poems per month and respond in writing to work of their fellow poets. In addition, you will read two books of poetry each week and submit a short (paragraph) response to that book.

This course operates on the philosophy that you must become a skilled critical reader of poetry in order to become a better writer of it. Emphasis will be on, for lack of a better term, open form poetry, sometimes referred to as free verse. While we will look at content and critical issues in the poems, we will be more interested in the formal features of the poems—the words' placement on the page, the syntax, narrative structure, punctuation, lineation, ordering, word choice, diction, tone—in order to become more familiar with craft techniques. In other words, instead of reading the poems for their meaning, we will examine meter, rhythm, line breaks, sentence length and complexity, breath, and movement. I do not want to hear an analyses of what you think the poem means. Our goal is to develop our knowledge and sensitivity to the varieties

of poetic craft so we can identify them and use them in our own writing. Your goal is to write poems which work on many levels, from a simple, reading of place and action to a deeper more symbolic meaning. To steal and paraphrase an army slogan, Free verse isn't free. As poets we make choices. In this class we will discuss these choices and the implications of them.

List of texts forthcoming.

English 592
Professor Anthony

This course is a workshop designed to help students craft compelling fiction, with the goal of producing work that's eventually publishable. Students will produce two stories of about 15-20 pages (in the first two thirds of the term), and the first chapter of a novel (in the final third of the semester). Discussion will therefore revolve around these two distinct literary forms. Along the way, we'll also spend time talking about the basic components of any piece of fiction, whether "literary" or "commercial"/genre-driven in nature: voice, point of view, plot, narrative structure/tension, etc. In terms of course structure, we'll discuss fiction by two or three students per week, and provide written responses to this work. There will also be supplementary readings that I'll sometimes ask you to respond to in writing. These will alternate between examples of fiction and critical essays (all readings available via D2L). Schedules and Skype willing, we'll also spend a little bit of time in class talking to a couple of editors and agents.

No books for purchase.

English 594: Graduate Forms of Fiction
"From Page to Screen: Literary Adaptation to Film"
Professor Benedict

Students will study (from a writer's perspective) the work of established writers, watch films based on that work, partake of craft lectures and writing exercises, and plan adaptation projects, of their own work and others'. This will be a discussion class, with sessions frequently organized and led by students in the class.

Required text:

They Live (Deep Focus) by Jonathan Lethem (any version)

English 594: Graduate Forms in Poetry
Jon Tribble
Title: "Amazing First Books of Poetry (and Strategies to Write One)"

The course will be an intensive study in debut collections of poems through 1950-2018. Students will be expected to write exercises or treatments that relate to readings and class discussions, and they will be expected to develop a theory of methods that different writers have undertaken to establish their voices and concerns at the beginning of their poetic careers and consider how the students may do the same.

REQUIRED TEXTS:

Kaveh Akbar. *Calling a Wolf a Wolf*
 Craig Arnold. *Shells*
 Frank Bidart. *Golden State*
 Traci Brimhall. *Rookery*
 Victoria Chang. *Circle*
 Eduardo Corral. *Slow Lightning*
 Alan Dugan. *Poems*
 Carolyn Forché. *Gathering the Tribes*
 Tarfia Faizullah. *Seam*
 Honorée Fanonne Jeffers. *The Gospel of Barbecue*
 Judy Jordan. *Carolina Ghost Woods*
 Brigit Pegeen Kelly. *To the Place of Trumpets*
 Jamaal May. *Hum*
 James Tate. *The Lost Pilot*
 Kara van de Graaf. *Spitting Image*
 Mark Wunderlich. *The Anchorage*

English 582: Administering University Writing Programs Professor Dively

Many who graduate with PhDs in rhetoric and composition actively seek positions as Writing Program Administrators (WPAs); many who *don't* actively seek the role find themselves accepting it at some point in their careers. While a broad grounding in rhetoric and composition prepares graduates for certain responsibilities associated with administering a writing program, other responsibilities draw on specialized knowledge defining this prominent sub-field as amassed in its substantial body of scholarship. This course is intended to familiarize students with conversations characterizing current WPA scholarship, with a focus on the following issues: curriculum design, policy development, instructor training and mentorship, conflict management, cross-campus relations, program assessment, and professional advancement. Coursework will include a reading journal, informal exercises simulating administrative tasks, a curriculum-design project, an article-length paper on some aspect of program administration, and a presentation based on that paper.

Required Texts:

- *Ecologies of Writing Programs: Program Profiles in Context* (Reiff/Bawarshi)

- *Very Like a Whale: The Assessment of Writing Programs* (White/Elliot/Peckham)
- Various articles on D2L