

**English 119 Introduction to Creative Writing**  
**Professor Benedict**

ENGL 119 Introduction to Creative Writing. In this course, we will look at the many and varied opportunities available to creative writers today, including fiction, poetry, game narratives, songwriting, TikTok and Instagram threads, and choose-your-own adventures. We will also cover the basics of podcasting and video streaming for the purpose of putting your work in front of an audience. Additionally, we will spend time creating in collaboration with advanced artificial intelligences like OpenAI's GPT-3 natural language processing platform and OpenAI's Dall-E 2 text-to-image AI. No tech knowledge required.

**ENGL. 120-H. THE GOTHIC IN LITERATURE AND FILM: AMERICA AND EUROPE**  
**Professor Tony Williams**

This Honors Composition class aims to guide students into writing good essays by looking at key examples of American and European representations of the Gothic. The class will examine two key examples of the American Gothic fiction of Edgar Allan Poe in comparison with the 1960s film versions directed by Roger Corman and scripted by Richard Matheson author of I AM LEGEND that influenced George A. Romero's NIGHT OF THE LIVING DEAD.

Then the class moves towards issues of cross-fertilization by examining the work of Italian stylist director Mario Bava (1914-1980) screening BLACK SUNDAY (1960) and the second part of BLACK SABBATH (1963) based on a story by Guy DE Maupassant. As a result of her appearance in BLACK SUNDAY, English actress Barbara Steele appeared in the second Poe/Corman film THE PIT AND THE PENDULUM (1961). The role of visual style in literature and film forms a key element of cross-over shared by American International Films and Italian cinema, especially certain features of the Italian Western revealed in the Gothic features of Carlo Lizzani's REQUIESCANT (1967) featuring Mark Damon from the 1960 FALL OF THE HOUSE OF USHER as a deranged Confederate Poe-influenced character.

Two other films, Antonio Margheriti's AND GOD SAID TO CAIN (1970) and A MAN CALLED BLADE (1977) directed by Sergio Martino will form a contrast to Clint Eastwood's appropriation of Italian Gothic and returning the style to its American roots in HIGH PLAINS DRIFTER (1972) and PALE RIDER (1985) conclude the class.

**Requirements:** Four written papers plus final paper, all six page minimum.

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**English 121: The Western Literary Tradition**  
**Prof. M. Addison Amos**

The influence of the western literary tradition on contemporary western culture is profound (though far from unproblematic); however, tracing the impact these ancient, European texts have had on the ways we view ourselves and our society is a less certain adventure, though an enticing and fruitful journey. In this course we will read a number of the cornerstones of western literature not only for the structures and elements they have contributed to our literary tradition, but also for images and expectations that have escaped the realm of fiction

and colored the way we define and view ourselves and the lives we lead. We will also analyze a set of modern versions / adaptations / treatments of these classical texts, reckoning how these modern versions (re)imagine them.

In this course we will engage some of the literary, philosophical and religious texts which became major sources of our current assumptions about the nature of the universe and humankind's place within it and which continue to underlie the characteristically Western sense of things to this day. We will begin with texts of ancient Greece and some major moments of the Judeo-Christian tradition before shifting to early Latin texts and those of medieval Europe, attentive all the while to modern (re)interpretations. Our approach will be at once historical, literary and cultural. We will study works spanning the serious and sublime to the comedic and ridiculous, including selections from Homer's poetry, the Bible, Petronius *Satyricon* or Apuleius's *Golden Ass*, Dante's *Inferno*, Chaucer's *Canterbury Tales*, Shakespeare's drama, and a good number of modern interactions with these texts including the films *Prospero's Books*, *Chirag*, and *Troy*.

### **Goals and Methodology**

This course offers the opportunity to study and discuss several works of literature in the ancient and medieval Western tradition and closely related cultures. Goals of the course include knowledge of the genres and themes of ancient and medieval Western literatures, understanding of the cultural, historical, and artistic forces that shaped these literary traditions, and awareness of these traditions' influence on, and relevance to, life in the twenty-first century. Students are expected to grapple with interesting and challenging questions and debates in a variety of settings including class discussion, short written assignments, presentations, group assignments, homework, and quizzes.

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## **ENG 204: LITERARY PERSPECTIVES OF THE MODERN WORLD**

Professor Robert E. Fox

This course will focus on major literary texts that demonstrate a variety of perspectives with regard to modernity. Works we will examine include fiction (*Heart of Darkness* by Joseph Conrad and *The Trial* by Franz Kafka), drama (*Waiting for Godot* by Samuel Beckett and *Death and the King's Horseman* by Wole Soyinka), and poetry (*Howl and Other Poems* by Allen Ginsberg).

Requirements: conscientious engagement; two essays (70% of grade); midterm and final examinations (30%).

## **ENG 205: Cultural Diversity in American Literature**

**Prof. Robert Fox**

In this class we will examine literary texts which speak to and from the experiences and imaginations of a diverse group of authors. Works we will read include *The House on Mango Street* by Sandra Cisneros (Mexican American), *Dreaming in Cuban* by Christina Garcia (Cuban American), *Reservation Blues* by Sherman Alexie (Native American), *Joe Turner's Come and Gone* (African American), and *On Earth We're Briefly Gorgeous* by Ocean Vuong (Vietnamese American).

Requirements" Conscientious engagement; two essays (70% of grade), midterm and final examinations (30%).

### **English 301: Introduction to Literary Analysis** **Dr. A. Chandler**

This "methods" course covers literary terms and genres; critical reading techniques; and methods of writing a meaningful essay (sometimes, with scholarly sources). Best practices of research documentation will be covered. Classes will be discussion-based, with a lot of group work. Get the books in paperback (used is fine). This will aid class discussion and your own success. Check "Schedule of Classes" (via Salukinet) for a finalized textbook list. I currently plan to use the following books (not necessarily in this order):

Louise Erdrich, *The Round House*. Harper Perennial, ISBN 978-0062065254, \$10.94

Veronica Roth, editor, *The Best American Science Fiction and Fantasy 2021*. Mariner Books, ISBN 0358469961, \$12.69

George Saunders, *Lincoln in the Bardo*. Random House, ISBN 0812985400, \$10.78

Dylan Thomas, *The Collected Poems of Dylan Thomas: Original Edition*, edited by Paul Muldoon. New Directions, ISBN 0811218813, \$10.99

Jeff VanderMeer, *Annihilation*. Farrar, Straus & Giroux. ISBN 978-0374537159

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### **English 302A Survey of Early British Literature** **Professor Mark Amos**

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

As an integral part of our study we will deduce and deploy those terms and methodologies central to the study of literature – including tracing the development of "literature" itself. Texts and genres will be examined for those elements that speak to the concerns and tensions of the

times in which they were written as well as for the "universal" qualities they display – both with regard to the issues explored and with regard to how the literary forms make meaning. Throughout our explorations we will be guided by these texts' relevance to our own concerns.

In short, BritLit I offers a selection of texts that tradition has determined to be the very best of early English literature

#### LIKELY TEXTS

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

##### Likely Required Texts

*The Longman Anthology of British Literature*. Eds. Damrosch, et al. Vol. 1A. Addison Wesley Longman. (ISBN 0205655300)

*The Longman Anthology of British Literature*. Eds. Damrosch, et al. V1B. Addison Wesley Longman. (ISBN 90205655327)

##### Recommended Texts

*Canterbury Tales: A Bantam Dual-Language Book*. Chaucer (author), Eds. Hieatt & Hieatt. (ISBN: 0553125117)

#### Course Requirements

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

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#### **English 302B Chandler: *Later British Literary History***

MWF, 11:00-11:50 am

#### **Course Description:**

This survey course will cover the Romantic, Victorian, and Modern Periods in British literature – i.e., from the 1780s through the mid-twentieth century.

Course format: lecture and discussion.

#### **Textbook:**

Get the following “**Major Authors**” anthology. It will be available, USED, online and at the Univ. Bookstore.

*The Norton Anthology of English Literature: The Major Authors, Volume 2: The Romantic, Victorian, and Modern Periods*. Ninth Edition, Stephen Greenblatt, general editor ISBN: 039391965X or 978-0393919653

#### **ENGL 303: U.S. Literary History**

TTh 11am-12:15pm

Dr. Shapiro

### Course Description

ENGL303 is a survey of U.S. literature from the late eighteenth century to the present day. We will read a wide range of literary texts, from classics by Nathaniel Hawthorne, Herman Melville, and Emily Dickinson to contemporary experimental texts by Helena María Viramontes, Rebecca Roanhorse, and Nana Kwame Adjei-Brenyah. Our goal throughout will be to understand the complex ways—sometimes frustrating, sometimes inspiring—in which U.S. writers have responded to the social and political contradictions of American life. As we chart how U.S. writers have participated in an on-going conversation about American national identity and destiny, we will also explore how literary history might help us to navigate the collective challenges of our murky present.

### Course Requirements

3 short essays; mid-term exam; final exam

### Required Texts (Subject to Change)

- Crane, Stephen. *Maggie: A Girl of the Streets and Other Stories* (Signet, 2006)

ISBN: 9780451529985

- Hurston, Zora Neale. *Their Eyes Were Watching God* (Amistad, 2006)

ISBN: 9780061120060

- Levine, Robert et. al., eds. *The Norton Anthology of American Literature, Tenth Edition, Volume B* (W.W. Norton & Co., 2022)

ISBN: 9780393886139

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

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### **ENGL 307i. HOLLYWOOD GOTHIC: ALDRICH, HITCHCOCK, WELLES, WILDER.**

Engl. 307 intends to return to its roots by focusing on certain examples of Hollywood cinema but examining them less in terms of authorship and more in terms of their relationship to the Gothic style. The class will begin by screening Orson Welles's *CITIZEN KANE* (1941) for their first

practical film criticism exercise by seeing it as a Gothic text where the dead hand of the past, both psychologically and socially, extinguishes the American Dream Quest for something new and free from traditional European constraints. Then, the class examines four works of Alfred Hitchcock - THE LODGER (1927), REBECCA (1940) in comparison with Pablo Larrain's 2021 SPENCER, SHADOW OF A DOUBT (1943) and NOTORIOUS (1946) in terms of Gothic psychological entrapment.

The next segment returns to Welles in screening THE STRANGER (1946), a Gothic styled film involving an escaped Nazi's haven in a naive New England town and its effects on the American heroine, influenced by JANE EYRE that also motivated Daphne Du Maurier's REBECCA, and his Gothic expressionist MACBETH (1948). Two films by another European exile Billy Wilder follow - SUNSET BOULEVARD (1950) and its unofficial sequel FEDORA (1978) both starring William Holden and exploring different aspects of Gothic Hollywood entrapment. The last Hitchcock film will be PSYCHO (1960).

Three films by Robert Aldrich conclude the class. Aldrich worked at RKO during the time Welles shot CITIZEN KANE. He, like others, became influenced by the stylistic techniques Welles used. Aldrich put them to good use in KISS ME DEADLY (1955) featuring two cast members from CITIZEN KANE. WHAT EVER HAPPENED TO BABY JANE? (1962) and HUSH...HUSH, SWEET CHARLOTTE (1964) both star Bette Davis and also feature several members from Orson Welles's repertory company such as Joseph Cotten and Agnes Moorhead as well as employing the visual style of CITIZEN KANE in highly distinctive Gothic ways.

**Requirements:** Four Written Paper and Final Assignment, all six-page minimum

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## **English 365: Introduction to Shakespeare**

**Professor McGrath**

**T/R**

**3:35-4:40**

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 II*, *The Merchant of Venice*, *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?*

Texts:

William Shakespeare, *Richard II*. ISBN-13: 978-1501146282

*The Merchant of Venice*. ISBN-13: 978-0743477567

*Hamlet*. ISBN-13: 978-0743477123

*King Lear*. ISBN-13: 978-0743482769

*The Tempest*. ISBN-13: 978-0743482837

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### **English 382B.1 Creative Writing: 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. This class is designed to help students wishing to write in many different genres, fiction, non-fiction, journalism, film, and poetry, master their craft.

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### **English 393: Undergraduate Seminar: Vampires**

**Professor Dougherty**

The vampire has been frightening and seducing readers and audiences for almost two centuries now, and in recent years has seemed ubiquitous: the focus of numerous books, films, and television shows. But what accounts for the enduring appeal of the vampire? How does the vampire change in response to, and even shape, cultural change? What is the vampire made to symbolize in his times?

In this seminar we will attempt to answer these questions, exploring the vampire as the symbol of what we find monstrous and what we crave, our deepest cultural anxieties and our deepest cultural desires. We will examine the ways in which the vampire comes to represent, in different eras or all at once, desire and repulsion,

modernity and anachronism, productive capitalism and aristocratic decadence, transgression and transcendence, addiction and abstinence. We will look, in particular, at the ways in which vampire stories channel cultural anxieties about gender and sexuality.

Students will write five response papers, a midterm paper, and a final paper.

Texts:

Alan Ryan, ed., *The Penguin Book of Vampire Stories*

Bram Stoker, *Dracula* (Norton Critical Edition, ed. David Skal)

Anne Rice, *Interview with the Vampire*

Octavia Butler, *Fledgling*

Films and TV Shows:

*Nosferatu*

*Near Dark*

*The Lost Boys*

*Cronos*

*Blade*

*Buffy the Vampire Slayer*

*Angel*

*Let the Right One In*

*True Blood*

*Twilight*

*Only Lovers Left Alive*

*What We Do In The Shadows*

*A Girl Walks Home Alone at Night*

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## **ENGLISH 422 VICTORIAN POETRY**

**Professor McEathron**

This course will feature close readings of major poems by Tennyson, Robert Browning, Christina Rossetti, Matthew Arnold, Dante Gabriel Rossetti, Elizabeth Barrett Browning, William Morris, Lewis Carroll, Edward Lear, and Thomas Hardy. We will also focus on the various visual and design elements that were important to these poets and the culture at large, including Pre-Raphaelite painting, neo-gothic architecture, and comic sketches and caricatures.

In examining the range of the Victorians' experiments in lyric and narrative poetry, we will move from the aggressiveness of Browning to the sumptuousness of Tennyson, Morris, and Dante Gabriel Rossetti.

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## **English 436: Major American Authors**

**Professor Anthony: "Race and American Literary Imagination, 1850-1930"**

In this course we'll examine how many of our most canonical American literary texts reflect the vexed racial discourses of the periods in which they were produced. We will move from the 1850s, the period in which racial slavery was being fought over, up through Reconstruction and to the Harlem Renaissance, when definitions of whiteness, blackness, and other racial categories were being negotiated. In doing so, we'll familiarize ourselves with a range of amazing literary texts, both canonical and less canonical, as well as some important and fascinating critics and theorists of race. Our goal is to learn about the literature of this 80 year time period, but also to come up with some interpretive strategies for understanding and dealing with the vexed racial politics of the world we live in today.

Likely Texts:

Harriet Beecher Stowe, *Uncle Tom's Cabin*

Herman Melville, *Benito Cereno*

Frederick Douglass, *The Narrative of Frederick Douglass*

Charles Chestnutt, *The Conjure Woman and Other Tales*

Nella Larsen, *Passing*

F. Scott Fitzgerald, *The Great Gatsby*

## **ENGL 492A Advanced Fiction.**

**Professor Benedict**

Whatever the genre in which you most enjoy working--literary fiction, sci-fi, fantasy, fan-fic, or some other--this class will help you to tell your stories more effectively and to move toward professionalization and publication. In addition to conventional fiction, we will examine the many and varied opportunities available to fiction writers today, including game narratives, tabletop gaming, TikTok and Instagram threads, and virtual reality world-making. We will also spend time creating narratives in collaboration with advanced artificial intelligences like OpenAI's GPT-3 natural language processing platform and OpenAI's Dall-E 2 text-to-image AI. No tech knowledge required.

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workshop of original poems, and learning and using poetic craft. Students will be

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ENGLISH 592 CREATIVE WRITING SEMINAR Professor Jordan

Jordan's section:

Topic: Poetry

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 poems every other week or so and respond in writing to work of their fellow poets. In addition, we will read poetry and critical essays by a number of contemporary poets.

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 narrative clarity, meter, rhythm, line breaks, sentence length and complexity, breath, and movement. 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. 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.

We will not read any books as class but students will be expected to read two books of poetry per week which they will choose from a list provided by me. They also will be expected to submit each week short writeups of these books.

English 594: Contemporary Literature TOPIC: Craft and Forms of Poetry

Professor Jordan

#### DESCRIPTIVE OVERVIEW

This class is intended for MFA students focusing on poetry and for anyone else who believes in doing a deep dive into the study and craft of writing poetry. We will read as writers, reading poems in order to look at an aspect of craft, discussing published work as and attending to issues of craft such as how to create mood using sounds, word choice, caesura, line breaks, and meter (as it is used in free verse poems). We will deepen our understanding of line, voice, music, tone, image, and metaphor. And we will push our understanding of revision and its importance. We will look at how to write lyric and all the craft issues, such as sound and structure, needed to make a great lyric poem as well as the craft choices that should be made in writing great narrative poems. In other words, we will analyse the craft of published poems in order to become better writers. In addition, we will talk about forms such as prose, persona, and hybrids. This course is for experienced writers who want to greatly increase their knowledge of poetic craft.

Poems will be available online, on my courses, and through reading individual books. Books TBA