

SCHOOL OF LITERATURE, WRITING, AND DIGITAL HUMANITIES - COURSE DESCRIPTIONS, SPRING 2024

ENGL 121: The Western Literary Tradition - Classical Influencers and Modern Responses

Instructor: Amos

Days/Times: TR 2-3:15p

Course narrative

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*, *Chi-raq*, 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.



ENGL 204: Literary Perspectives of the Modern World

Instructor: Fox

Days/Times: TBA

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 Fahrenheit 451 by Ray Bradbury), nonfiction (The Fire Next Time by James Baldwin) and drama (Waiting for Godot by Samuel Beckett and Death and the King's Horseman by Wole Soyinka, both Nobel prize winning authors, and Ma Rainey's Black Bottom by August Wilson).

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

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ENGL 301: Introduction to Literary Analysis Dougherty

Instructor: Dougherty

Days/Times: TR 2-3:15

Required of all English majors, English 301 is intended to be one of the first English courses a student takes. The emphasis is on writing based upon intensive rather than extensive reading, although selections are drawn from several major genres (poetry, fiction, drama, nonfiction). Students are introduced to basic terms and concepts of literary study and to different ways of approaching literary texts. Students will also be introduced to the conventions of literary-critical research and writing.

The course theme for this section of 301 is "Narratives of Maturation." We will consider maturation as a social construct and discuss how literature illuminates (and obfuscates) the process of maturation in various social contexts.

Course Requirements:

Students are required to write and revise at least seven papers of various kinds, including a documented research paper.

Required texts:

- Russell Banks, *Rule of the Bone*. Harper Perennial, reprint ed. ISBN 0060927240
 - William Blake, *Songs of Innocence and Experience*. Tate Publishing, Facsimile ed. 2007 ISBN 1854377299
 - Olaudah Equiano, *The Interesting Narrative and Other Writings*, edited by Vincent Carretta. Penguin Classics, revised ed. 2003 ISBN 0142437166
 - Jeffrey Nealon and Susan Searle Giroux, *The Theory Toolbox: Critical Concepts for the Humanities, Arts and Social Sciences*. Second edition, Rowman and Littlefield Publishers. ISBN 9780742570504
 - Leslie Marmon Silko, *Ceremony*. Penguin, reprint ed., 1986. ISBN 0140086838
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ENGL 302B: Literary History of Britain, 1785-Present

Instructor: McEathron

Days/Times: TR 9:35-10:50

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.

Course Requirements:

Three 3–5 page papers; two exams

ENGL 307i: Film a Literary Art - The Cinema of Alfred Hitchcock

Instructor: Williams

Days/Times: M 5-8p *(It will be very rare for the class to run over 7:30 pm - except for the second session and the screenings of NORTH BY NORTHWEST and MARNIE where both films run over 2 hours).

The director's position in being one of the acclaimed masters of cinema is today fully assured. Yet he is much more than the "master of suspense" label often attached to him but also one of the key adaptors of cinematic and literary techniques within his own brand of cinema. Influenced by German Expressionism, and Soviet montage, he adapted both international and national influences into his own type of cinema whether working in Britain or America,

Yet, as critics such as Charles Barr in ENGLISH HITCHCOCK (1999) and Walter Raubicheck and Walter Srebnick have pointed out in SCRIPTING HITCHCOCK (2011), the director did not work in a vacuum but owed much to his screenplay collaborators and the literary sources he adapted for his films. As well as screening notable films such as THE LODGER (1927), THE MAN WHO KNEW TOO MUCH (1934), THE 39 STEPS (1935), SABOTEUR (1942), SHADOW OF A DOUBT (1943), NORTH BY NORTHWEST, PSYCHO (1960), (1959), and MARNIE (1964), the course will focus on the director's process of adapting the literary original into film versions of John Buchan's THE THIRTY-NINE STEPS (1915) as seen in his three film versions. Hitchcock also wished to improve on an early version and he did this with the second version of THE MAN WHO KNEW TOO MUCH.

Course Requirements:

FOUR ESSAYS, minimum 6 full pages and one final paper.

(If anybody wonders why VERTIGO is not included Eclipse Day is responsible.)

ENGL 308: Intermediate Digital Narrative

Instructor: Benedict

Days/Times: TR 11-12:15p

Explore contemporary storytelling in ENGL 308, hosted at the newly established Center for Virtual Expression (CVEX), which is equipped with state-of-the-art digital development tools and a network of powerful gaming PCs. Primarily for liberal arts students, though others are certainly welcome, this course delves into digital narrative through game creation tools, virtual and augmented reality, and generative AIs like GPT-4, Dall-E 3, and many others. Uncover how stories are sculpted in the digital age without the need for coding. Engage with a gamified curriculum fostering a collaborative learning environment.

Prerequisites:

ENGL 208: Introduction to Digital Narrative, or a Creative Writing Program workshop, or instructor permission.

ENGL 352: Forms of Poetry - Poetic Forms and Popular Music

Instructor: Joseph

Days/Times: TR 3:35-4:50p

This course will explore the relationship between traditional and innovative poetic forms such as the sonnet and sestina and their relationship to popular music forms such as blues, jazz, soul, hip-hop, rock and roll, and reggae. Popular music has served as a inspiration to poets who also deal in concerns of rhyme, rhythm, and refrain. Writers and musicians have a lot of territory in common—this class is a class for writers who wish to explore using musical motifs and rhythms in their own work. The course will begin with a primer on poetic form (accentual-syllabic meter), and then will move into a discussion of music as both sonic inspiration and fodder for subject matter.

Some poets to be discussed in this class: William Shakespeare, Edna St. Vincent Millay, Sonia Sanchez, Nikki Giovanni, Yusef Komunyakaa, David Wojahn, Langston Hughes, Michael S. Harper, Robert Hayden, William Matthews, Joy Harjo, Anne Sexton, Tyehimba Jess, Kim Addonizio, Adrian Matejka

Some musicians to be discussed: J. S. Bach, Robert Johnson, Leadbelly, Bob Dylan, John Coltrane, Bessie Smith, Laura Nyro, Bob Marley, Public Enemy, De La Soul

Each class participant will be expected to submit a portfolio of original poems inspired by our readings and our listening, and will do an oral report on a poet who is influenced by music in his or her poetry. Class participation will be a significant part of the grade as well.

Required texts:

any rhyming dictionary

Recommended texts:

The Music Lover's Poetry Anthology

Hardcover: 288 pages

Publisher: Persea; 1st edition (August 27, 2007)

ISBN-10: 0892553332

ISBN-13: 978-0892553334

Jazz Poems (Everyman's Pocket Poetry Series), editor Kevin Young

ISBN-10: 1400042518

ISBN-13: 978-1400042517

The Breakbeat Poets: New American Poetry in the Age of Hip Hop

Publisher: Haymarket Books; First Edition edition (April 7, 2015)

ISBN-10: 1608463958

ISBN-13: 978-1608463954

ENGL 365: Introduction to Shakespeare

Instructor: McGrath

Days/Times: TR 3:35-4:50p

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: *A Midsummer Night's Dream*, *Hamlet*, *Twelfth Night*, *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?

ENGL 381A/493.001: Queer Narratives in Literature, Film, and Visual Culture

Instructors: Frumkin and O'Brien

Days/Times: T 3-5:50p

In this special topics course team-taught by Creative Writing professor Rafael Frumkin and Cinema and Media Arts professor Heather O'Brien, we will explore queerness – as an identity, a creative ethos, a politics, and more – in the modalities of the written word, film, and visual art. This class will not only immerse you in the many varieties of queer narratives in contemporary American culture (from the forbidden lesbian love in Patricia Highsmith's 1952 classic *The Price of Salt* to BenDeLaCreme's triumphant self-elimination on season three of *RuPaul's Drag Race All-Stars*), but equip you with the creative and technical tools to create queer narratives of your own.

In addition to other, smaller assignments, students will produce a major written creative work (fiction, nonfiction, or poetry) that they will then adapt into a visual medium (film, visual art, or otherwise) for a showcase at the end of the semester.

Since Beginning Fiction is a feeder class for this course this semester, students will receive extra instruction in the art of fiction specifically (and creative prose forms more generally). Creative writers and filmmakers/visual artists of all skill levels (from beginner to advanced) are welcome in this class!

Writers/filmmakers/artists studied will include Wu Tsang, UltraRed, Felix Gonzalez-Torres, Harry Dodge, Maggie Nelson, James Baldwin, Valerie Solanas, Rivers Solomon, Leslie Feinberg, and Porpentine. Be prepared to investigate *Paris is Burning* alongside *Pose*, trans indie video games, and queer TikTok as well!

This course is cross-listed with CIN 470i.
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ENGL 382B: Creative Writing - Intermediate Poetry

Instructor: Jordan

Days/Times: TR 12:35-1:50p

English 382B is an intermediate/advanced 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.
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ENGL 391: Style & Editing

Instructor: Sicari

Days/Times: MWF 10-10:50a

In this course, we will explore the rhetorical canon of style, discuss the complexities and issues that come with the topic of academic and professional style specifically, and focus on the practice of editing. We will examine language closely, including our own, in order to attempt to identify what style means and what we mean when we say “style” or “voice” and pay careful attention to the way words work. We will learn and appreciate different styles of writing as we embrace linguistic justice and inclusive activism through editing. As we know, language is performative, and it can be inspiring, and it can be dangerous. This course seeks to achieve two goals: insightful analysis and better writing through practice, collaboration, and discussion. Through close reading and writing, we will pay careful attention to the ways words work and identify patterns of language—such as figures of speech like metaphor—and investigate ways style adds drama to writing; it adjusts, adds nuance, enhances, cools, or heats the language we use. Through reading, writing exercises/ activities, and revising and editing manuscripts through the lens of style, we will learn how to better our writing in ways that we find meaningful to us.
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ENGL 393: Undergraduate Seminar - Climate Fiction

Instructor: Shapiro

Days/Times: 11-12:15pm

One could argue that climate change (or, better, global warming) is the problem—the most important and pressing problem, the problem behind or connected to all of the other problems humanity faces today. In this undergraduate seminar, we will investigate how recent fiction, mostly from the U.S., has responded to climate change. We will read and analyze a selection of cutting-edge novels and short stories from what is now called “climate fiction,” or “cli-fi,” a mode of often speculative fiction wherein catastrophic environmental conditions stemming from anthropogenic climate change define the imagined world. We will aim to understand cli-fi as a genre—as a set of conventions and experiments within those conventions. At the same time, we will try to map the relationship between cli-fi and non-fictional representations of climate change, so we will read selections from the United Nations Climate Reports and from books like Naomi Klein’s *This Changes Everything*, Greta Thunberg’s *No One Is Too Small to Make a Difference*, and David Wallace-Wells’s *The Uninhabitable Earth*. Ultimately, we will explore what cli-fi can teach us about climate change, about its meaning and consequences, and about what it demands of us.

Course requirements:

3 in-class close reading presentations, 3 short essays, 1 research-based final project

Required texts (**Subject to change- Please check with the instructor before purchasing these books**):

1. Octavia Butler, *Parable of the Sower* (1993)

ISBN 978-1538732182

2. Barbara Kingsolver, *Flight Behavior* (2012)

ISBN 978-0062124272

3. Omar El Akkad, *American War* (2017)

ISBN 978-1101973134

4. Amitav Ghosh, *Gun Island* (2019)

ISBN 978-0374167394

5. Jenny Offill, *Weather* (2020)

ISBN 978-0345806901

6. Kim Stanley Robinson, *The Ministry of the Future* (2020)

ISBN 978-0316300131

Additional texts will be made available via MyCourses/D2L.

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ENGL 436: Major American Writers -

Instructor: Anthony

Days/Times: MW 3-4:15pm

In this course, we’ll examine the genre of the “gothic” as it relates to American culture, from the mid-nineteenth century to the present. Our goal will be two-fold. First, we’ll seek to understand what the gothic themes of repression and the return of the repressed might tell us about the way

in which social categories such as gender, sexuality, race, slavery, and class (among others) are depicted and dealt with in American literature and film. In other words, what are we haunted by in America, and how do we deal with the fear and anxiety that accompanies this feeling? Second, we'll ask why the gothic (along with its embarrassing second cousin, horror) is so popular and indeed pleasurable. Why do we enjoy the sensations of suspense and terror, and what does this tell us about ourselves as people consuming certain types of aesthetic production?

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ENGL 452: Nineteenth-Century English Fiction - Thomas Hardy

Instructor: McEathron

Days/Times: TR 12:35-1:50p

This course, which fulfills the post-1700 single-author requirement, focuses on the career of the British novelist and poet Thomas Hardy (1840-1928). The greatest dual-threat writer in the British tradition, Hardy was the author of fourteen novels (including *Tess of the d'Urbervilles*, *Far from the Madding Crowd*, *The Woodlanders*, and *The Return of the Native*) and almost 1000 poems. He also produced many fine short stories.

This course will examine Hardy's achievement across these genres, the nature and importance of his scientific, religious, and philosophical interests, and the major events of his life, especially in relation to his literary ambitions. We will read three full-length novels, several short stories, and a good chunk of his many excellent poems.

Course requirements are likely to include regular response papers and two substantial analytical essays.

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ENGL 462: English Restoration and 18th-Century Drama

Instructor: Chandler

Days/Times: MWF 1-1:50p

This lecture-and-discussion course introduces drama from 1660-1785, the period between the Renaissance and Romanticism. Plays from this period are often tragicomic, featuring ambitious protagonists who assume that social mobility is now "the way of the world" (a play title). Some of these schemers want money, power, or status; some rebel against traditional marriage.

Playwrights provoked their audiences to wonder whether the new "way of the world" should be understood cynically, as purely self-interested behavior, or if it could mix in a code of fairness and tolerance. The same question can be asked today, and there's additional interest in seeing what for most of us is an unfamiliar style of dramatic expression and characterization.

Note: 400-level courses are open to both graduate and undergraduate students. They are usually more specialized, with somewhat more challenging readings and more emphasis on historical timelines, than 300-level courses. My course lectures and assignments will often refer to scholarly articles, and some papers will require you to cite such articles.

Textbook:

There is only one text to buy for this course – but you must buy it, and you must bring it to class every day: *The Broadview Anthology of Restoration and Early Eighteenth-Century Drama, Concise Edition*. Ed. Douglas J. Canfield and Maja-Lisa von Sneidern. \$62.95 (paper). ISBN 9781551115818. A used copy will be fine.

There will be a heavy emphasis on “table readings” in class. Your degree of readiness to read aloud from the print text on an ad-hoc basis will strongly impact your grade in the course. The good news is that this activity can be a lot of fun. The catchphrase is “Restoration Comedy” for a reason. The plays are often wickedly funny.

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

Instructor: Amos

Days/Times: R 5:30-8p

Prerequisites: Admittance to Teacher Education Program through School of Education

Per the 2019-2020 Academic Catalog: Introduction to strategies for teaching English in the secondary school with emphasis on critical reading skills and various genres of literature, including contemporary adolescent literature. Introduction to assessment of reading perception and skills. Assessment and tutoring of child from the community in reading. Ideally course should be taken the semester prior to student teaching.

Teaching Reading and Literature in the Secondary School is about preparing future English teachers for the diverse readers in their classroom. In this class we will evaluate our own assumptions about adolescents(ce), consider how teenagers learn, and study best practices for supporting struggling and proficient teen readers. We will examine the complexity of young adult literature using the Youth Lens critique and determine its merit for the secondary classroom. We will discuss student choice and methods for promoting literacy to develop lifelong readers. We will explore methods for responding to texts, assessing reading and literature, and using technology resources into our teaching. This course will challenge us to think critically about defining literature and text, incorporating multimodal literacy, and differentiating instruction. We will leave this course better readers, better teachers of reading and literature, and better members of the professional community.

Course Narrative

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. We will explore these topics through scholarly, pedagogical readings and practical applications in which students will offer lessons / classes and lead discussions as if they were in the high school classroom.

Required Texts

Kittle, Penny. *Book Love: Developing Depth, Stamina, and Passion for Adolescent Readers*. Heinemann, 2013. Serravallo, Jennifer. *The Reading Strategies Book*. Heinemann, 2015. There will also be several articles and chapters assigned/shared through D2L.

Course topics will include

- 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 traditional literature
- 4) approaches to teaching young adult literature
- 5) overviews 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.

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ENGL 492A: Creative Writing Seminar - Fiction

Instructor: TBA

Days/Time: W 4-6:30p

Advanced work in the writing and study of fiction including readings, revisions, and workshopping. Prerequisite: ENGL 381A or consent of instructor. May be repeated once for credit.

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ENGL 493.001: Special Topics in Literature and Language

See ENGL 381A above

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ENGL 493.002: Special Topics in Literature and Language - Advanced Studies in the Graphic Novel

Instructor: Boulukos

Days/Times: TR 12:35-1:50p

In this course, we will examine graphic novels from their official beginnings in the late 1970s, with Will Eisner's graphic novel *The Contract with God*, based on his childhood neighborhood of mainly Jewish immigrants in the South Bronx. We will cover their emergence as a much-praised and bestselling form in the late 1980s, with Art Spiegelman's *Maus* and Frank Miller and Alan Moore's gritty superhero stories for adults, and examine their flourishing in recent years as a form for telling stories of reckoning with one's identity, one's challenging experiences as a member of an oppressed or minority group, and for examining complex historical experiences. Along the way, we will attend to how comics and graphic novels differ from other artistic & literary forms, develop tools for analyzing them, and engage with their international impact.

We will begin with a selection of classic graphic novel titles & key titles for analyzing the form. Then we will look at perspectives on the history of the holocaust and the atomic bomb in WWII, including an important Japanese graphic memoir of Hiroshima from the late 1960s (predating the emergence of American graphic memoirs by a decade). In light of these texts, we will read classic superhero stories inspired by the A-Bomb and the apocalyptic fears, and paradoxically utopian visions, it unleashed. Finally, we will conclude with a series of superb recent graphic novels focused on memoir, history, and the intersection of the two.

This advanced course will not repeat content from ENGL 206A or the previous ENGL 493 Summer course on Comics & Graphic Novel and should be able to be taken for credit by students from those courses. However, the course has no prerequisites and should be able to stand on its own.

Required texts:

Please check with the instructor before purchasing these books, as there may be some changes before the semester begins.

Analyzing the Form

Will Eisner: *Comics & Sequential Art* (via archive.org)

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

Graphic Novel Classics

Will Eisner: *Contract with God and Other Stories* (Norton Critical PB) 978-0393284836

Dan Clowes: *Ghost World* (Fantagraphics PB)

Lynda Barry, *One! Hundred! Demons!* 2002 (D&Q HC) 978-1770462779; (Sasquatch PB) 978-1570614590

History of WWII: Holocaust and Atomic Bomb

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

Jonathan Fetter-Vorm, *Trinity: A Graphic History of the First Atomic Bomb* (Hill & Wang PB) 978-0809093557

Keiji Nakazawa, *I Saw it: A Survivor's True Story of the Atomic Bombing of Hiroshima* (Last Gasp PB) 978-0867198959

Atomic Supers

Stan Lee and Jack Kirby, *The World's Greatest Heroes: Mighty Marvel Masterworks: The Fantastic Four, Vol 1* (Marvel) 978-1302929794

Chris Claremont & John Byrne: *Dark Phoenix Saga* (Marvel TPB) 978-1302950033

Frank Miller: *Daredevil: Born Again* 1987 (Marvel TPB) 978-0785134817

Barry Windsor-Smith: *Monsters 2021* (Fantagraphics HC) 978-1683964155

History & Memoir

Alison Bechdel: *Are You My Mother?* 2012 (Mariner) PB 978-0544002234; HC: 978-0618982509

Gene Luen Yang: *Boxers & Saints* 2 Vols. (First Second) 978-1596439245

Rebecca Hall: *Wake: The Hidden History of Women-Led Slave Revolts* (S&S PB) 978-1982115197

John Lewis: *March* (Top Shelf 3 vol Slipcase PB Edition) 978-1603093958

Kate Beaton: *Ducks* (D&Q) 978-1770462892

Note: Critical essays & chapters, and some supplemental comics, will be assigned as PDFs on D2L. Some titles may be available for free online, especially via archive.org. Bookfinder.com will find the best available on-line prices. Please also consider purchasing/ordering titles from our local comic shop, Castle Perilous.

Requirements:

All Students: 2 original 1 page comics; midterm & final (both in take-home essay format); weekly reading journal

Undergrads: 1 6-7pp paper (c 2000 words) closely analyzing one comic/graphic novel, with proposal & draft.

Grads: 15p research paper (4000 words), with proposal, bibliography, and draft stages. (Students in MFA programs may submit creative work--perhaps a script for a graphic novel or a rough draft/ several pages from a comics project--accompanied with an annotated bibliography, in place of the paper.

NB: All students may propose alternate formats for the final project, which will be approved when appropriate.

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ENGL 494: Cultural Analysis and Cinema - Gothic and Apocalypse in International Film Expressions

Instructor: Williams

Days/Times: W 5-8p

This semester's Special Topic will engage in an analysis of the historical and visual aspects of Gothic cinema in relation to a particular understanding of Apocalypse as Gothic Cinema. Although the two terms are often related, both can diverge into different directions, but the sense of historical crisis links them both. The films of Kinji Fukasaku (1930 - 2003) in various genres demonstrate this especially his UNDER THE FLAG OF THE RISING SUN (1971), BATTLE ROYALE (2000), and BATTLE ROYALE II: REQUIEM (2003) completed by his son Kenta. Like his gangster films such as HIGH NOON FOR GANGSTERS (1961), they all reflect the disillusionment of Japanese Society in the post-war era.

The class begins with the American Gothic adaptations of Edgar Allan Poe by Roger Corman (1926-) screening THE FALL OF THE HOUSE OF USHER (1960), THE PIT AND THE PENDULUM (1961), and THE MASQUE OF THE RED DEATH (1964), the last shot in England. Like Poe's critique of his society, the films develop and continue the dead hold of the past by using key components of the gothic in visual style and other elements. Then we explore the Italian gothic of Mario Bava (1914-1980) with BLACK SUNDAY (1960), the Boris Karloff episode of BLACK SABBATH (1963) based on I "Wurdulak" by Alexei Tolstoy, Carlo Lizzani's Italian Western KILL AND PRAY (1967, and concluding with another Barbara Steele film THE LONG HAIR OF DEATH (1964) directed by Antonio Margheriti (1930-2002).

We next explore key films by Dario Argento (1940 -) who combines key elements of Italian Giallo with the Modern Gothic in films such as THE BIRD WITH THE CRYSTAL PLUMAGE (1970), DEEP RED (1970), SUSPIRIA (1977), INFERNO (1980), and OPERA (1987) that also combine trauma with scenes of excessive violence.

Course Requirements:
FOUR ESSAYS and one final Paper.

BE WARNED - this class does not offer anyone a "safe place" - why should the Gothic do that? As the old 1950s BBC TV warnings used to go - "This program is not suitable for children or people of a nervous disposition."

The class is intended to be challenging on many levels.
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ENGL 516: Restoration and Eighteenth-Century Studies - Rebel Slaves & Autonomous Indigenes: Human Rights in the Age of Revolution?

Instructor: Boulukos

Days/Times: T 5-7:30p

Scholars of human rights disagree on almost everything else, but concur in seeing the eighteenth century as crucial in the formation of the concept. Human rights have been closely associated with the American, French & Haitian revolutions, Enlightenment philosophy, literary sentimentalism, and abolitionism. Even this view has been questioned recently, as Samuel Moyn contends that such rights acquired their most crucial aspects only in the 1970s.

In this course we will carefully examine literary and philosophical texts from the period, alongside current critical and theoretical works to establish if, how, where, and why "human rights" are imagined and invoked in eighteenth-century literature. We will focus on works engaging with exploration and encounter, captivity and subjection, colonialism and indigenous resistance, slavery and rebellion, and the tropes of the foreign visitor & the indigenous critique of European culture. We will cover a wide range of genres, including novels, plays, travel & captivity narratives, and essays and historical and philosophical tracts. A number of female authors will put these questions in relation to women's subjection by men. We will also draw on works by theorists, historians, and literary critics on the nature and development of concepts of human rights, the rights theories of the "era of revolution," and the gaps between the two. We will focus on representations of Native Americans and West Africans in relation to European culture and colonialism.

We will read a number of articles and chapters from recent and classic scholarship on D2L examining our texts, and the history of human rights, from a variety of perspectives. We will focus on concepts of autonomy, freedom, slavery, and rebellion in Enlightenment thought, and on the contradictions created by emergent theories of race and empire, and by such concepts as self-preservation and "common enemies of mankind."

Plays

John Dryden--*The Indian Emperor* (d2L)

Thomas Southerne--*Oroonoko* (d2L)

Sheridan--*Pizarro* (Broadview) 9781554811540

Novels

de Graffigny--*Letters of a Peruvian Woman* (Oxford) 978-0199208173
Unca Eliza Winkfield--*The Female American*, 2nd ed (Broadview) 978-1554810963
Earle, William--*Obi*. Ed. Aravamudan. (Broadview) 978-1551116693
Sansay, Leonore--*Secret History* ed. Michael Drexler (Broadview) 978-1551113463
Mary Shelley--*Frankenstein, Or the Modern Prometheus: 1818 Edition*. Ed. Nick Groom.
Oxford World Classics 3rd edition PB. 978-0198840824

Non-Fiction Texts (Travel, Captivity, Polemics)

Baron Lahontan--*Dialogue with Adario* (d2l)
JJ Rousseau--*Discourse on Inequality* (d2L)
Voltaire--*The Huron* (d2L)
Cugoano & Clarkson--*Essays on the Slavery and Commerce of the Human Species* (Broadview)
ISBN-13: 978-1551113388
Matthew Lewis--*Journal of a West India Proprietor* (D2L); OP Oxford World Classics edition recommended.

In addition to books listed, we will read a number of texts in PDF via D2L; our texts will be supplemented with additional readings, including context and criticism, via D2L.

DO NOT substitute alternative editions or ebooks. Order these editions by ISBN. Check with Professor before ordering for changes and for discount course ISBN from Broadview Press.

ENGL 539: American Literature after 1900 - Angelheaded Hipsters: Writers & Texts of the Beat Generation

Instructor: Fox
Days/Times: TR 4-5:15p (subject to change)

We will explore how the members of the Beat Generation, few in number but striking in impact, challenged academic standards of aesthetics (as well as societal rules of decorum) and helped to break open the canon of American literature. Apart from core figures like Kerouac, Ginsberg, Corso and Snyder, we will encounter African Americans such as LeRoi Jones and Bob Kaufman and more minor but nonetheless interesting participants like John Wieners and Jack Micheline.

Course requirements:

A serious commitment to close reading and open discussion; three papers (essays or research—to be negotiated), 90%; final examination, 10%.

ENGL582: Theories and Traditions of Rhetoric

Instructor: Paz
Days/Times: R 5-7:30p

What is rhetoric? This course explores this question by studying many different rhetorical theories and traditions across time, place, and culture. We'll aim to complicate the classical, western definition of rhetoric and develop theories (rather than 1 theory) of rhetorics (rather than

1 rhetoric) that contribute to our present diverse, global discourse. We will read primary examples and contemporary scholarship in diverse areas of rhetoric including feminist rhetoric, Latinx rhetoric, digital rhetoric, cultural rhetoric, indigenous rhetoric and more. Through our reading and discussion, students will have the opportunity to encounter different rhetorical traditions and cultural ways of knowing, speaking, and being through these rhetorics, which might inform scholarly projects in rhetoric and composition or literature or creative works reflecting and celebrating these traditions.

ENGL 592.001: Creative Writing Seminar - Poetry

Instructor: Jordan

Days/Times: T 5-8:30p

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 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.

ENGL 592.002: Creative Writing Seminar - The Novel of Ideas

Instructor: Frumkin

Days/Times: M 5-8:30p

“Philosophy and fiction usually only wed when some outside pressure forces them into a shotgun marriage. And like a couple staying together for the sake of the children, they separate, with relief, as soon as they get the opportunity.” – Benjamin Moser, “Whatever Happened to the Novel of Ideas?”

What is the “novel of ideas,” exactly? Is it one of those moody European tomes like *The Magic Mountain* or *Crime and Punishment* in which characters spend pages debating ethics and metaphysics? Is it an experimental work like *Moby Dick* or *Ulysses* in which the formal conventions of the novel seem to have been temporarily suspended? Is it an openly political work like *The Jungle* or *Invisible Man*, written with the aim of protesting a social injustice? And most importantly: is it dreary, tedious, didactic, a thing of the past?

I submit not only that the novel of ideas isn’t dead, but that it’s a sprawling form that we have much to learn from. More recently, this form is experiencing a resurgence by way of the speculative allegory (Colson Whitehead’s *The Intuitionist* and Margaret Atwood’s *The Handmaid’s Tale* are both excellent examples). The novel of ideas isn’t only alive, timely, and important in the 21st century – it may very well be the key to helping a broader audience understand marginalized experiences, and even has the potential to contribute to major shifts in our country’s cultural and political landscapes.

In this class, we will counteract the commonly held belief that a novel – or any non-essayistic work of art – should not advance ideas. While our primary formal focus will be on the novel, we will also explore other thesis-driven and liberation-minded narratives (among them Greta Gerwig’s *Barbie* and Jordan Peele’s *Get Out*). Because this class is a novel workshop, you will be expected to use this occasion to work on your novel, whether you're just beginning it or it's already in progress: half the class will be spent discussing novels and various other media, and half the class will be spent reading and workshoping your classmates’ work. As with all my workshops, expect a lot of rigor (and a lot of fun)!

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English 594: Poetic Forms and Literary Movements

Instructor: Joseph

Days/Times: M 5-8:30p

Prerequisite: enrollment in the MFA Program in Creative Writing or instructor’s permission.

This graduate seminar will combine the study of poetic forms with the study of literary movements. Do particular poetic forms suit particular literary movements or groups of writers? This graduate seminar will take a historical approach to such questions, along with ample time to learn the forms that inspired and propelled such movements.

The class will begin with a refresher on poetic form: accentual syllabic meter, set forms such as the sonnet and villanelle, and then will pivot into discussions of particular literary movements:

World War I Poets: rhyme and meter

Imagist Poets: image over everything

Harlem Renaissance poets: the sonnet, refrain, blues poems

Confessional Poets: persona and myth

First Wave Feminist Poets: odes and historical reclamations

Black Arts Movement: poetry as politics

Beat Generation Poetry: poetry and politics

Deep Image Poetry: image and spirituality
New Formalist Poetics: a return to rhyme and meter?
Native American Poets: history in poetry, chant as political tool
'Identity Politics' in poetry: Cave Canem, Split this Rock, et al.

Each student will be expected to

- 1) give an oral report on a literary movement not covered above, identifying major figures and stylistic concerns.
 - 2) create a project in response to the semester's readings—poetry chapbook, multimedia presentation, translation project, etc.
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ENGL 598: Literary Theory Seminary - Ecocriticism

Instructor: Chandler

Days/Times: M 3-5:30pm

Ecocriticism, a branch of the “environmental humanities,” seeks to theorize various interpretations (literary, artistic, journalistic, political) of Anthropogenic change (what we’ve done to the planet). As a school of thought, it is diffuse and volatile. Intensively topical, futuristic, and anxiety-ridden (is it the best, or just an OK path toward constructive meaning, given what’s going on in the world?), ecocriticism in 2024 won’t look the same as it did in 2016, when I last taught this course. The politics of climate crisis and environmental injustice have changed. And in academia, there are competing ideas about the linkage of theory to action, even as mediated by teaching. Where do we want breadth in ecocriticism (e.g., bioregionalism, posthumanism, postcolonialism), and where do we want high-theory specificity (e.g., biosemiotics, object-oriented ontology)? What works, where?

To make sense of this, we will first study the history of ecocriticism, which tracks interestingly with that of the other late twentieth-century fields of criticism from which it has always grazed. We will then separate out the strands of most interest to each seminar participant. The emphasis will be on selectively applying ecocritical theory to literary texts.

COURSE TEXTS: To be determined. The list will look something like this, with Garrard’s 3rd-edition overview plus a couple of more focused critical monographs, a contemporary novel, and a text from the long 19th century. I will update registrants through D2L about the book list before the winter break.

Greg Garrard, *Ecocriticism* (The New Critical Idiom). Routledge, 2023 (3rd ed.). ISBN 1032004029

Timothy Morton – one of several relevant monographs

Amitav Ghosh, *The Great Derangement: Climate Change and the Unthinkable*. Chicago, 2017.

Amitav Ghosh – one of several relevant novels

A collection of Romantic nature poetry – most likely by John Clare or Charlotte Smith – or a nineteenth-century British novel such as Mary Shelley’s *The Last Man* or Richard Jefferies’ *After London*

Julie Sze, *Environmental Justice in a Moment of Danger*. California, 2020.

In addition to the texts I choose for the course, each seminar member will be asked to designate a “sponsored text”: a relevant, book-length work of poetry, fiction, critical theory, polemic, or narrative journalism. By “sponsoring” it I don’t mean that you must endorse it wholly, but that you will be prepared to offer it as a test-case for the theoretical approaches under discussion. It might be a focal text for your final project.

ASSIGNMENTS: Probably two short essays, two presentations, and an article-length seminar paper.