

ENGLISH COURSE DESCRIPTIONS - FALL 2023

ENGL 101-English Composition I

DAYS/TIMES-10:00-10:50-MWF

(University Core Curriculum) [IAI Course: C1 900] Rhetorical foundations for demands of academic and professional writing, including recognition and deployment of strategies and processes for effective written products in various contexts and for various purposes. Class discussion and readings focus on the function and scope of professional literacy. To receive credit in the University Core Curriculum, a student must earn a C or better. Credit Hours: 3

ENGL 102-English Composition II

DAYS/TIMES-09:35-10:50-TR

(University Core Curriculum) [IAI Course: C1 901R] The second course in the two-course sequence of composition courses required of all students in the University. Using culturally diverse reading materials, the course focuses on the kinds of writing students will do in the University and in the world outside the University. The emphasis is on helping students understand the purpose of research, develop methods of research (using both primary and secondary sources), and report their findings in the appropriate form. Prerequisite: English 101 or equivalent with a minimum grade of C. To receive credit in the University Core Curriculum, a student must earn a C or better in English 102. Credit Hours: 3

ENGL 119-950 – Intro to Creative Writing (On-line)

INSTRUCTOR: Jordan, Judy

DAYS / TIMES: Online

(University Core Curriculum) This course offers an introduction to the art and craft of writing poetry and short fiction. Requirements will include writing exercises, reading and analyzing published poetry and fiction, conferences, and the creation of a portfolio of original poetry and fiction. There may be examinations, journal writing, and/or compilation of an anthology of published or original works. Credit Hours: 3

ENGL 120H-003 – Honors Composition

TOPIC: Literature of Travel and Adventure

INSTRUCTOR: McEathron, Scott

DAYS / TIMES- 9:00-9:50 – MWF

Beginning with the success in the 1990s of *Into Thin Air* and *The Perfect Storm*, the last three decades have seen an explosion of popular interest in narratives of travel and adventure. Ocean journeys, mountaintop ascents, continental crossings – all have proved irresistible to readers, especially when closely shadowed by danger and death. This honors composition course will use a selection of these texts – including both “classic” and more recent narratives –to explore some of the issues they address, including self-reliance, self-exploration, wilderness, modernity, landscape, and isolation.

Possible readings (subject to change):

Jon Krakauer, *Into Thin Air: A Personal Account of the Mt. Everest Disaster* (Anchor,

1999). ISBN 0385494785.

Alfred Lansing, *Endurance* (Basic Books, 2015). ISBN 0465062881.

Jackie Spinner, *Tell Them I Didn't Cry* (Scribner, 2007). ISBN 0743288556.

Robert Louis Stevenson, *Travels with a Donkey in the Cevennes* (Penguin, 2005).

ISBN 0141439467.

ENGL 120H-004 – Honors Composition

TOPIC: THE GOTHIC IN LITERATURE AND FILM: AMERICA AND EUROPE

INSTRUCTOR: Williams, Tony

DAYS / TIMES- 12:35-1350 – TR

As in previous semesters, 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. After guidance into writing good essays from you-tube and a visit from a representative from the Writing Center, 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

ENGL 204-001 – Lit Perspectives-Modern World

TOPIC:

INSTRUCTOR: Fox, Robert

DAYS / TIMES- 10:00-10:50 – MWF

In this class we will explore in detail some important 20th century literary works and the critical issues they examine. Among the texts we will be studying will be *Heart of Darkness* by Joseph Conrad, *Death and the King's Horseman* by Wole Soyinka, *Waiting for Godot* by Samuel Beckett, *The Crucible* by Arthur Miller, *Fahrenheit 451* by Ray Bradbury, and Kurt Vonnegut's *Slaughterhouse-Five*.

· **REQUIREMENTS:** Regular attendance and conscientious participation.

Written work: two moderate-length essays (70% of grade). Examinations: midterm and final (30% of grade)

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

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

Fulfills Core Fine Arts Requirement

INSTRUCTOR: Boulukos, George

DAYS / TIMES- 9:35-10:50 – TR

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

Topics may include: the history of comics; stereotypes and comics; comics & immigration; Women in/& comics; Comics and the war effort in WWII; Superman's Jewish roots; Wonder Woman's feminist origin, Archie and the invention of the generation gap; the 1950s comics code controversy; the cultures of underground and indie comics; the many layers of the X-Men Mutant allegory; women’s autobiography; ethnic and queer identity in graphic novels.

All required readings will be in comics (or “sequential narrative) format!

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

Required texts: (PB = Paperback HC = Hardback)

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

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

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

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

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

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

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

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

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

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

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

Note: Many more assigned comics (in shorter selections) will be available as selections on D2L

ENGL 208-001 Intro to Digital Narrative

TOPIC:

INSTRUCTOR: Benedict, Pinckney

DAYS / TIMES-14:00-15:15 – TR

This course is the foundational introduction to the Digital Narrative Specialization in Creative Writing. It will provide an overview of the rapidly changing landscape of the humanities both in academia and in the world at large. Students will engage with a number of forms of discourse that were unavailable before the 21st century--podcasting, sophisticated narrative games, virtual reality, artificial-intelligence-derived fiction, and others--and will learn why a knowledge of these new media is essential to the contemporary humanist. Students will draft ideas for their possible contribution to "born digital" literature and will acquire the skills, both artistic and technological, necessary to begin to instantiate those ideas. They will also engage in rigorous workshopping of their ideas as well as extensive peer-review and play-through sessions. Credit Hours: 3

ENGL 212-950 American Studies

TOPIC:

INSTRUCTOR: Anthony, David

DAYS / TIMES: Online

(Same as HIST 212) (University Core Curriculum) Offers interdisciplinary approach to the study of America and American selfhood, and thus to the central question, "What is an American?". Texts range from novels and films to museums and shopping malls. Issues range from multiculturalism to abstract notions such as citizenship and authenticity. Fulfills central requirement for American Studies Minor. Credit Hours: 3

ENGL 225-950 Women in Literature

TOPIC:

INSTRUCTOR: Jane Dougherty

DAYS / TIMES: Online

(University Core Curriculum course) (Same as WGSS 225) [IAICourse: H3 911D] Examines the ways in which women are portrayed in literature, especially in twentieth century novels, drama, short fiction, and poetry written by women. Prerequisite: ENGL 102 or 120. Satisfies the University Core Curriculum Multicultural requirement in lieu of English 205. Credit Hours: 3

ENGL290 - Intermediate Analytical Writing

INSTRUCTOR:

DAYS/TIMES-2:00-03:15- TR

Offers students practice and reflection in analytical, argumentative and expository writing. Emphasis is placed on understanding the writing and analytical processes necessary for effective integration of findings and arguments into reasoned written statements. Prerequisite: ENGL 101 and 102; or 120; or equivalent. Credit Hours: 3

ENGL291-Intermediate Technical Writing

Instructor:

DAYS/TIMES-10:00-10:50-MWF

An intermediate course in technical and professional writing for sophomores, juniors, and seniors. Intended for students preparing for careers in applied technology, science, agriculture, business, and other fields where practical writing is a part of the daily routine. Prerequisite: ENGL 101 and 102; or 120; or equivalent. Credit Hours: 3

ENGL 300-001 Intro: Language Analysis

INSTRUCTOR: Amos, Mark

DAYS / TIMES- 12:35-13:50 – TR

We will engage with the English language in its current form — including dialectology, usage, and chief grammatical descriptions — to explore the nature of language itself. Grammatical, linguistic, socio-linguistic, and cultural inquiries will expand and deepen our understanding of Present Day (American) English. Student interest will direct many of our inquiries. Required of teacher training candidates. Prerequisites: ENGL 101 & 102 or 120 or equivalent.

COURSE REQUIREMENTS

Course requirements include analyses (preliminary exams and final), interpretation (short responses and short presentations), and a mélange of class contributions (exercises, active participation in class discussion).

ENGL 301-001 Intro to Literary Analysis

TOPIC:

INSTRUCTOR: Shapiro, Joseph

DAYS / TIMES- 9:35-10:50 – TR

This course introduces English majors and minors to the methods of literary study. Two interrelated sets of questions animate it. First, why do we (still) study literature? What is literature, and who is it for? What do we seek to learn—what knowledge do we acquire, what faculties and sensibilities do we exercise—by studying literature? Second, what does a good interpretation of—a good close reading of—a literary work do? What questions does it ask? On what does it concentrate attention? What does it make visible? What is research in literary studies? And how does one effectively enact a reading in writing?

This version of ENGL301 does not focus on any one particular literary period or theme. Instead, we will experiment with a number of critical approaches to literature while reading a range of poems, short stories, and two short, award-winning contemporary novels. Students will write frequently and do some independent research, practicing the moves on which compelling critical writing about literature depends. We will occasionally workshop student writing.

Our ultimate aim in this discussion-based course is to increase our self-awareness about what we do—and what can do—with literature.

Requirements

Students in ENGL301 will write a number of short response essays (~1 page each) as well as 3 argumentative essays (~4 pages each).

Required Books (subject to change)

- Terry Eagleton, *How to Read a Poem* (Wiley-Blackwell, 2006) [ISBN 978-1405151412]
- Henry James, *The Turn of the Screw* (Norton, 2020) [ISBN 0393420371-978]
- Kazuo Ishiguro, *Never Let Me Go* (Vintage, 2006) [ISBN 978-1400078776]
- Jesmyn Ward, *Sing, Unburied, Sing* (Scribner, 2017) [ISBN 978-1501126079]

Additional texts will be made available via MyCourses/D2L

ENGL 302A-001 Early Brit Literary Analysis

INSTRUCTOR: Amos, Mark

DAYS / TIMES-11:00-12:15 – TR

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

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).

ENGL 303-001 US Literary History

TOPIC:

INSTRUCTOR: Anthony, David

DAYS / TIMES- 9:35-10:50 – TR

A survey of American literature to the present day. Prerequisite: ENGL 102 or 120H or equivalent with a grade of C or better. Credit Hours: 3

ENGL 307I-001 Film as Literary Art

TOPIC: THE CINEMA OF ALFRED HITCHCOCK

INSTRUCTOR: Williams, Tony

DAYS / TIMES-1700-2000 – M

Currently acknowledged as one of the world's greatest directors whose legend remains intact today, the work of Alfred Hitchcock (1899-1980) offers fertile ground for many different interpretations of his work whether cinematic, literary adaptation, gender issues, and appropriate socio-historical context. Yet he chose to work in the entertainment film industries of Britain and America gaining the misleading title "master of suspense" until later critical explorations begun by Cahiers du Cinema, Movie, and the individual efforts of pioneers such as Francois Truffaut and Robin Wood began to peel away misleading layers surrounding the director's work which he, also, preferred to remain obscure.

The first practical film exercise in this class introduces everyone to a key example of the director's popular works from the Hollywood period - STRANGERS ON A TRAIN (1951) - based on the novel by Patricia Highsmith. This class will then examine the director's key works in British and American cinema concentrating on silent films such as THE LODGER (1927), THE MANXMAN (1928), and BLACMAIL (1929). Examples from the sound period include BLACKMAIL (1929), MURDER (1930), and THE 39 STEPS (1935). Hollywood examples include SHADOW OF A DOUBT (1943), NOTORIOUS (1946), ROPE (1949), VERTIGO (1958), NORTH BY NORTH WEST (1959), PSYCHO, THE BIRDS, and his return to British cinema - FRENZY (1972).

Assignments: Four papers (six-page minimum) and final assignment.

ENGL 325-001 Black American Writers

INSTRUCTOR: Fox, Robert

DAYS / TIMES- 12:00-12:50 – MWF

This course will explore various aspects of black experience through a detailed examination of a number of significant texts by African American authors, particularly classic works such as Solomon Northrup's *Twelve Years a Slave* (have you seen the 2013 film?) and Ralph Ellison's *Invisible Man* (no. 19 on the Modern Library's list of the 100 best novels). Additional readings include *Ma Rainey's Black Bottom* by August Wilson (one of America's greatest dramatists), MacArthur genius grant award winner Ta-Nehisi Coates' *We Were Eight Years in Power*, and a selection of poetry.

· **REQUIREMENTS:** Regular attendance and conscientious participation.

Written work: two moderate-length essays (70% of grade). Examinations: midterm and final (30% of grade)

ENGL 340-001 Introduction to Poetry

INSTRUCTOR: Netzley, Ryan

DAYS / TIMES- 12:35-13:50 – TR

This course fulfills the genre requirement for the English major, but is also open to any students interested in English poetry.

What is poetry? How is it different from other types of literature, let alone other types of linguistic objects? This course examines the competing definitions of poetry (functionalist, formalist, nominalist, and expressivist) in anglophone literature and introduces students to a variety of different poetic types and devices. To that end, we will read poems across a range of traditions and historical periods—pastoral, elegiac, epideictic, epigrammatic, obscene, satiric, lyric; early modern, Romantic, modernist, and contemporary—and try to get a sense of the ways in which poetry is more than just a fancy brand of communication. We'll also read some very bad poems, not just so that we can snicker at them, but so as to get a better understanding of the ways that poems go right.

By the end of this course, you'll be able to write and speak intelligently about poetic forms, kinds, devices, and a variety of literary terms; understand what the literary can do other than tell stories; and have read quite a few important poems in the anglophone tradition. And finally, if someone ever asks you what poetry is, you'll be able to say something more intelligent than "it's up to the reader." It's not.

This course fulfills the genre requirement for the English major, but is also open to any students interested in English poetry.

Selected Readings and Poets

Anne Lok, *A Meditation of a Penitent Sinner* • Philip Sidney, *Astrophil and Stella*

Mary Wroth, *Pamphilia to Amphilanthus* • Robert Herrick, selected poems

Andrew Marvell, selected poems

John Donne, *Anniversaries, Holy Sonnets, Songs and Sonnets, Elegies*

Aemilia Lanyer, "Description of Cookham" • Anne Finch, "A Nocturnal Reverie"

Alexander Pope, "The Rape of the Lock" • Jonathan Swift, "The Lady's Dressing Room"

John Keats, selected poems • Percy Bysshe Shelley, selected poems

Emily Dickinson, selected poems • T.S. Eliot, *The Wasteland*

William Butler Yeats, selected poems • Langston Hughes, *A New Song*

Gwendolyn Brooks, *The Anniad* • Wallace Stevens, *Harmonium*

Dylan Thomas, "The Force that through the Green Fuse Drives the Flower"

Adrienne Rich, selected poems • Derek Walcott, selected poems

Audre Lorde, selected poems • Anne Sexton, “In the Deep Museum”

Connie Fife, selected poems

Texts

The Broadview Anthology of Poetry, 2nd ed., ed. Amanda Goldrick-Jones and Herbert Rosengarten (Broadview, 2008).

John Donne, The Complete English Poems, ed. A.J. Smith (Penguin, 1977).

Very Bad Poetry, ed. Kathryn Petras and Ross Petras (Vintage Books, 1997).

Requirements

Three papers, two short-answer exams, two recitations, one non-narrative poem.

ENGL 365-001 Shakespeare

INSTRUCTOR: McGrath, Patrick

DAYS / TIMES- 11:00-11:50 – MWF

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, Twelfth Night, 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?

Participation (10% of final grade)

Four Essays (1250-1500 words, 80% of final grade)

Reading Quizzes (10% of final grade)

Required Texts:

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

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

Twelfth Night. ISBN-13 : 978-0743482776

Hamlet. ISBN-13: 978-0743477123

King Lear. ISBN-13: 978-0743482769

ENGL 381A-001 Beginning Fiction

TOPIC: Fanfiction

INSTRUCTOR: Frumkin, Rafael

DAYS / TIMES- 12:35-13:50 – TR

Ever write fanfiction about your favorite story or movie or TV show? If so, you'll know that every writer is inspired by other writers, and that there's nothing completely new under the sun. Fanfiction has existed for centuries: way back when, Shakespeare was inspired by Greek tragedy when he wrote *Titus Andronicus*; more recently, Tom Stoppard was inspired by Shakespeare's *Hamlet* when he wrote *Rosencrantz and Guildenstern Are Dead*. In this class, we'll be reading the old and inventing the new by taking in everything from *Wide Sargasso Sea* to contemporary fanfiction you bring to class. You'll write and workshop your fiction and share your influences with the class. By the end of the semester, you'll walk away with an inspired short story of your own and plenty of knowledge about the joy of being influenced!

ENGL 382A-001 Beginning Poetry

TOPIC:

INSTRUCTOR: Joseph, Allison

DAYS / TIMES-1400-1450 – MWF

Introduction to basic intentions and techniques of writing poetry, through readings, exercises, writing poems, and workshopping. Prerequisite: ENGL 102 or 120; or consent of instructor. Credit Hours: 3

ENGL 393-002 Undergraduate Seminar

TOPIC: "Starting Over"

INSTRUCTOR: Chandler, Anne

DAYS / TIMES-1400-1515 - TR

This discussion-based course will address the theme of "starting over" on several planes of experience, ranging from leaving the family home after a big fight all the way to reconstructing civilization after a nuclear war. Comprehending the scale and shape of a big change can be a messy process for people, and we'll see writers exploring that process through a variety of techniques.

Probable texts (subject to change):

Jesmyn Ward, editor. *The Best American Short Stories 2021*. Mariner, ISBN 1328485397

Zeyn Joukhadar, *The Map of Salt and Stars*. Atria Paperback (Simon & Schuster), ISBN 1501169052

Walter M. Miller, Jr., *A Canticle for Leibowitz*. EOS (HarperCollins), ISBN 0060892999

William Shakespeare, *King Lear*, edited by Mowat and Werstine. Folger Shakespeare Library, ISBN 1501118111

ENGL 413-001 Restoration & Early 18th Cent.

TOPIC: Jonathan Swift (Author of *Gulliver's Travels*)

INSTRUCTOR: Chandler, Anne

DAYS / TIMES- 11:00-12:15 - TR

This course will focus on the pre-eminent satirist Jonathan Swift, who is best known for his book-length *Gulliver's Travels* (1726) but who was also influential as an essayist and poet. Swift attacked political corruption in England and, once stationed in Ireland as an Anglican clergyman, exposed the economic injustices of British colonialism (most strikingly in "A Modest Proposal"). These efforts are complicated for us today by his often-regressive views on gender, ethnicity, class, and religion. Yet some light can be shed on these views if we look at the traditions of satire in which he operated and, equally importantly, at the ways his work has informed progressive thought in the 278 years since his death.

If satire matters to you, then you need to contend with *Gulliver's Travels* and the career surrounding it. I plan to intersperse our study of Swift with sources such as Sir Thomas More (*Utopia*) and Rabelais (*Gargantua and Pantagruel*) – with 18th-century friends and foes of Swift, e.g. Alexander Pope and Lady Mary Wortley Montagu -- and with later works of science fiction (e.g., H.G. Wells and *Star Trek*) and political commentary (e.g., George Orwell and *The Onion*) that show Swift's influence.

Textbooks:

The Norton Critical Edition of *The Essential Writings of Jonathan Swift*, edited by Claude Rawson and Ian Higgins (Norton Publishing), ISBN 978-0-393-93065-8

The Cambridge Companion to Jonathan Swift, edited by Christopher Fox (Cambridge Univ. Press), ISBN 978-0521002837

ENGL 421-001 English Romantic Literature

INSTRUCTOR: McEathron, Scott

DAYS / TIMES- 12:00-12:50 - MWF

This course examines in detail the literature of the British Romantic period, with a focus on poetry. The relatively narrow chronological confines of the period, the close personal relationships of many of its leading writers, and the extraordinary quality of the literature help make Romanticism a particularly vivid and rewarding field of study. Our study of 6 or 7 poets will be structured around the two main "genealogies" of Romantic literature, the Wordsworth-Coleridge line and the Shelley-Byron line. Students will also read one literary biography of their choosing; and we will complete the course with what is arguably a contemporary expression of the Romantic ethos, *Into the Wild* by Jon Krakauer.

ENGL 453-001 Modern British Fiction

INSTRUCTOR: Dougherty, Betsy

DAYS / TIMES- 1400-1515 – MW

In this course we will explore modern British fictions by Oscar Wilde, James Joyce, Virginia Woolf, Katherine Mansfield, H.G. Wells, Arthur Conan Doyle, E.M. Forster, Joseph Conrad, Peter Barrie, Rudyard Kipling, Elizabeth Bowen, and Graham Greene. In so doing, we will consider their modernity, through an examination of the literary movement of Modernism; their Britishness, through an examination of the British, cosmopolitan, and colonial identities and experiences represented within these texts, and their fictionality, by considering the fictional genres, forms, and narrations revised and invented by the authors under study. We will also consider themes of gender and sexuality, science and technology, race and ethnicity, trauma and war, artistry and representation, religion and spirituality, and maturation and nihilism, among others, in relation to the texts we read.

Undergraduates will write several response papers, a midterm exam, and a final paper. Graduate students will give a presentation and write a 15-25 page seminar paper.

Required texts:

Oscar Wilde, *The Picture of Dorian Gray* and *Three Stories* 978-0451530455

James Joyce, *Dubliners* 978-0143107453

Virginia Woolf, *Mrs. Dalloway* 978-1954525009

Virginia Woolf, *To The Lighthouse* 978-1959891130

E.M. Forster, *A Passage to India* 978-1954525917

Joseph Conrad, *Heart of Darkness* 978-1673303056

J.M. Barrie, *Peter Pan* 978-9916987049

Arthur Conan Doyle, *The Hound of the Baskervilles* 978-0451528018

And other stories provided by the instructor

ENGL 481-001 Young Adult Literature

TOPIC:

INSTRUCTOR: Dougherty, Betsy

DAYS / TIMES-1700-1930 – T

Introduction to the evaluation of literary materials for junior and senior high school, with emphasis on critical approaches and the multicultural features of schools and society. Restricted to enrollment in English degree program or consent of department. Credit Hours: 3

This course serves as an intensive introduction to the evaluation of literary materials for junior and senior high school, with emphasis on critical approaches and the multicultural features of schools and society. We will examine texts with diverse authors, themes, styles, and settings, exploring the texts through an array of literary-critical and pedagogical perspectives.

Texts:

Suzanne Collins, *The Hunger Games* 978-0439023528

Daniel Jose Older, *Shadowshaper* 978-1338032475

Mark Haddon, *The Curious Incident of the Dog in the Night-Time* 978-1400032716

Gene Luen Yang, *American Born Chinese* 978-1250811899

Walter Dean Myers, *Monster* 978-0064407311

Rainbow Rowell, *Eleanor & Park* 978-1409157250

Marilyn Nelson, *A Wreath for Emmett Till* 978-0547076362

John Green, *The Fault in Our Stars* 978-0142424179

Sherman Alexie, *The Absolutely True Diary of a Part-Time Indian* 978-0316013697

Alison Bechdel, *Fun Home* 978-0544709041

Elie Wiesel, *Night* 978-0374500016

Louisa May Alcott, *Little Women* 978-0140390698

SE Hinton, *The Outsiders* 978-0670532575

Rick Riordan, *The Lightning Thief* 978-1368051477

Kwame Alexander, *The Crossover* 978-0544935204

Requirements:

Undergraduates will write several response papers as well as a research paper.

Graduate students will give an in-class presentation and write a seminar paper or the equivalent.

ENGL 484-001 Approaches to Teaching Literature**TOPIC:****INSTRUCTOR: McGrath, Patrick****DAYS / TIMES- 1400-1515 - MW**

Approaches to Teaching Literature introduces students to practical methods for teaching literary texts in junior high and high school. The course may range from practical skills--such as the creation of syllabi, assignments, evaluative criteria, course outcomes--to broader theoretical, philosophical, and cultural issues. In fall 2023, the

course will focus on approaches and methods to teaching Shakespeare, and, in particular, how to teach *Romeo and Juliet*, *Macbeth*, and *Othello*.

Course Objectives

Ability to think reflexively about the pedagogy of teaching literature
Ability to plan a course in literature and devise an organized and effective syllabus
Ability to create assignments that effectively guide students in the study of literary analysis
Ability to evaluate assignments that support effective learning outcomes

List of Assignments

Examples include: creation of a course syllabus, assignments aimed at literary analysis, assignments developing rubrics for paper evaluation, in-class presentations

Required Texts

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

William Shakespeare, *Romeo and Juliet*. ISBN-13 : 978-0671722852

Othello. ISBN-13 : 978-0743477550

Macbeth. ISBN-13 : 978-1451694727

ENGL 485A-001 Teaching Writing & Language – Restricted to students enrolled in TEP.

INSTRUCTOR: TBD

DAYS / TIMES- 1700-1930 - T

Introduction to strategies for teaching English in the secondary school with emphasis on writing and language. Introduction to assessment of writing perception and skills. Assessment and tutoring of child from the community in writing. Ideally, course should be taken two semesters prior to student teaching.

Restricted to: Admittance to Teacher Education Program through CoEHS. Credit Hours: 3

ENGL 500-001 Proseminar

TOPIC: Seminar in Research Methods in Literature - Defoe's *Robinson Crusoe* and Equiano's *Interesting Narrative*

INSTRUCTOR: Boulukos, George

DAYS / TIMES- 1700-1930 – R

Required Texts (please get hardcopies of the assigned editions):

Defoe, *Robinson Crusoe* ed. Shinagel (Norton Critical edition) ISBN: 978-0393964523

Equiano, *Interesting Narrative*, Rev. Ed., ed. Carretta (Penguin) ISBN: 978-0142437162

Coetzee, *Foe* (Penguin) ISBN: 978-0140096231

Rotated bi-annually among literary areas, this course is required for all doctoral students. This semester, there will be two central texts: Defoe's *Robinson Crusoe* and Equiano's *Interesting Narrative*. These texts will be supplemented with additional texts, some selected by the students of the seminar, and a number of critical, theoretical, historical and biographical works. This pro-seminar is designed to provide thorough, extensive practice in research methods and in the mastery of recent research on key texts.

Units will address approaches to our texts, including among other possibilities: historical, theoretical, and postcolonial criticism; feminism & queer theory; history of the novel and the slave narrative; interdisciplinary approaches to slavery, race, colonialism and human rights; related genres, including picaresque, spiritual autobiography & travel narrative; critical histories; and questions of biography and textual authority. The "archival" assignment will require students to find a related period text and to use it to help interpret one of our central texts; The "versions" assignment will require students to place one of these texts alongside either models that inspired them (such as Puritan autobiography and Barbary captivity narratives) or texts they (arguably) inspired (including anything from Frederick Douglass's slave narrative to the TV series *Lost*). Students will be required to master research skills well beyond google searches, including using authoritative scholarly databases, such as the MLA database, and finding and using hard-copy books and articles in Morris library. NB: Please read the central texts by Defoe and Equiano before the course begins.

Draft Schedule of Written Assignments & Presentations

Week 2: 10 item initial bibliography

Weeks 3-9: 1 Presentation per student of Research on assigned topic, with minimum 10 item annotated bibliography distributed to class & 3-5 page introduction

Week 8: Edition Review (3p)

Week 9: Proposal for Final Project with Annotated Bib due

Week 10: Versions Paper (5p)

Week 11: Archival Paper (5p)

Week 11-13: Presentation of Project

Week 14: Final Paper Drafts Due

Your grade will be 40% for your final project, 60% for your shorter assignments and presentations, but it will also be influenced by participation, diligence, and improvement

ENGL 502-001 Teach College Composition

INSTRUCTOR: Paz, Enrique

DAYS / TIMES- 1700-1930 - T

NOTE: Required course for all incoming ENGL Graduate Teaching Assistants (unless waived by Director)

This course supports graduate teaching assistants as they teach college composition courses (ENGL101) for the first time at this institution. It will explore the theory, practice, and research of teaching writing at the college level.

The course has 3 major goals.

- 1.) To provide a focused, practicum-style space to reflect on your teaching experience,
- 2.) To develop your knowledge of composition theory and research,
- 3.) To apply those reflections and new knowledge to the development of your current course.

Each week, readings and discussion will explore key concepts from composition theory that connect to the ENGL101 curriculum and to the learning outcomes of composition courses more broadly. Time is also set aside for reflect on recent teaching and upcoming curricular concerns.

ENGL 503-001 Professional Development (For ENGL Graduate Students Only)

INSTRUCTOR: Netzley, Ryan

DAYS / TIMES- 1400-1600 – T

This course is for English Graduate Students only and requires approval from Dr. Netzley to enroll. Additional information will be provided to students at the start of the term.

ENGL 504-001 Professional Development (for ENGL Creative Writing Graduate students only)

INSTRUCTOR: Joseph, Allison

DAYS / TIMES: 1400-1600 - W

This course is for English Creative Writing Graduate Students only and requires approval from Dr. Netzley to enroll. Additional information will be provided to students at the start of the term.

ENGL 533-001 American Lit Before 1900

TOPIC: Freedom and the U.S Novel

INSTRUCTOR: Shapiro, Joseph

DAYS / TIMES- 1700-1930 - W

The theme of the most recent (and massive—the largest ever) issue of *American Literary History* is “democracy” and/in the U.S. novel. Inspired by the ambitions of *ALH* 35.1, but shifting the terms of inquiry a bit, this graduate seminar is organized around “freedom” and/in the U.S. novel. What, we will ask, is freedom according to the U.S. novel? How does the U.S. novel imagine freedom, especially in relationship to slavery and its legacies? Is freedom gendered in the U.S. novel? Is the U.S. novel ultimately committed to liberal notions of freedom (of personhood, property, and rights), or might it at times invent alternate ways of conceptualizing freedom? We will focus on mid- and late-nineteenth-century fiction, but we will conclude the course with a couple of weeks on proletarian fiction of the 1930s and early 1940s. We will read some theory and some newer criticism, and we will seek to identify areas for future research in American literary studies.

Requirements

- 3 in-class presentations
- critical review of related monograph (~5 pages)
- research-based final essay (~15 pages)

Required books (subject to change)

- Nathaniel Hawthorne, *The Blithedale Romance* (Norton, 2010) [ISBN 978-0807856857]
- Harriet Beecher Stowe, *Dred* (UNC, 2006) [ISBN 978-0393928617]
- Martin Delany, *Blake* (Harvard, 2017) [ISBN 978-0674088726]
- Mark Twain, *The Adventures of Huckleberry Finn* (Penguin, 2002) [ISBN 978-0142437179]
- Helen Hunt Jackson, *Ramona* (Broadview, 2008) [ISBN 978-1551117201]
- Pauline Hopkins, *Hagar's Daughter* (Broadview, 2020) [ISBN 978-1554815630]
- Robert Cantwell, *Land of Plenty* (Pharos, 2013) [ISBN 978-0988172562]
- Carlos Bulosan, *America is in the Heart* (University of Washington, 2014) [ISBN 978-0274717422]

Additional texts will be made available via MyCourses/D2L

ENGL 592-001 Creative Writing Seminar – Restricted to ENGL Creative Writing Graduate Students

TOPIC: POETRY

INSTRUCTOR: Joseph, Allison

DAYS / TIMES-1700-2030 - W

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

COURSE REQUIREMENTS:

****A final portfolio of 10 poems, submitted to the instructor, in their most polished and revised versions.**

(50 percent of grade).

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

****Active, ongoing commitment to class participation. This class will depend heavily on student input, whether we are discussing poems from our selected texts or are examining work submitted for class discussion.**

In order for us to have a productive class experience, attendance is mandatory. Included in class participation is a final public reading at which each student in class will read from his or her work. (25 percent of grade).

ENGL 592-002 Creative Writing Seminar - Restricted to ENGL Creative Writing Graduate Students

TOPIC: FICTION

INSTRUCTOR: To be determined – once assigned the course description will be updated.

DAYS / TIMES-1700-2030 – T

ENGL 594-001 Contemporary Literature

TOPIC: Essay Collections

INSTRUCTOR: Frumkin, Rafael

DAYS / TIMES-1700-1930 - R

We've all read and enjoyed essay collections, but in this class, we're going to find out what really makes them tick. Over the course of a semester, we will explore the world of creative nonfiction by reading essay collections by writers like James Baldwin, Leslie Jamison, Alexander Chee, and John Jeremiah Sullivan. We will write and workshop essays – journalistic, lyric, hermit crab, or whatever strikes your fancy – with an eye towards drafting collections. By the end of the semester, you'll have some essays you feel proud of and a better sense of how to bundle them into a collection of your own.

ENGL 597-001 Composition Theory

TOPIC: t/b/a

INSTRUCTOR: Daniel, Joshua

DAYS / TIMES-1700-1930 – M

Historical and analytical approaches to theories of discourse, theories of composing and theories of pedagogy. Prerequisite: ENGL 502 or equivalent. Credit Hours: 3