

## **Spring 2021 Undergraduate Course Descriptions**

### **ENG 108-01 :Empathy and Imagination**

Instructor: Matt Phillips

This course will explore how authors interpret empathy, our ability to imagine ourselves in another's shoes. In our study of prose and poetry, we'll witness how authors across the nineteenth and twentieth centuries engage with empathy in intriguing ways. We'll see how empathy functions not only in interactions between fictional characters, but also within us as readers. The authors we study will represent both sides of the Atlantic, as we delve into this uniquely human phenomenon.

### **ENG 201-01: European Literary Classics I**

Instructor: Dr. Steve Yarbrough

In this course we will read classic texts, from Gilgamesh to Chaucer's *Canterbury Tales*, focusing upon enduring, recurring themes such as the heroism, hospitality, revenge, pride, love, justice, and friendship, and how these concepts change in response to varying socio-historical contexts.

### **ENG 208-01 & 02: Topics in Global Literature**

Instructor: Dr. Christian Moraru

This Topics in Global Literature course deals with the problems of identity, its crisis, displacement, and reinvention under the impact of certain traumatic collective events during and especially after the Cold War, when, forced by history, people become more and more aware of the broader world shaping—rooting, uprooting, and rerouting—individual lives. Our course has a global focus twice. First, it has a crosscultural, transnational, and, indeed, planetary scope, covering as it does a wide range of literary and cultural traditions, Western and non-Western, and spanning continents. Second, the works discussed are recent and speak to a growing feeling worldwide that we have entered a new age, the age of “time-space compression,” “network society,” and the “global village,” in which peoples, cultures, and communities around the world are more interconnected, more mobile, but also perhaps more vulnerable than ever before. Our authors include Mohsin Hamid, Ben Lerner, Don DeLillo, Emily St. John Mandel, and Gary Shteyngart, among others. All readings are in English or English translation. Midterm and final exams.

### **ENG 210-01: Literature and the Other Arts**

Instructor: Gary Lim

In this course, we will examine the relationship between the literary and non-literary arts. In order to understand how writing, painting, sculpture, music, and film explore common questions regarding expression, perception, and form, we will study works from the 19th and 20th centuries that fall into two broad aesthetic epochs: Romanticism and Modernism. Beginning with Romanticism, we will read Mary Shelly's *Frankenstein*

and a range of romantic poetry centered on William Wordsworth's poetry, while considering composers such as Beethoven and Berlioz and artists such as Géricault, Delacroix, and Turner. With Modernism, we will study Virginia Woolf's short stories, T.S. Eliot's *The Waste Land*, Franz Kafka's *The Metamorphosis* and *The Trial* in conjunction with the explosion of "isms" in the visual and plastic arts that typify the period (impressionism, cubism, fauvism, primitivism, abstractionism). We will also examine the music of Stravinsky and Schoenberg as well as early experiments in film as expressions of modernist art. Over the course you will learn the terminology and ideas that are associated with each era as we highlight how several creative tensions—between tradition and innovation, mimesis and expression, and form and fragmentation—drive these artistic movements.

### **ENG 210-02 : Literature and the Arts - Literature and Video Games**

Instructor: Dr. Matt Carter

This course will examine the relationship between a variety of literary works and the video games that were based on them. To this end, students will both read and analyze literary works for historical, social, and political context and play video games with an eye to how those literary works were adapted to a new digital medium. In class, students will engage in both traditional literary criticism and gaming, and assignments will include a multimodal combination of essay writing, creative writing, web design, and crafts.

### **ENG 212-02: Major British Authors: Romantic to Modern**

Instructor: Dr. Anne Wallace

The title for this course reflects how such a survey was taught thirty years ago. A more current title would be something like, "Survey of British Literatures since 1800"; we will read a selection of poetry, drama, fiction, and non-fiction prose by British, mostly Anglophone writers who worked in the periods traditionally named Romantic, Victorian, and "20th Century"; (now really "post 1900"). Besides fairly extensive reading, the coursework includes Discussion posts, "Timeline" assignments that analyze the historical/cultural contexts of the literary readings, and essay examinations.

### **ENG 225-02: Introduction to Writing - Fiction**

Instructor: Derek Palacio

ENG 225 is an introduction to fiction writing with an emphasis on the basic elements of craft and technique. This is a workshop-based class that emphasizes learning to read fiction closely for matters of craft, structure, and theme. We will learn about the elements and vocabulary of narrative fiction and writing style by (1) analyzing and

critiquing fiction, (2) generating and developing story ideas, and (3) writing, revising, and editing short stories.

### **ENG 235-01: Speculative Fiction -- Black and Indigenous Futurisms**

Instructor: Dr. Mark Rifkin

This class will focus on contemporary speculative fiction by Black and Indigenous authors from the U.S. and Canada, and all of the novels and short stories we'll be reading are set in the future. More than seeking to imagine what the future might look like, futurist fiction provides a way of highlighting dynamics in the present by moving outside of the conditions with which readers are familiar to think about current conditions from new perspectives or to bring into focus aspects of contemporary life that have become normalized or functionally invisible. Here are some questions that we'll return to throughout the course: how do speculative conceits (the fantastic futurist ideas structuring the texts) serve as ways of drawing attention to contemporary social systems and dynamics? What cultural and political work do such conceits do in opening up new ways of understanding or reframing current conditions? How do these texts engage ongoing histories of antiblackness and settler colonialism? How do they help illustrate the possibilities, complexities, and difficulties of putting Black and Indigenous movements in dialogue? What roles do gender and sexuality play in how these texts address blackness, indigeneity, and the relations among them? Since Black and Indigenous populations arguably already have faced the end of the world – through systems of enslavement, dispossession, and genocide – how does Afrofuturist and Indigenous futurist fiction recast the present as already post-apocalyptic, and what visions do such texts offer for living through the apocalypse? Authors may include Nalo Hopkinson, Octavia Butler, N.K. Jemisin, Walter Mosley, Heid Erdrich, Blake Hausman, Drew Hayden Taylor, and Melissa Tantaquidgeon Zobel. No previous familiarity with speculative fiction is necessary.

### **ENG 251-01**

Instructor: Dr. Karen Weyler

In English 251, we'll read literary texts drawn from the time of European exploration of North America through the fracturing of the United States in the 1860s. This English culture was always a creolized culture, inflected by the diverse cultures that populated the New World. Even after the Revolution, the status of the United States remained contingent, roiled by divisive questions about religion, race, slavery, gender, and citizenship—issues that continue to resonate today. We will explore these issues by reading poetry, essays, short stories, and personal narratives of all kinds, featuring writers both familiar to you, such as Nathaniel Hawthorne, as well as those less familiar, including Fanny Fern and Lydia Hunt Sigourney. Our class will mix synchronous and asynchronous learning activities, with the synchronous portions occurring during our scheduled class time. You will need to log in to our class Zoom meeting during class time.

### **ENG 252-01**

Instructor: Dr. Noelle Morrissette

This online course provides a survey of American literature from 1865 to the present, focusing on the representational strategies employed by authors and ranging across historical periods and literary genres. We will examine how authors contribute to a national literary tradition by reworking ideas of literature and nationhood. Along the way, we will consider questions about the boundaries and various functions of both literature and nation, as well as the ways in which literary texts have addressed (or failed to address) America's critical struggles over the extension of democratic principles across lines of race, class, and gender. Authors include Chesnutt, Stein, Du Bois, Hemingway, Wright, Ellison, and Morrison.

### **ENG 290-01: The Rhetoric of Social Movements**

Instructor: Dr. Nancy Myers

This course examines the verbal and non-verbal rhetorical strategies of groups and individuals attempting to effect social change and the counter-strategies of those who oppose them. We look at how social movements attempt to transform perceptions of social reality, alter the self-perception of protestors, legitimize the movement, prescribe courses of action, mobilize for action, and sustain the movement. We begin by understanding how the rhetorics of social movements operate by looking at two time periods in America: Reconstruction right after the Civil War when Black men achieved the right to vote (1865-1880) and the Civil Rights Movement (1950s-1970s). We then move to current global social movements that you choose to examine, the rhetorical techniques they use, from songs and slogans to television and Twitter. All readings are attached in Canvas.

### **ENG 303-01 and 303-02: Critical Approaches to the Study of Literature**

Instructor: Gary Lim

What are some of the assumptions that inform how we analyze texts? Did we always read as we do today? Is there a difference in reading a text for pleasure and studying it for college credit? Why will two English professors have vastly different interpretations of the same poem? What defines English as a discipline? By studying several major areas of literary and critical theory we will begin to formulate answers to these questions. We will consider several major approaches to the study of literature that came to the forefront of the American literary studies from the mid-twentieth century: New Criticism, structuralism, deconstruction, psychoanalytical theory, feminism and queer theory, and cultural-historical approaches. We will end the course by considering some of the newer "posthumanist" approaches to theory that emerged at the beginning of the twenty-first century. While we will spend a good deal of the course considering these theories in their own right, we will also study scholarly articles with an eye to exploring how they are applied to spark literary insight and develop arguments about interpretation.

## **ENG 331-01, Women in Literature**

Instructor: Dr. Anne Wallace

This section of “Women in Literature” will focus on the transformative period from 1780 to 1940, during which writing by British women challenged normative theories (and practices) of patriarchal power, racial oppression, and binary gendering. Britain’s expanding imperial power helped distribute these women’s writings across the world, giving them an out-sized influence on developing ideals of egalitarian gender relations. Our readings will stretch from the revolutionary interventions of Mary Robinson and Mary Shelley, through engagements with women’s racial identities in the anonymous *Woman of Colour* and Elizabeth Barrett Browning’s “Runaway Slave at Pilgrim’s Point,” to explorations of gender fluidity by “Michael Field” and Virginia Woolf. Besides substantial reading assignments, coursework is likely to include reading journals, collaborative discussions, short written analyses, and persuasive essays.

## **ENG 331-02: Women in Literature "Kickass Women Writers"**

Instructor: Dr. Maria Sanchez

1. The first rule of Kickass Women Writers is we do not talk about Kickass Women Writers.
2. The second rule of Kickass Women Writers is *we do not talk about Kickass Women Writers*.

Oh, wait -- that's *Fight Club*. The first rule of Kickass Women Writers is that we totally talk about it, all the time. And the second rule is that we only read people who are kickass.

Some of the kickass people we will read: Yesika Salgado, Joumana Haddad, Warsan Shire, Kate Tempest, Angela Aguirre, Stacey Waite, Solmaz Sharif, Rupi Kaur. Assignments include short papers and a longer essay/creative project. The point of the class is to familiarize ourselves with contemporary writers who are pushing the envelope of representation in some way, and challenging how "literature" is created and defined.

## **ENG 333-01: Southern Writing**

Instructor: Dr. Scott Romine

This course will be loosely organized around two analytical concerns: (1) a genealogical interrogation of recurring southern themes, topoi, types, commonplaces, tropes, and memes that have survived the conditions of their origin, and (2) a theoretical interrogation into the concept of “culture” that, for the past 50 years, has housed these memes. Although “culture” gestures toward a universal attribute shared by all human societies, it is, in fact, a modern invention that, depending on who’s using the term, entails invisible, different, and often contradictory assumptions about its referent. (Answering the question, “what is your culture?” will probably reveal some of those contradictions.) Why, then, has “culture” become the go-to term used to constitute

southernness, replacing its predecessors “nation,” “race,” “people,” “region,” and “civilization?” To this end, we’ll read a range cultural theorists (Anthony Appiah, Stewart Hall, Brad Evans, Werner Sollors, Immanuel Wallerstein, Hazel Carby, etc.) and southern intellectual historians.

These readings will supplement a range of southern texts—mostly fictional, but involving advertisements, journalism, food writing, film, and popular media—from the antebellum period to the present, that foreground memes associated with the South. These range from cultural attributes (hospitality, violence, white supremacy, “love of the land,” leisure, etc.) to types (planter, belle, mammy, poor white, etc.) to material objects (flags, grits, plantation houses, etc.), the common feature of which is they are recognized, for better or for worse, as “southern.”

There will be two book-length works, but most classes will address shorter texts (short stories, film clips, scholarly essays, excerpts) organized around a particular question.

### **ENG 340-01. Shakespeare: Later Plays**

Instructor: Dr. Chris Hodgkins

Major plays from the later part of Shakespeare’s career, including “problem comedies,” the “great tragedies,” and tragicomedies/romances: All’s Well That Ends Well, Troilus and Cressida, Measure for Measure, Othello, King Lear, Macbeth, Antony and Cleopatra, The Winter’s Tale, and The Tempest. Primary emphasis on the close reading of Shakespeare’s language, on careful written and oral analysis of particular scenes and episodes, and on engaging varied critical approaches to the plays. Secondary but substantial emphasis on late Elizabethan and early Jacobean historical, philosophical, religious, and aesthetic contexts, as well as on questions of production and stagecraft. Class will consist of lecture and discussion. Assignments: One reading quiz per play, two examinations (midterm and final), 1-2 oral presentations of scene analyses, 1 oral presentation of critical annotations, one shorter paper (scene analysis), one longer research essay. Texts: Any well-edited, carefully annotated edition of the complete works such as Pelican, Signet, Riverside, or Norton editions, or David Bevington, ed., The Complete Works of Shakespeare, which I will use in class; MLA Handbook for Writers of Research Papers, 6 th through 8 th edition.

### **ENG 347-01: Topics in Post-1800 Literature: "Literature of the Oceans"**

Instructor: Dr. Neelofer Qadir

Literature of the Oceans brings together narratives of the Atlantic and Indian Ocean Worlds through its attention to the circulation of commodities, including human trafficking in the forms of slavery, debt bondage, and indenture. Through a study of literary texts, visual arts, and critical theories theories of movement and migration and capitalism through multiple globalizations, students in this course will grapple with how to articulate dimensions of power, categories of freedom, and the role/responsibility of imaginative work/ers in representing and theorizing the histories of enslavement and

colonialism and their afterlives. Further, we will consider the myriad ways in which scripts of racial, gender, and sexual identities are mobilized in the production of capitalist modernity, liberalism, and the contemporary world order.

### **ENG 357-01: Modernism**

Instructor: Dr. Anthony Cuda

A study of the avant-garde literature of the early twentieth century, focusing on the work of writers including Marcel Proust, Virginia Woolf, Ezra Pound, T. S. Eliot, and others, and considering the related experiments in the visual arts and in the fields of music and dance.

### **ENG 358-01: Modern Poetry**

Instructor: Stuart Dischell

This course will survey English, Irish, and American poems written in the modern period. We will begin with precursors of modernism such as Whitman, Dickinson, Dunbar, Arnold, Hopkins, and Hardy and conclude with the near contemporaries Brooks and Hayden. Most of our focus, however, will be upon the "high moderns" (Yeats, Pound, Eliot, Moore, Williams, HD, Amy Lowell), poets of the Harlem Renaissance (Hughes, Brown, Cullen, Toomer), and non-modernist moderns such as Frost. Some class time will be dedicated to a historical and literary-historical approach to the poems in an effort to understand what is "modern" about modern poetry, what it means to be modern, and, of course, the literary movement called Modernism.

### **ENG 371-01: Literary Study of the Bible**

Instructor: Chris Hodgkins

Substantial selections from both the Hebrew Bible/Old Testament and from the New Testament—from Genesis through Revelation, from origin narrative, lyric poetry, and wisdom literature to epic, drama, gospel, and prophecy. Throughout the course, we will examine the text through questions about its literary elements: genre, plot, characterization, figurative language, verse and narrative structure, etc. Secondly, we will attend to historical and archeological contexts, and to varied theories of textual composition. Class will consist of lecture, discussion, and some group work. Regular reading quizzes, two examinations (midterm and final), one short psalm analysis paper. Previous knowledge of the Bible helpful, but not expected. Required texts: any good English translation of the Bible, and Christopher Hodgkins, *Literary Study of the Bible: An Introduction* (Wiley-Blackwell, 2020) <https://www.wiley.com/en-us/Literary+Study+of+the+Bible:+An+Introduction-p-9781444334951>

### **ENG 372-01**

Instructor: Dr. Karen Weyler

Writing and printing are technologies that have enabled the literate to control who speaks and what stories they tell. Throughout the first three hundred years after the

invention of the moveable type printing press (c. 1450), access to print was limited to the elite; only the wealthy had access to the technologies of reading, writing, and printing. The Americas were largely populated, not by elite white men, but by people with less access to the technologies of literacy: indigenous peoples, enslaved Africans, indentured servants, and common laborers—not to mention that at least half that population was female and had even less access. How can we fill in the blank spaces to tell a larger, more complete story of early America?

Although we will focus in English 372 on the writings of British America, we'll begin our study of the literatures of the New World by reading European exploration writings and Native responses to settler colonialism. We'll consider the impact of competing models of colonialism and colonization, how religion shaped responses to the New World and its inhabitants, and the ways that different groups engaged with the rhetoric of revolution and personal freedom. After acknowledging the contingent, contested status of Europeans in the New World, we'll be equipped to read the texts produced by the American experience with fresh eyes, receptive to unfamiliar forms of writing such as the sermon, the captivity narrative, and the spiritual autobiography, as well as more familiar genres such as drama and the novel. We'll also explore more modern interpretations of the Revolutionary era through the musical Hamilton.

This class will mix synchronous and asynchronous learning activities, with the synchronous portions occurring during our scheduled class time. You will need to log in to our class Zoom meeting during class time.

### **ENG 374-01: Early African American Writers**

Instructor: Dr. RJ Boutelle

In this survey of early African American literature, we will challenge both the geographical scope of that archive and the generic boundaries of what constitutes literature. Moreover, we'll discuss the significance of articulating a distinctive African American literary heritage, as well as reading these texts as part of other literary traditions, including US American, hemispheric, Black Atlantic, and circum-Caribbean traditions. In addition to primary texts, students will also be asked to consider literary criticism on early African American literature that variously models innovative methodologies, polemic arguments, and watershed theoretical considerations. This course will ask students to undertake both primary and secondary research throughout the semester.