

**ENGL 1601-001,002: Storytelling in Literature, Film, and Television**  
**M/W 11:00 (001), Remote**  
**Tu/Th 12:30-1:45 (002), Remote**  
**Michael McLane**

We tell stories to understand and imagine who we believe we are and might be. We will consider stories (novels, short stories, and films )from a variety of cultures and social groups to examine how the process of telling stories transmits culture and both maintains those cultures and establishes new identities for groups and individuals.

**ENGL 2450-001: Introduction to Literature**  
**Online**  
**Cynthia Wong**

This required course for literature majors and minors introduces students to a serious study of texts through close and careful reading, development of a critical sensibility, and deepening of skills for discussing and writing about literature. It is reading and writing intensive as well as discipline-specific, in order to prepare for advanced courses in literature and literary theory. Students will learn literary genres, techniques and terms, as well as explore the viability of studying literature in the 21<sup>st</sup> century. They will write in clear, college-level prose and have experience with editing and revising analytical and comparison & contrast essays. Successful completion of this course will advance students to ENGL 3001: Critical Writing, as well as set a foundation for a life-long appreciation of literature.

**ENGL 2600-001: Literary Classics**  
**Tu/Th 11:00-12:15, Remote**  
**Michael McLane**

From inadequately brave medieval knights to the global creation of twenty-first-century identities, we will track our English literary tradition. We will consider the contexts from which works arise and the contributions they make to them, exploring evolving genres and intellectual traditions as well as social conditions and their effects on individuals.

**ENGL 3020: Poetry Workshop**  
**M/W 2:00-3:15, Remote**  
**Nicky Beer**

Students will develop an intense and intimate relationship with poetry by considering poems not only from the perspective of a critical reader, but a writer as well. Above all, students will see how the creative work that they do is part of the larger literary tradition of human beings tearing their hair out in front of a blank page in the name of filling it with something meaningful.

Coursework includes writing six poems over the course of the semester, such as poems about art, persona poems, and “how to” poems.

Possible course reading may include one of the following books: *Kontemporary Amerikan Poetry*, by John Murillo; *OBIT*, by Victoria Chang; and *Odes to Lithium*, by Shira Erlichman

**ENGL 3330-001: Topics in Literature: Climate Fiction**  
**M/W 2:00-3:15, Remote**  
**Michael McLane**

The emerging genre of climate fiction imagines the ways humans and cultures are affected by anthropogenic (human caused) climate change. We will consider effects from Africa to Australia, from the loss of glaciers to the devastation of Hurricane Katrina with a focus on how the cultures we have created provide the means to a new relationship with the environment necessary to sustain them.

**ENG 3450: Contemporary Women Writers**  
**Online**  
**Cynthia Wong**

For this upper-division literature course, we will read and discuss six novels and one collection of short stories by women writers representing the cultural experiences of their characters from Italy, Hungary, China, Turkey, Africa, the U.S., and Canada. We will explore their literary representations, judge the worlds they create in the stories, and examine complex and intersecting social issues facing women from girlhood to older age. This stages-of-life element will guide our discussion of women’s experiences through the ages and will enrich our understanding of diverse human experiences in contemporary times. Students will be good readers, engaged participants in discussion, and demonstrate their excellent writing skills.

**ENGL 4160/5160-001: Poetics**  
**M/W 11:00-3:15, Remote**  
**Nicky Beer**

How have rules about poetry been established? Are any rules about poetry flexible? In this class, we’ll explore ideas of poetic forms and patterns and how they’ve evolved, and consider the larger idea of the emergence of artistic modes. We’ll examine traditional forms such as the sonnet and the sestina, as well as more recently established forms such as the prose poem. We’ll also delve into a variety of recent poetic inventions from the late 20<sup>th</sup> and early 21<sup>st</sup> century, and discuss how the idea of playfulness has influenced contemporary poetics.

The course involves a semester-long project with three options: a traditional comparative literature paper, a creative portfolio, or a comparative study of a form in poetry and a form in another creative discipline.

**ENGL 4190/5190: Environmental Writing****Tu/Th 12:30-1:45, Remote****Michelle Comstock**

Students in this course will produce new environmental writing and media for public audiences. Toward this end, we will explore four key themes in classic and contemporary environmental writing: 1. Nature and Human Identity (including racial, gender, and sexual identities); 2. Animals and Migration; 3. Trees, Plants, and Temporality; 4. Climate and the Anthropocene. We'll explore the variety of genres (personal essay, natural history, scientific writing, opinion piece, manifesto) and media forms (print essays, podcasts, databases, museum installations, and documentaries) circulating around these themes within local and global public networks and will examine the strategies writers use to create attachments to place, habitat, and ecosystem. Students' environmental writing will develop through peer and instructor review and will culminate in a substantial piece of writing (and/or media) for a public audience.

**ENGL 4200/5200: Survey of the English Novel to 1900: Empire and Gender****TuTh 11:00am-12:15pm, Remote****Jeff Franklin**

When and how did novels become what we call novels? What formal, stylistic, and thematic aspects make a novel a novel? Why do we love reading novels, and what makes a novel “good”? How do novels both reflect and construct the cultures from which they emerge? This course is a chronological survey of British novels from their beginning around the turn of the 17th-18th centuries to their arrival at what we still consider “realism,” on the way to the modernist interiority of the early 20th century. For this offering of the course, I’ve chosen a new organizing theme: Empire & Gender. I've selected our novels not only to be representative of some of the major novelists and subgenres in the historical development of the genre but also to reflect the fact that the “rise of the novel” in its first two centuries corresponded with the rise of the British Empire. Empire opened up immensely complex human dilemmas—ethical and cultural, racial and religious, political and economic—that are still very much with us today. Novels portrayed these dilemmas in ways that reveal how Britons in the 18th and 19th centuries thought of themselves, their Empire, and the peoples whom they subjected to occupation and colonialism. And, I have worked to select novels that also are great reads, including names such as Defoe, Brontë, Dickens, Kipling, and Conrad.

**ENGL 4308/5308****U.S. Contemporary Feminist Thought****TuTh 3:30-4:45, Remote****Gillian Silverman**

This course examines changes and continuities in feminist thought in contemporary US America—from the late-20<sup>th</sup> century to the 21<sup>st</sup>. Using philosophical documents and literature as

our material, and philosophical and literary analysis as our method, we will explore the ways that women's characteristics, experiences, and capabilities have been understood and challenged. The course pays particular attention to the diverse ways that "feminism" has been and continues to be conceptualized over time. It also addresses issues of intersectionality by examining how categories like race, class, and ethnicity, intersect with gender, sexuality, and sexual identity.

**ENGL 4500: Medieval Literature**  
**M/W 3:30-4:45, Remote**  
**Colleen Donnelly**

We will explore the major "genres" of Middle English literature and a few continental sources, looking at how historical events and philosophical and socio-economic concerns shaped the literature of this and subsequent ages while also connecting to contemporary issues -- political unrest, apocalyptic fears, the role of religion in both our personal and public lives, as well as the need for security, comfort, pleasure and humor in our everyday lives. We will investigate how medieval literature and philosophy have shaped modern ideologies, how the legend of Arthur and medieval romance is still relevant and influencing modern literary archetypes, the emergence of class and development of gender issues, and consider what seeds of modern society were planted during that era. We will attempt to reconstruct the medieval reader's response while exploring what this literature has to offer to the modern reader.

**ENGL 4610/5610: Narrative Form and Theory**  
**M/W 2:00-3:15, Remote**  
**Joanna Luloff**

This course is designed to examine the "elements" or "forms" of narrative writing through critical discussion, critical writing—and, where appropriate, creative exercise. This course should teach you how to recognize and treat the elements that constitute a narrative text, how to understand the operation of these elements within a narrative, and how to explain those operations. We will also explore some of the sub-genres and formal approaches to fictional narratives, including realism, magical realism, minimalism, maximalism, the fantastic, postmodern fiction, genre fiction, and flash fiction. We are less interested in how one might interpret a story's "meaning" than in how the story disposes or utilizes its resources, how it arranges itself, to make a meaning possible.

**ENGL 4850: Senior Fiction**  
**M/W 12:30-1:45, Remote**  
**Joanna Luloff**

In this senior fiction workshop, you will be building on your understanding and practice of the craft elements of fiction. While this course will make use of a workshop format you are already familiar with, it will also ask you to be even more self-critical and self-aware—of your writing

projects, writing style, voice, themes, goals, and how these aspects of your writing life communicate with the larger writing community (literary journals, contemporary publishing, graduate programs, etc.) Through the exploration of critical essays on fiction writing and an examination of recent prize winning short stories, you will be asked to think about what successful fiction writing means to you. What are your aesthetic preferences? What kinds of narratives are you drawn to reading and writing? What determines your identity as a writer and a reader? What styles do you avoid? Hopefully, these questions will help you start to think about what your priorities are as a writer and how you might become an even more rigorous and imaginative fiction writer.

Building on discussions from earlier creative writing courses about character, narration, plot, setting, etc., you will be asked to think about your own style, voice, and thematic concerns in an even more self-aware way. In service to these goals, you will work on a semester-long writing project where you will put together a cohesive story collection that can be bound in either a chapbook or in an online anthology format. This project will require you to conceive the collection, generate new stories to include in the collection, revising the stories, arranging them in the collection, choosing artwork for your cover, and writing an author's statement that illuminates the collection's themes, styles, approaches, influences, etc.

**ENGL 4002-001/5000-001: Major Authors Greek Drama, "The Spy in the Tree"**  
**Tues/Thurs 2:00-3:15, Remote**  
**Nancy Ciccone**

The Golden Age of Athens, ca. 499-323 BCE, witnessed a cultural revolution that shaped western civilization. This course focuses on the conventions, historical origins, literary achievements and cultural contexts of Greek drama. We will read tragedies of Aeschylus, of Sophocles, of Euripides. Contemporary scholarship and classical interpretations shape our discussions. We begin with two questions: How are we to interpret the dramas in their own context? How might they be relevant to us living in a different culture and over 2000 years later? The working title of the course, "A Spy in the Tree" refers to Euripides's *Bacchae* and his representation of Pentheus. He spies on Dionysian practices, just as we do when we view a play; Pentheus is subsequently torn apart: why? Themes for the course include gender roles, familial dynamics, and public and private intersections.

**ENGL 5100-001: Introduction to Graduate Studies**  
**T 5:00-7:50pm, Remote**  
**Nancy Ciccone**

The course introduces students to scholarly methods and key debates in English Studies. It familiarizes students with the department's specializations in film, linguistics, literature & rhetoric. Offering new MA students training, the course focuses in the primary forms of scholarly writing within the discipline (journal article, conference abstract, synopsis, book

review). Our primary goal is professionalization achieved through analyses and practice of generic forms coupled with understanding issues in different fields of current scholarship.

## **ENGL 5165: Literacy and Technology**

**W 5:00-7:50, Remote**

**John Tinnell**

This course surveys the evolution of techno-cultural practices and material forms through which writing, reading, and other acts of literacy have developed over the centuries. Our weekly discussions will revolve around five books, which together offer a fascinating study of pivotal episodes in the technological history of literacy and its more recent convergence with digital media.

Assigned reading will average around 120-150 pages per week. Everyone will be required to give two presentations during the semester and to write a short response paper every other week. The final paper, which may build on any aspect of the course, should be conceived as conference paper suited for presentation at an academic conference relevant to each student's research or teaching interests.

### **Required Books**

*The Printing Revolution in Early Modern Europe* by Elizabeth Eisenstein

*City Reading: Written Words and Public Spaces in Antebellum New York* by David Henkin

*The Freudian Robot: Digital Media and the Future of the Unconscious* by Lydia Liu

*From Counterculture to Cyberculture: Steward Brand, the Whole Earth Network, and the Rise of Digital Utopianism* by Fred Turner

*Black Software: The Internet & Racial Justice, from the AfroNet to Black Lives Matter* by Charlton McIlwain