

English Department Literature Courses for Fall 2025

GE courses

ENGL 2130 Imaginative Literature: Vampires

MWF / 1:00-1:50 p.m. / BC 103

Dr. Kyle Bishop (bishopk@suu.edu)

This General Education course will provide students with an introduction to literature and film by way of the vampire tradition. Students will learn to read, evaluate, and analyze vampire literature in terms of historical significance, cultural value, and symbolic meaning, primarily in terms of the monster tradition. Possible works include Polidori's *The Vampyre*, Le Fanu's *Carmilla*, Stoker's *Dracula*, Murnau's *Nosferatu*, Browning's *Dracula* (1931), Matheson's *I Am Legend*, Rice's *Interview with a Vampire*, Schumacher's *The Lost Boys*, Wiseman's *Underworld*, Meyer's *Twilight*, and Waititi's *What We Do in the Shadows*.

ENGL 2200 Literature and Culture: Meaning

MWF 10-10:50

Prof. Jodi Corser (corserj@suu.edu)

This General Education literature class will delve into how texts discuss finding and creating meaning. We will have in class discussion, small group discussions, and group presentations. Projects and assignments will include papers, journals, class participation, and end of the semester projects. We will read various types of texts: novels, short stories, poetry, memoir, and graphic novels. We have a variety of texts, possibly including *The Road*, *Station Eleven*, *The Stranger*, *The Girls who Smiled Beads*, *Maus*, *Exit West*, and *A Day in the Life of Ivan Denisovich*.

Prerequisites for English Majors & Minors

ENGL 2400 Introduction to Literary Studies

TR 8:30-9:45

Prof. Charla Strosser (charlastrosser@suu.edu)

In this course, you will learn to conduct literary analysis with an emphasis on form, which in fiction includes elements such as setting, plot, character, and theme. This formal analysis, referred to as "close reading," is fundamental to the critical study of literature and to the craft of creative writing. Also fundamental is an understanding of genre. Literary works follow, and oftentimes resist or reinvent, generic conventions. We will discuss and analyze literary works in each of the three major genres: poetry, fiction, and drama - as well as film and novella. You will become familiar with the conventions of these genres and with the related terminology.

ENGL 2700 Introduction to Critical Theory

MWF 2-2:50

Prof. Nicole Dib (nicoledib@suu.edu)

This course provides a survey of major theoretical and methodological approaches. Critical theory is a companion to literary studies; theory provides us with different lenses through which we can read literature. As scholars of literature, we study theory to learn about different approaches to reading, evaluating, analyzing, and teaching literature. In this class, we will study the major theories that apply to literary studies; these may include Structuralism, Post-Structuralism, Psychoanalysis, Marxism, New Historicism, Cultural Studies, Feminist Studies, Queer Studies, Ethnic Studies, Critical Race Studies, Postcolonial Studies, and Ecocriticism. By exploring the basic features and tenets of these theories, we will gain a wide range of frameworks through which we can study literature in future classes and beyond.

3000 & 4000-Level Literature Courses

ENGL 3210 American Literature I: Gothic Sentimentality

MWF 1:00-1:50 pm

Prof. Julie McCown (juliemccown@suu.edu)

This section explores the intersection of Gothic and sentimental literary genres in American Literature before 1865. Students will examine how various writers combined Gothic elements with sentimental appeals to create uniquely American works of literature. Through novels, narratives, poetry, and short fiction, we'll investigate how these seemingly contradictory modes worked together to expose national anxieties, challenge social boundaries, and drive cultural change. Writers covered may include Anne Bradstreet, Hannah Webster Foster, Victor Sejour, Leonora Sansay, Charles Brockden Brown, Nathaniel Hawthorne, Edgar Allan Poe, Harriet Jacobs, Louisa May Alcott, Herman Melville, Walt Whitman, and Emily Dickinson.

ENGL 3220 American Literature III

MWF 3-3:50

Prof. Nicole Dib (nicoledib@suu.edu)

This course surveys American literature from 1945 to the present, and is structured chronologically as well as thematically. We will study representative works of American literature from culturally, socially, and ethnically diverse writers, with a focus on fiction and through a range of genres including novels, plays, comics, poems, and short stories. Together we will consider how literature reflects and shapes the experiences of Americans from the mid-twentieth-century to the present, and we will study the political and social movements of the times alongside the literature. We will also think about how different genres and styles of literature depict social struggles, and how fiction in particular has been a way to

resist social inequities and imagine new ways of being in the world. Texts may include Arthur Miller's *Death of a Salesman*, Patricia Highsmith's *The Price of Salt*, James Baldwin's *The Fire Next Time*, Toni Morrison's *Beloved*, Julie Otsuka's *When the Emperor Was Divine*, Louise Erdrich's *The Round House*, Victor Lavalle and Dietrich Smith's *Destroyer*.

ENGL 3235 British Literature II

MWF 9:00-9:50

Prof. Jessica Tvordi (tvordi@suu.edu)

A study of British literature from the Jacobean through the Romantic era. Readings will include both canonical and non-canonical works. This section will pay particular attention to the still neglected women writers who made significant contributions to the development of literature during this historical period, including but not limited to Amelia Lanyer, Mary Wroth, Aphra Behn, Mary Chudleigh, Charlotte Smith, and Dorothy Wordsworth.

ENGL 3270 World Literature: From Oral Narratives to Historical Fiction

TR 8:30-9:45

Prof. Nozomi Irei (nozomiirei@suu.edu)

This course will study oral narratives from different traditions to explore how those stories are grounded in a mythic understanding of the people, place, and culture. We will also investigate the various shifts that happen in modern storytelling when identity is not necessarily a given--and, furthermore, "history" is also not a given. The language of myth articulates the identity of a people, and vice versa. This movement between language and identity is fluid in mythic speech. What is the status of myth today? Modern literature takes up the challenge of creating stories that reflect a historical understanding of time but a time that is not necessarily rooted in a communal, mythic past. We will read some modern historical fiction to investigate how it presents its stories and characters in contrast to older oral narratives. There may be some texts that occupy an in-between space in which traces of myth may persist but do not necessarily translate into "identity." Some texts we may take up in the course include *Sunjata*, *The Ramayana*, *The Journey to the West (Monkey)*, *Popol Vuh*, Gogol's short stories, Endo's *Silence*, Akutagawa's short stories, Rulfo's *Pedro Páramo*, Achebe's short stories, and Mishima's modern noh plays, among others.

ENGL 4110 Literary Genres: Gothic Fiction

TR 11:30-12:45

Prof. Ryan Siemers (ryansiemers@suu.edu)

This course will focus on the subgenre of Gothic fiction, primarily in Britain, from its origin in the eighteenth century to the beginning of the twentieth century. Texts may include Horace Walpole's *Castle of Otranto*, Anne Radcliffe's *The Mysteries of Udolpho*, Matthew Lewis's *The Monk*, Jane Austen's *Northanger Abbey*, Mary Shelley's *Frankenstein*, Charlotte Bronte's *Jane Eyre*, and Bram Stoker's *Dracula*.

ENGL 4310 Major Authors: Virginia Woolf

MWF 12:00-12:50

Prof. Ryan Siemers (ryansiemers@suu.edu)

This course will focus on the works of Virginia Woolf, a prominent British modernist who pioneered experimental forms such as stream-of-consciousness prose. Along with short stories and essays, texts may include the novels *To the Lighthouse*, *Mrs. Dalloway*, and *The Waves*.

ENGL 4320 Shakespeare: Shakespeare & Rome

MWF 10:00-10:50

Prof. Jessica Tvordi (tvordi@suu.edu)

This course focuses on Shakespeare's Roman works, including *Titus Andronicus*, *Julius Caesar*, *Antony and Cleopatra*, *Coriolanus*, and *The Rape of Lucrece*. Students will examine how Shakespeare's representations of Rome in his tragedies, histories, and poetry reflect the broader preoccupation with Roman culture in Elizabethan and Jacobean England.

The course explores multiple dimensions of Shakespeare's engagement with classical Rome:

- The influence of Roman texts newly translated into English (sometimes via French)
- How Shakespeare and his contemporaries adapted and transformed Roman sources
- How Roman ideals and cautionary tales functioned in early modern political thought

Through close reading, discussion, and research, students will analyze how Shakespeare's Roman works engage with complex questions of political authority and imperial power. The course will incorporate contemporary theoretical approaches to Shakespeare that interrogate issues of race, postcolonialism, gender, and power.

ENGL 4510 Literary Topics: War & New Languages of Witnessing

TR 2:30-3:45

Prof. Nozomi Irei (nozomiirei@suu.edu)

Eighty years after the end of World War II, there is still no language that is adequate to express the horrors of the atrocities of war. This course will study how existing literary forms and expressions seem inadequate, especially in the face of modern warfare in which technology makes mass destruction so easily possible. We will explore how literature and poetry become spaces where writers take up the challenge of bearing witness to the man-made disasters of war. We will study how, as Paul Celan, a poet who survived the Nazi atrocities, explains, it is not simply a matter of creating new words. Indeed, Yoko Ota, an "established writer" who survived the atomic bombing of Hiroshima, describes the writer's challenge, saying, "...surprisingly enough, the city of death that the dropping of the atomic bomb on Hiroshima created makes very difficult subject matter for literature. The new methods of description and expression necessary to write cannot be found in the repertoire of an established writer" (148). Yet, Ota still responds to the intense urgency to write. Perhaps, as Celan suggests, bearing witness is somehow to

write in a way that allows the deep silence to be heard. In this course, we will read various works (geared toward a variety of audiences, including children) and attempt to give an ear to what might be heard. Some texts we may take up include Ota's *City of Corpses*, Celan's poetry, Ballard's *The Atrocity Exhibition*, Agamben's *Remnants of Auschwitz*, Akhmatova's poetry, Trakl's poetry, Heller's *Catch-22*, Silko's *Ceremony*, Takeyama's *The Burmese Harp*.