

## Spring 2022 Literature Course Descriptions

### **ENGL 2210: African American Storytelling and Community Expression: Past, Present, and Future (Folk & Oral Traditions)**

Dr. Nicole Dib

MWF 1:00-1:50 (Face-to-face)

This course focuses on African American oral traditions, storytelling, and other vocal modes of community expression. Our trajectory begins in the late 19th century and moves into the 20th century and the contemporary moment, ending with an eye to Afrofuturism and Africanfuturism modes of storytelling. We will examine the nature and genre elements of oral tradition, and we will consider how the oral tradition has influenced and informed other storytelling traditions (including literature, film, and music). Additionally, we will think about the role that oral storytelling and community expression has played in African American identity formation, political expression, and resistance against social injustice. Voices will include Frederick Douglass, Zora Neale Hurston, Richard Wright, Alice Walker, Kendrick Lamar, Nnedi Okorafor, Erykah Badu, and more.

### **ENGL 2230: Mythology**

Dr. Lisa Arter

MWF 10:00-10:50 (Face-to-face)

Enter the worlds of deities and mortals, heroes and monsters, life and the afterlife, as we explore stories from Asia, Europe, Africa, and the Americas to determine the beginning and end of it all, and what we should do in the middle. (Re)discover the intricacies of Greek mythology before exploring the ways in which dozens of cultures explain key aspects of life and death, and, ultimately, what it means to be human.

### **ENGL 2400: Introduction to Literary Studies**

Dr. Jessica Tvordi

MWF 9:00-9:50 (Face-to-face)

An introduction to the study of literature for the English major, which emphasizes the analysis of literature in all genres (poetry, drama, fiction, and nonfiction), understanding literary terminology as it applies to the textual studies, the development of analytical and interpretive skills through close reading and writing, and an introduction to the principles of documentation and research.

### **ENGL 2700: Introduction to Critical Theory**

Dr. Nozomi Irei

TR 10:00-11:15 (Synchronous remote)

An introductory course in the reading and application of literary theory, which provides a survey of major critical methodological approaches.

### **ENGL 3215: American Literature II**

Dr. Kyle Bishop

MWF 2:00-2:50 (Face-to-face)

A study of American literature from the Civil War up to World War II. Readings will include both canonical and non-canonical works from Mark Twain, Kate Chopin, the Harlem Renaissance, F. Scott Fitzgerald, and many, many more!

### **ENGL 3230: British Literature I**

Dr. Jessica Tvordi

MWF 11:00-11:50 (Face-to-face)

A study of British literature from its beginnings through the Elizabethan Era. Readings will include both canonical and non-canonical works. Particular attention will be paid to how the literature of this period has shaped modern fantasy writing.

### **ENGL 3240: British Literature III**

Dr. Ryan Siemers

MWF 10:00-10:50 (Face-to-face)

A study of British literature from the post-Romantic era through the present. Readings will include both canonical and non-canonical works.

### **ENGL 3260: Continental European Literature: Modernism vs. Postmodernism**

Dr. Nozomi Irei

TR 8:30-9:45 (Synchronous remote)

[A variable-topics study of canonical works of continental European literature in translation. May be repeated once with a different topic.]

This course will highlight Continental European texts from a variety of genres and modes. The focus this semester will be the crucial distinction and relationship between Modernism and Postmodernism. We will survey various movements and will examine textual instances which problematize conventional understanding of these terms. Our guiding approach will start with Jean-Francois Lyotard's thoughts on the postmodern in "Defining the Postmodern," especially his problematizing of the term, saying the "postmodern" is not reducible to a temporal reference, i.e., the postmodern is not simply "post" to the modern in a chronological sense. As Lyotard explains, the atrocities of the world wars makes it urgent to question the possibilities for art and literature. Our course will study how it is still important that we interrogate conventional concepts of the beautiful, the sublime, and the grotesque; the literary image; the cinematic image; writing as witnessing; etc. Some implications include the possibility to claim that literature gives voice or "identity;" or the possibility for literature to "stand on its own," as Mallarme desired. Some examples of writers whose works we may include: Rilke, Mallarme, Rimbaud, Kafka, Trakl, Pirandello, Lorca, Pessoa, Duras, Celan, Artaud, Akhmatova, and

Brecht. There will also be opportunities to consider, in broad strokes, the “dialogue” between European, British, and American modernists.

### **ENGL 4210: American Women Writers**

Dr. Julie McCown

MWF 12:00-12:50 (Face-to-face)

In 1855, Nathaniel Hawthorne famously lamented, “America is now wholly given over to a damned mob of scribbling women, and I should have no chance of success while the public taste is occupied with their trash--and should be ashamed of myself if I did succeed.” Although Hawthorne refers specifically to the influx of women writers in the mid-nineteenth century, women have been an integral part of the American literary tradition from its earliest roots. Anne Bradstreet became America’s first published poet with her 1650 collection *The Tenth Muse Lately Sprung up in America*. Since Bradstreet, women writers have continued to contribute their voices and perspectives to the American literary landscape.

This course takes a historical approach to examining the writings of American women from the early Republic to the present day, focusing on how personal, cultural, and political forces shape ideas about gender, sex, and sexuality as it relates to American identity. We will read texts by women that traditionally have been marginalized and excluded from the American literary canon; these women include: Hannah Webster Foster, Julia Ward Howe, Adah Isaacs Menken, Charlotte Perkins Gilman, Nella Larsen, Erica Jong, Alice Walker, Maggie Nelson, Carmen Maria Machado, and Terese Marie Mailhot. Students will complete a variety of assignments including literary analysis essays, creative projects, and group presentations.

*This course counts towards the Women and Gender Studies minor.*

### **ENGL 4310: Major Authors: Henry James**

Dr. Kyle Bishop

TR 10:00-11:15 (Face-to-face)

One of the most prolific and successful authors of the Nineteenth Century was Henry James, a man who refined Realism in literature while modernizing the Gothic mode. Although James’ works are considered to be a challenging read for most, an understanding of James’ style and influence is essential to students of both literature and US history/culture. This course will guide students through James’ most famous novel, *The Portrait of a Lady* (1881), before using the contemporary Netflix series *The Haunting of Bly Manor* (2020) as a framework for the study of *The Turn of the Screw* (1898) and eight of James’ short stories. The course will therefore concentrate on literature, literary theory, genre studies, adaptation theory, and Gothic studies.

### **ENGL 4510: Citizenship, Identity, and Belonging in Graphic Novels and Narratives**

Dr. Nicole Dib

MWF 3:00-3:50 (Face-to-face)

Graphic novels and narratives have been a space of visual and social transformation where notions of identity have been framed, contested, and imagined. This course traces the different

ways that American (broadly defined) graphic narratives have depicted identity formation particularly along lines of citizenship, race, and gender. We will explore the formal and genre-based elements that are unique to the drawn-meets-written form of the graphic novel and graphic narrative, while also focusing on how artists and writers use this particular mode of storytelling to engage with political and social issues—ones often thought too serious for the visual storytelling formula. Works will include *Destroyer* by Victor LaValle, *Maus* by Art Spiegelman, *LaGuardia* by Nnedi Okorafor, *They Called Us Enemy* by George Takei, *A Girl Called Echo* by Katherena Vermette, and more.

**ENGL 4800: Literature Senior Capstone**

Dr. Julie McCown

MWF 1:00-1:50 (Face-to-face)

Only for seniors in the English Literature major. This course emphasizes mastering analytical skills and developing research proposals, abstract writing, research methodologies, and the writing of an annotated bibliography culminating in a capstone essay of original scholarly research. Students will also take the ETS major Field Test in English Literature to demonstrate their overall competency.