**Course Descriptions for SP21 Upper-Level English Classes**

**Please note that you will NOT be able to register for upper-level SP21 classes this registration session. We have included them for planning purposes only. Several course descriptions are also missing (as of 3/17/20), and we will be sure to have all of them for you before you register for these classes in FA21.**

3301 Dostoevsky and Tolstoy

Harrison

330pm TR

Description to come

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

3333-001 Dynamic Traditions: Pandemics in Literature

Martin

9am MWF

Like all sections of 3333, this one has its unique topic: Pandemics in Literature. Think Plague, Spanish Flu, AIDS, Coronavirus . . . and all those fictional diseases of popular culture that threaten to wipe out humanity in speculative fiction.

One might not think of this as a fit topic for poetry, fiction, or plays, but writers over millennia thought differently. So we will read them from as far back as Classical Antiquity to the present moment and note what they have done with this topic: how have they presented it and why? Inevitably, we will get an overview over different periods in cultural history, but also a sense of what it means to be human in the face of such a threat to life.

I intend to make this course relevant to anyone interested in Medical Humanities.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

3333-003 Dynamic Traditions: Romanticism

Warren, K

10am MWF

Dynamic Traditions is a requirement for the English major that focuses on changes over time to a movement, genre, or motif. In this section we'll be studying Romanticism, a literary movement that began in Europe in the 18th century but persists—one might argue—to the present day. Romantics across time and geography share a belief in the power of the imagination, the importance of self-creation, the primacy of emotion and impulse over reason and restraint, and the idea that poetry can change the world. Our focus in this course will be on the British and American Romantics (the first and second waves of Romanticism in English, from the late eighteenth century to the late nineteenth). In our study of these figures and their writing, we will seek to discover commonalities and differences, influences and departures. We will conclude our course by investigating Romantic strands in contemporary art and culture.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

3333-004 Dynamic Traditions: “Listening to Literature”

Henderson

1230pm TR

This course explores the dynamic tradition of oral storytelling and how it has been adapted today through media formats such as audiobooks and podcasts. We will examine how listening to literature compares to reading literature, including learning the method of critical listening or close listening. Students will study audiobook or podcast editions of traditional literary genres, such as novels and short stories, as well as analyze fiction podcasts and original audio dramas. The course will culminate with a project in which students will collaboratively produce an audio performance of a work of literature.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

3343 Latinx Literature

Murrah-Mandril

1230 TR

Description to come

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

3347 Topics in Multicultural Literature: The Life and Times of S. Carter

Rambsy

1pm MW

“The Life and Times of S. Carter” places Jay Z’s music in a broad African American literary continuum of autobiographical and semi-autobiographical works by such writers as Frederick Douglass, Richard Wright, Ralph Ellison, and Malcolm X. This class uses Jay-Z as a central figure to identify similarities and differences in how writers narrate works by and about black men. Jay-Z’s use of figurative language, especially his tendency to deploy similes throughout his lyrics, connects him to other writers and evidences his keen ability to connect his music to a range of ideas, people, and locations.

We will also learn technical skills associated with data analytics methodologies such as formulating useful research questions, scraping data from websites, organizing and cleaning data, analyzing data, and creating useful data visualizations. Primarily, we will rely on Wikipedia as a central data source and work with spreadsheets to manage the information. Ultimately, we will learn the fundamentals of infographics/visualizations and how to communicate effectively with data.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

3350-001 Intro to Analysis & Interpretation

Warren, K

11am MWF

This course instills the skills of reading, analysis, and writing that are crucial to success as an English major by teaching students a variety of strategies for engaging with literary texts. Using those strategies, students will learn to make interpretive claims about texts that will be interesting and persuasive to the discourse community comprising scholars and students in the field of English Studies.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

3350 Intro to Analysis & Interpretation

Ingram

Section 003: 930am TR

Section 004: 11am TR

Description to come

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

3363 Book History and Print Culture

Corder

11am MWF

This course will introduce students to the study of the book as a material artifact, an aesthetic object, and as an economic commodity, all of which represent social, cultural, religious, political, economic, and literary moments in human history. We will examine the “technology” of the book—book parts, formats, and production processes—and then look at different aspects of bibliography and textual studies, before we move into questions about authorship, readership, publishing, and editing.

Readings will include works on critical bibliography; the mechanics of print; gender, ethnicity, and authorship; religion, politics, and censorship; and even studies of what readers in the past liked to scribble in the margins of their books. The class schedule includes “Artifact Days,” when we may be handling print artifacts, either in Special Collections or in the classroom, watching videos about book production, examining digital book collections, or looking at type and paper.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

3371-001 Advanced Exposition

TBA

9am MWF

Description to come

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

3371-002 Advanced Exposition

Frank

530pm TR

Writing can be understood as writing *about* something to someone. It might also be looked on as a moving, or an attempt to move, more deeply via the resources of language into a chosen focus of attention than mere “aboutness” (understood narrowly) can or could provide. In this course we shall focus on a distinction between writing “about,” and writing “into.” We shall examine writings (in this case essays) of both types. To start, students will compose examples of both from topics of their choice. But the chief emphasis of the course will be “writing into.”

We shall examine what sorts of topics or experiences yield the opportunity to “write into.” They may be matters that are a central “issue” for students, in their personal lives, their personal experiences. Or they may be “peripheral” but memorable enough to invest in rendering in language that does them justice. The most central issue for a student may be her or his own self, and “writing into” may find the richest sources of inspiration for writing there. We shall read exemplary essays from an essay collection as well as from authors currently publishing. In our readings we attempt to note, in addition to what an essay may or may not be arguing, what, in terms of language—in the sense of word selection—may give an essay special impact, using our findings to direct our choice of what, for our own essays, to write “about” or “into.”

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

3374 Multimodal Authoring

May

330pm TR

Audio storytelling (also known as “podcasting”) is one of the most vibrant forms of communicating new ideas, educating, and fostering community. One reason for the rise and popularity of podcasting is the intimacy of the format—it is a truly immersive storytelling medium that can be experienced almost anywhere. A well-produced podcast is like a communal story told around a campfire, and while the medium, itself, is electronic, the canvas upon which the stories unfold is the human imagination. At the heart of every great podcast or podcast series is excellent narrative storytelling. By the end of the semester, students will produce a portfolio of audio storytelling consisting of a short, 5-minute podcast; a written three-part podcast series script; and three connected episodes of a podcast series on a topic related to the local natural environment.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

3375-001 Introduction to Creative Writing

TBA

930am TR

Description to come

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

3375 Introduction to Creative Writing

Bernhard

Section 005: 1pm MW

Section 004; 230pm MW

Section 003: 4pm MW

"Surely all art is the result of one's having been in danger, of having gone through an experience all the way to the end, where no one can go any further. The further one goes, the more private, the more personal, the more singular an experience becomes, and the thing one is making is, finally, the necessary, irrepressible, and, as nearly as possible, definitive utterance of this singularity.” – Rainer Maria Rilke

In this course, you will each be in pursuit of your own artistic singularity, that unique place of imaginative expression where you arrive only after risking failure and reaching continually for the core of what is most essential to you and your vision of the world: the beautiful, the tragic, the comic, etc. In addition to workshops of our own writing, we will read, discuss, and write in response to the poems, personal narratives, and short stories of other artists. We will also explore elements of craft, the tools that will help get you where you need to go.

Students are expected to do all the assigned reading and will write poetry and creative non-fiction as well as fiction. There are no exams, but the course will be reading- and writing-intensive. Grading will be based on attendance (which is mandatory), active and respectful participation, completed writing assignments, and three unit portfolios.

Required texts: All readings will be posted to Canvas with the expectation that they will be printed and brought to class. No laptops or cell phones permitted.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

3377 Technical Editing

Hodges

2pm TR

Editors perform a crucial service for both readers and writers of technical texts. In this course, we will learn about and practice technical editing as a collaborative task that demands creativity, rhetorical awareness, and inclusivity. This course also covers levels of editing, uses of common technical style guides, principles of layout and design, and features of world Englishes.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

3379 Grant & Proposal Writing

Ponce

8am TR

Free money—everyone wants it. But how do you go about getting this grant money that everyone talks about? Join Dr. Ponce for a 15-week study of the logic and structure for winning grant proposals. Working with a local nonprofit, we will research funding sources, write grant applications, and even talk about strategies for funding our own education.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

3384 Structure of Modern English

Martin

Section 001: 10am MWF

Section 002: 1pm MW

We will examine English grammar, *not* to teach you “proper” grammar but to discover what is unique about the structure of this particular language. In other words, we will discover the “real” rules, rules you already know as speakers of the language.

While this course is designed to help anyone working with the English language, be that as writing teachers, editors, or ESL teachers, it aims especially at students going into secondary education so they can teach grammar with confidence from any grammar handbook adopted by the school. This kind of knowledge is also of tremendous help to anyone going into technical writing!

Our exploration of what it means to really know a language will also touch on related topics in linguistics, including language acquisition in children (versus adults), bilingualism, and dialect differences.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

3384-003 Structure of Modern English

Morris

2pm TR

An offering of tools for the study of the English language, this course introduces general linguistic concepts (language, dialect, register, description, prescription); phonology and phonetic transcription; word classes; morphology; canonical sentence types and variations on them; the structure of noun, verb, adjective, and prepositional phrases; analysis of whole sentences, via verbal parsing and tree diagrams; coordination; subordination; ambiguity. The material for the course is all around you: standard written and spoken English of the present day. Frequent exams will measure learning progress, and each subsequent exam offers a chance to improve the grade you made on the previous ones.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

3385 Rhetoric of Fear

Brittain

230pm MW

Description to come

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

4321 Medieval Literature

Fay

930am TR

Description to come

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

4326 Shakespeare: The Performance of Gender and Race

Tigner

Section 001: 1pm MW

Section 002: 230pm MW

In this course, we will be reading seven plays that grapple with early modern and modern notions of gender and race: *Merchant of Venice; Taming of the Shrew; Midsummer Night’s Dream;* *Antony and Cleopatra;* *Othello;* and *The Tempest.* We will consider how race and gender are constructed in the period, and how this construction affects our ideas about the same subjects today. We will also talk about and, in some cases, view on film modern productions/performances of Shakespeare that highlight the issues of race and gender. We will supplement our reading with provocative and insightful secondary criticism that focuses on gender, race, or how the two are intertwined. At the end of the course, students will be involved in performing a scene from one of the plays we have read.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

4328 Tolkien

Porter

11am TR

In 1961, one of J. R. R. Tolkien’s critics, Philip Toynbee—despite the fact that each volume of *The Lord of the Rings* trilogy was in its eighth or ninth hardcover impression!—opined that “today these books have passed into merciful oblivion.” Yet Tolkien’s work has outlasted its early critics, not merely lingering into the twenty-first century, but thriving, bolstered by the phenomenal commercial and artistic successes of Peter Jackson’s six films. Why? What are its sources of continued vitality? And what sets Tolkien’s high-fantasy writings apart from its many forgettable or already-forgotten imitators?

We will explore these questions among others as we read and discuss Tolkien’s major works: *The Hobbit* (which began as a sentence jotted in a student’s exam book that Tolkien was grading), *The Lord of the Rings* trilogy (which Tolkien did not think of as a trilogy at all because each text cannot stand on its own) and *The Silmarillion* (completed by his son Christopher in 1977, four years after his father’s death, but actually begun in 1914). Secondarily, we will learn about Tolkien’s life and career; his personal and professional interests in philology, mythology, and medieval studies; his elaborate writing and revising processes; and some of his many wellsprings of inspiration in literary, mythological, linguistic, or historical sources—some obvious, like the calque of the creation story in Genesis that we find in the opening of *The Silmarillion*, and some subtle, like the name of the dragon Smaug (from *The Hobbit*), which is the past tense of the reconstructed Germanic verb “smaugen” (i.e., “to squeeze through a hole”). We will also talk about the function, if any, that myth retains in the twenty-first century; the logic of gift-giving and the webs of obligations that it spawns as they play out in Tolkien’s work; and, if time allows, the ways in which Jackson’s films depart from Tolkien’s texts, and why. But beyond discussing all of these topics, I wish to encourage a greater appreciation for and enjoyment of the aesthetics—both aural and visual—of the language(s) that Tolkien draws upon, extends, and, at times, creates for the most celebrated and influential secondary world in high fantasy: Middle-earth.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

4330-001 Autofiction

Bernhard

530pm MW

In this class, we will explore the genre of autofiction, the opportunities it presents and the challenges it poses. We will look to some recent popular examples of autofiction for guidance; these may include Ben Lerner, Sandra Cisneros, Weike Wang, Jenny Offill, Ocean Vuong, Sally Rooney, and Sigrid Nunez. We will discuss how to write your life and yourself, or close to it, in a way that doesn’t read as navel-gazing, and how to decide what to fictionalize and what to keep as “true” as possible. In addition to in-class writing exercises, students will have an opportunity to share and discuss their work with the group. Students will come away from this class with a greater awareness of what is possible within the autofiction genre, some feedback and direction on their own work, and inspiration to return to the page.

Students are expected to do all the assigned reading. There are no exams, but the course will be reading- and writing-intensive. Grading will be based on attendance (which is mandatory), active and respectful participation, completed writing assignments, and a final short story.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

4330-002 Creative Portfolio

Kopchick

530-820pm T only

This advanced class focuses on the creation of a polished portfolio in the genres of short fiction, poetry, or creative nonfiction. The course will include editing workshops, a research project involving submission techniques for publication, a reading series, and more topics centering on the business of creative writing.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

4333 Life Writing

Henderson

2pm TR

This course explores the genre of life writing or autobiography. We will focus primarily on two genres, the diary and the letter, in order to examine the motives behind and forms of self-narration. Students will be introduced to theories and methods that define the contemporary study of these genres within the field of autobiographical studies. We will focus primarily on American writers with an emphasis on diverse voices and perspectives in order to explore the intersections between race, class, gender, sexuality, and the representation of the self. This is a service-learning course, involving an off-campus project that gives student the opportunity to apply their knowledge in real world environments.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

4335 Topics in Native American Literature: Contemporary Novels

Conrad

10am MWF

Description to come

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

4338 Advanced Poetry

TBA

2pm TR

Description to come

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

4345 Topics in Critical Theory: Rhetoric and Environment

Lerberg

11am TR

This course examines theories and practices that are rooted in the broad categories of rhetoric and the environment to explore the intermingling of the two. The course will consider such broad topics as how language practices influence our notions of the environment and how the material environment might disrupt our language practices. The course will also look at how rhetorical practices work to categorize, define, and in some cases, “make exist” the material environment. Through an examination of rhetorical and environmental practices, the course will also consider broad concepts like representation, conservationism, identity, humanism and post humanism, materiality, environmental justice, and environmental rights to name a few. The course will use scholarly and popular sources in visual, audio, and print formats. Students will write short and long papers, facilitate discussions, and produce nonprint works.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

4346 Topics in Theories of Language and Discourse: Borders

Kulesz

8am TR

Specifically focusing on the border between the United States and Mexico, our course will question how borders and borderlands produce and are produced by the language and discourse of geographical and ideological spaces. We will examine an array of genres and voices including autobiography, historical documents, political rhetoric, news sources, advertising, fiction, and film to interrogate the rhetoric of the border and how it has shaped public opinion, individual/cultural identity, and policy making.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

4347 Advanced Fiction

Kopchick

Section 001: 330pm TR

Section 002: 1230pm TR

This advanced workshop class centers around the writing of original, creative, fictional short stories. Prior to the commencement of this course, all students must have taken 3375 Intro to Creative Writing, since the class assumes basic knowledge of literary devices. In this class, we will look in more particular detail at the basic qualities of a short story that you learned about in 3375. We’ll read these short works of fiction not as mere passive readers, but rather as architects of language, tearing down the walls and floors of these stories to figure out how they’ve been constructed. We’ll tap against the windows and railings, bang around the pipes in our class discussions. Then, we’ll write our own emulations of these stories. This isn’t plagiarism—this is learning from the writers who have come before us and who have mastered techniques and tropes that we—as fellow writers—will learn to better and complicate our own writing.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

4366 Young Adult Literature

Johnson

11am TR

This course will analyze young adult (adolescent) literature from both education and literary perspectives. We will incorporate ideas of practical application into critical and scholarly discussions of the work. Young adult literature is unique in that, unlike other literatures—African-American, Native-American, women’s literature, etc.—the description indicates the audience and not the author (of course, there are children authors but they are not publishing the majority of children’s literature). By looking at a variety of genres within young adult literature, we will assess how these works both reflect and shape general literature and culture.

This class will be conducted primarily in a seminar format with major contributions from the students. Grading will be based on quizzes, an exam, short papers, short presentations, and creative projects relating to both assigned and additional readings of the student’s choice

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

4370: Rhetoric and Composition for Secondary School Teachers

Warren, J

930am TR

This course is required for students pursuing an English BA with Secondary Teacher Certification, so these students constitute the primary audience. However, the course is designed to appeal to any student interested in the history, theory, and practice of reading and writing instruction.

We’ll frame the course with some of the historical and epistemological issues involved in the study of rhetoric, paying particular attention to the quarrel between rhetoric and philosophy that spans virtually the entire history of Western thought. In many ways, this dispute remains with us today and influences the type of language instruction predominant in public education.

As we delve into rhetorical theory as manifested in the English Language Arts classroom, we’ll consider questions like the following: What is “rhetoric,” “composition,” and “rhetoric and composition?” Why do we teach reading and writing differently from the way it was taught 50 or 100 years ago? Why is reading and writing taught so differently in college and in high school, and what, if anything, should we do to improve alignment between the two?

This is a content course, not a pedagogy course, but to study composition is to study writing instruction *as* a research field. Consequently, the content knowledge you acquire will inform your own teaching practices. As you learn what pedagogical practices are supported by the latest scholarship in rhetoric and composition, you’ll occupy the dual role of student and teacher-in-training. For example, you’ll learn how to teach analytic reading skills as you practice these skills. You’ll learn how to teach argument as inquiry as you produce written arguments that engage timely issues. I’ll take you “behind the scenes” of writing assignments that you then complete. We’ll talk about how to comment on and grade student writing as I give you feedback on your writing. We’ll consider the best ways to teach grammar and mechanics as you sharpen your command of Standard Written English.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

4399-001 Senior Seminar: Rhetoric & the Future

Richardson

11am MWF

“Rhetoric & the Future” considers some of the ways we talk about The Future as a site of private or public space, of fear or merchandizing, of righteousness or transgression. Taking seriously William Gibson’s claim that “the future is already here — it's just not very evenly distributed,” we are most interested in how futures are figured, what these visions say about our own wants, and the means through which a given future can give body to desire. Readings will be various and may include work from sound studies, literature, design fiction, and new futurism. Much of the coursework will be born-digital — it’s the future! — but no prior knowledge or ability in specific computer applications is required. Class time will be divided between seminar discussions and studio work and will consist of both solitary and collaborative projects, including several presentations.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

# 4399-002 Senior Seminar: Strange Ecologies: Speculative Fiction and the Environment

Matheson

330pm TR

This course explores the environmental imagination of American Gothic and supernatural fiction broadly defined, participating in recent scholarly interest in Ecogothic, nature horror, and fictions of environmental apocalypse. Gothic and weird fiction have long been concerned with challenging a fundamentally anthropocentric view rooted in Enlightenment rationality, instead offering visions of worlds in which the human is unsettled or displaced, even glimpses of what philosopher Eugene Thacker calls “the world without us,” in which humans are absent. Nonhuman and posthuman forms of life proliferate in this strain of literary writing, which features hybrids and monsters, chimerical beings that emerge on the borders of human and animal. Yet these dark imaginings of troubled futures resonate with real life in our own time, faced with the urgent threats of climate change and mass extinction. Course texts may include fiction by such authors as Mary Shelley, Edgar Allan Poe, Algernon Blackwood, H.P. Lovecraft, Margaret Atwood, Jeff Vandermeer, and China Miéville, as well as a few films. While acknowledging the sometimes comic or grotesque elements of such fiction, we will also take seriously its potential for thinking differently about our place in a more-than-human world.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

4399-003 Senior Seminar: Early Imagined Worlds

Morris

4pm MW

“Early Imagined Worlds” offers a brisk and expansive reading experience in how Western cultures have imagined other worlds: heavens, hells, and purgatories, enchanted islands, imaginary societies, the New World, other planets, and even the interior of the Earth. The historical scope of the course runs from antiquity through the 18th century. All the readings will be in English, most in English translation; a few are original English-language texts.

Unlike most UTA English seminars, this is a “reading course,” with the goal of simply reading a lot of material and then writing exams. We will pursue a substantial project of primary reading meant to support future intensive study, rather than conducting a research seminar. Each student will become a local “expert” on a text or theme from the course material, there will be daily writing exercises (attendance & participation are crucial), and each student will write a midterm exam and a very long, comprehensive final exam, analogous to a graduate-level examination. Coverage and retention of a lot of (hopefully very engaging) material is the main goal.

Assigned Readings:

Homer, *Odyssey* Books 6-7 (*Phaeacia*); Aristophanes, *The Birds*; Vergil, *Aeneid* Book 6 (the underworld); Oisín, Niamh, and Tir na nÓg; Arthurian versions of Avalon; Dante, *Inferno* and *Purgatorio*; Thomas More, excerpts from *Utopia* (1516); Ariosto, *Orlando Furioso* (1510s-30s; Cantos 33-34: Astolfo’s journey to Ethiopia and the Moon); Tasso, *Jerusalem Delivered* (1581; Cantos 14-16, The Fortunate Islands); Margaret Cavendish, *The Blazing World* (1668); Aphra Behn, *Emperor of the Moon* (1687); Jonathan Swift, *Gulliver’s Travels* (1726) Part III; Ludvig Holberg, *Niels Klim’s Journey Under the Ground* (1741); Voltaire, *Micromégas* (1752) and *Candide* (1759); Johnson, *Rasselas* (1759)