

## SUMMER

### **ENG 612**

#### **Studies in Genre: Science Fiction and the (Post)Colonial Imaginary**

**MWF 1:45-5:00 PM**

**Dr. Luis Iglesias**

**Summer 2023 (5wk2)**

**\*\* fulfills nontraditional requirement or American post-1865 requirement**

Science Fiction's concern with Worlds Elsewhere along with its interests in imagining (and reflecting upon) the fraught encounters with the Other and the Imperial Imagination give the genre an expressive and critical purchase on history, colonial ideologies, and the opportunity for postcolonial responses. In Science Fiction, the Empire does Strike Back. In this summer 5wk2 course, we will read a selection of works – classical SF to recent global SF – that imaginatively engage with issues of the encounter, the “New World,” histories (both factual and counterfactual), and the ideological productions of colonialism/postcolonialism, as the genre expands beyond its Anglo-American origins to its global and cinematic expressions in contemporary culture.

Readings will likely include:

H.G. Wells, *The War of the Worlds* (1898)

Ray Bradbury, selections from *The Martian Chronicles* (1950)

Stanislaw Lem, *Solaris* (1961)

Octavia Butler, *Dawn* (1987)

Junot Díaz, “Monstro” (2012)

Nnedi Okorafor, *Lagoon* (2014)

## FALL

### **ENG 558**

#### **Rhetoric in English Renaissance Literature**

**T/TH 11:00-12:15**

**Dr. Jameela Lares**

**Fall 2023**

**\*\* fulfills British pre-1800 requirement**

“Rhetoric is the greatest barrier between us and our ancestors. . . . Older than the Church, older than Roman Law, older than all Latin literature, it descends from the age of the Greek Sophists. Like the Church and the Law it survives the fall of the Empire, rides the renascentia and the Reformation like waves, and penetrates far



The first part of this semester will be devoted to very careful readings of many of Freud's major works. Once we have a grasp of Freud's theoretical framework, we will read Marx's early Economic and Philosophic Manuscripts, and then read Marcuse's synthesis of Marx and Freud in Eros and Civilization. The last part of the semester will be devoted to reading *The Waste Land*, *A Clockwork Orange*, and *Falling Man* in light of Marcuse's work.

**ENG 645**

**Gender and Sexuality in the Golden Age of Children's Literature**

**TH 2:30-5:15**

**Dr. Eric Tribunella**

**Fall 2023**

**\*\* fulfills non-traditional requirement**

The segregation of children's literature into boy books and girl books intensified in the nineteenth century as cultural production for children expanded and as boys and girls were increasingly targeted as distinct markets. The nineteenth century also saw the emergence of the modern discourse of sexuality and an increasing awareness of, and concern about, childhood sexuality. This course will examine a selection of boy books and girl books from the Golden Age of children's literature, from the mid-nineteenth century through the first decade of the twentieth, and read them through the rubric of gender and sexuality. It will navigate between a broader survey of children's literature for non-specialists and a more focused study for students planning to concentrate in this field. We will read a variety of gendered genres of children's literature—the bad-boy book

epistemology. To track these changes, we'll veer our attention away from the novel and scale down to more compressed literary forms like short stories, magazine sketches, lyric poems, metaphysical sketches, prose poems, novellas, and other literary genres that anticipate contemporary experiments in short fiction, flash fiction, and poetics. Readings will include short fiction by Poe, Hawthorne, Melville, Bierce, Twain, Chopin, James, Chesnutt, Hopkins, Crane, and DuBois, along with other poetic and experimental texts by Emerson, Thoreau, Fuller, Dickinson, and Melville. We'll pair these literary readings with primary sources by Charles Babbage, Karl Marx, William James, Thomas Edison, and Oliver Wendell Holmes, as well as secondary texts drawn from the work of Gilles Deleuze, Friedrich Kittler, Walter Benjamin, Wolfgang Schivelbusch, Lisa Gitelman, John Guillory, among others.

**ENG 690**  
**Practicum in the Theory and Teaching of Composition**  
**M/W 11:00-12:15**  
**Dr. Shane Wood**  
**Fall 2023**

ENG 690 surveys some of the theories and practices that guide the teaching of writing. In order to be reflective and successful teachers, it is important to understand why we make specific pedagogical decisions in our classrooms. I hope this course provides you with an opportunity to examine and reflect on your teaching practices, whether you consider yourself a new or an experienced writing teacher, as you work to develop a pedagogy that you can build on throughout your teaching career. One of the primary goals of this course is to enable you to explain to your students, to your peers, to future employers, and to yourself why you have

“Well, I believe in the soul...the small of a woman’s back, the hanging curveball, high fiber, good scotch, that

## **\*\* fulfills British post-1800 requirement and theory requirement**

As scholars Karen Bourrier and Jennifer Esmail assert, “Almost every major work of Victorian fiction has at least one character we would now consider ‘disabled.’” This course takes a broad view of disability, with a reading list covering many types of disability including blindness, madness, deafness, muteness, and illness, as well as characters who use prostheses (such as artificial legs) and mobility aids (such as wheelchairs). Likely texts include Charles Dickens’s “Doctor Marigold”—in which a man adopts a deaf and mute girl named Sophy—Mary Elizabeth Braddon’s sensation novel *Lady Audley’s Secret*—in which the titular character may or may not be mad—Wilkie Collins’s *Poor Miss Finch*—which follows the blind heroine Lucilla’s romantic and medical exploits—and Charlotte Yonge’s *The Clever Woman of the Family*—which features network of ill and disabled characters, including the invalid Ermine, who uses a wheelchair and crutch. We will also examine fantasy works of children’s literature, pairing Dinah Mulock Craik’s *The Little Lambe Prince* and George MacDonald’s “The Light Princess,” in which the title prince and princess are disabled. Though many of the above authors were nondisabled, we will also be reading literature by disabled Victorian authors, including Harriet Martineau and Frances Browne. To explore the heated Victorian debates over asylums and wrongful confinement, we will read excerpts from nonfiction works by Louisa Lowe and Rosina Lytton, whose husbands forced them into asylums. *The Wonderful Adventures of Mrs. Seacole in Many Lands*, an autobiography written by Mary Seacole, a Jamaican nurse, will allow us to consider topics such as nursing, cure, treatment, and war. The course will be grounded in disability studies broadly as well as in Victorian disability studies specifically. Throughout our readings, we will be aware of how a character