ENG 627

Introduction to Publishing
W 6:30-9:15

Dr. Anne Sanow

Fulfills the requirement for Creative Writing Elective

Publishing is a dynamic, ever-changing industry that creates not only conversation about literature, but also community. In this course you will begin your own journey into publishing by working as editors as well as coming to understand the history and practice of the profession. For the first third of the course you will read contest submissions for the Mississippi Review prize issue, edited here at USM by Adam Clay. The next third of the semester will investigate the history of American literary magazines and publishing and the ways in which this shapes the contemporary publishing landscape; tools of the editing trade, including on-the-page practice; and discussion of work in related fields. The last third of the semester will focus on the production, publication, and launch of our student literary journal Product, for which you will serve as this year’s editorial board. You will also undertake an independent research project on authorship in the twenty-first century focusing on the specifics of a chosen writer’s career.

ENG 655

Studies in Shakespeare
"Shakespeare, Populism, and the staging of Political Protest"
T 3:50-6:25

Dr. Christopher Foley

Fulfills the requirement for British Lit to 1660

The 2016 presidential election campaigns of both major political parties featured the notable rise of populist political platforms, and our current U.S. president routinely invokes “the people” in order to justify his decision-making and political policies. Set against this contemporary political backdrop, this course interrogates the relationship between the surviving plays of Shakespeare and his contemporaries, historical and literary representations of social unrest in medieval and early modern England, and contested theoretical notions of the ‘popular’ (in politics and culture). Among our primary historical considerations will be the role of censorship in limiting cultural expressions of political dissent and the complex relationship between performance and printed playtexts in the early modern period.
ENG 671
American Modern and Modernist Poetry
T 6:30-9:15  
Dr. Jonathan Barron
Fulfills the requirement for British and American Lit 1890-1960
What is Modernism? Is there a unique American Modernism? What defines the poetry of this movement? In this class, we shall answer these questions by looking at the innovative poetry of the United States published between 1890 and 1945. By reading the poetry of Robert Frost, Marianne Moore, Wallace Stevens, Ezra Pound, T.S. Eliot, Mina Loy, Claude McKay, H.D., Langston Hughes, Gertrude Stein and others from this period we will not only better understand the American poetic tradition in particular but Modernism in general. In addition to the poetry we shall read critical material as well. There will be a short paper, a research paper, and an oral report.

ENG 669  
Topics in British Literature  
The Victorian Short Story
M 3:30-6:15  
Dr. Alexandra Valint
Fulfills the requirement for British Lit 1660-1890

Although we think of the massive novel—the so-called “three-decker novel”—as the literary hallmark of the Victorian period, short fiction also flourished amidst an expanding and lively periodical culture. Most critics agree that by the end of the nineteenth century, the modern short story was born. As Harold Orel claims, “Much that is taken as ‘modern’ may be traced back to Victorian story-telling techniques.” This course will include an introduction to narrative theory, and we will use that theory’s language to discuss perspective, plot, structure, and character within short fiction. As Dennis Denisoff catalogues, the Victorian short story covered a dizzying array of genres including “the comic, the gothic, the ghost story, experimental fantasy, adventure, science fiction, children’s stories, ‘New Woman’ writing, travel writing, Decadent works, realism, and colonialist literature.” We will read works from many of these genres from a variety of authors including Mary Shelley, Charles Dickens, Wilkie Collins, Elizabeth Gaskell, H. G. Wells, Arthur Conan Doyle, Rudyard Kipling, Robert Louis Stevenson, Juliana Horatia Ewing, Oscar Wilde, Sheridan Le Fanu, Olive Schreiner, and Margaret Oliphant.
ENG 744
Special Topics in Literary Theory
TH 3:50-6:25
Dr. Martina Sciolino
Fulfills the requirement for Literary Theory

**TRANSHUMANISM**
This course surveys contemporary theorizations of the human-machine, human-animal continuum, especially those that have informed recent literary criticism. Readings will alternate between theoretical essays, literary texts and film screenings in order to anchor our discussions and provide material for creative interpretations and applications of transhumanist concepts in conversation and writing.

Units will include: human-animal studies in the humanities; cyborgs & the singularity; new materialisms (including object oriented ontology and agency beyond the animal world); the anthropocene (regarding habitat as the mesh of engineered and organic systems).

*Materials will include some of the following:*

**THEORY**

Articles and Book Chapters:
- “A Transhumanist Declaration.”
- Donna Harraway. “A Cyborg Manifesto” and *When Species Meet.*
- Coole and Frost. “Introducing the New Materialisms.”
- Bryant Levi. “Onticology– A Manifesto for Object-Oriented Ontology Part I.”
- Christian de Quincey. “Radical Nature.”
- Eugene Thacker. *In the Dust of This Planet.*
- Daniel Capper. *Learning Love from a Tiger.*

**FICTION**

**POETRY**

**FILM**

Note: Since our class time intersects the dinner hour, perhaps we’ll share a weekly meal.

**ENG 772**

**Readings in American Literature**

**Acentos Latinos: Contemporary Latino Literature**

T/R 11:00 - 12:15

**Dr. Luis Iglesias**

Fulfills the requirement for Literatures in English after 1960 or Non-traditional Literatures in English

“*Acentos Latino :* Contemporary Latino Literature” will explore the multiethnic, multiracial, and socially diverse dimensions of contemporary Latino-American literature. Keeping in mind that Spanish was the first language of the Americas (North and South!), the class will read a range of works in different genres by Hispanic American writers as we unpack the monolithic term “Latino” that has come to represent a diverse set of communities from across the full spectrum of American life, experiences, and geography. At the same time, we will seek to locate those moments – literary, aesthetic, and/or experiential – that define “Latino” identity in the U. S. that emerges from this rich (and prolific) body of writings.

**Potential reading list:**

- *How the García Girls Lost their Accent*. (1991); Julia Alvarez
- *Dreaming in Cuban*. (1992); Christina Garcia
- *Loose Woman*. (1994); Sandra Cisneros
- *Men on the Verge of a His-panic Breakdown* (1994); Guillermo Reyes
- *Imagine the Angles of Bread*. (1996); Martin Espada
- *Bodega Dreams*. (2000); Ernesto Quiñonez
- *Anna in the Tropics*. (2003); Nilo Cruz
- *The Brief Wondrous Life of Oscar Wao*. (2007); Junot Díaz
- *We the Animals*. (2011); Justin Torres
- *Slow Lightning* (2012); Eduardo C. Corral
- *Make Your Home Among Strangers* (2015); Jennine Capó Crucet