Recent Futures

Melville, Douglass, and the American Conscience

Typee
Moby-Dick
The Heroic Slave
Bartleby, the Scrivener
My Bondage and My Freedom

(among other writings on democracy, slavery, the human spirit, and civil war)
EMPIRE, SEX, & DECADENCE AT WORLD'S END

An exploration of the decadent movement at the dusk of nations.

This class will provide an overview of some of the major moves and interventions that feminist and queer theorists have made between the 1970s and the present day, using the darkly disturbing films of Alfred Hitchcock as the primary texts through which we will see various theoretical and methodological approaches being put into action. Films that we'll watch together will include Blackmail, Murder!, The Lady Vanishes, Rebecca, Shadow of a Doubt, Notorious, Rope, Strangers on a Train, Rear Window, The Man Who Knew Too Much, Vertigo, The Wrong Man, North by Northwest, Psycho, and Marnie.
This course illuminates the creative process and publication history of British, Irish, and American poets from the nineteenth and twentieth centuries. We will study manuscripts, printed texts, revisions, and interactions between writers, editors, and publishers. Units will focus on: 1) William Blake; 2) Emily Dickinson; 3) W. B. Yeats; 4) poems by Langston Hughes and others as printed in periodicals associated with the Harlem Renaissance. We’ll also sample the critical and theoretical work of Jerome McGann, Martha Nell Smith, and others who have written about these poets. If you are interested in what happens when the creativity of individual minds takes material form in particular, shifting social contexts, this course is for you!
JOIN THE

SPRING 2023
FICTION
WORKSHOP
ENGL 5820

Led by Daniel Peña, Assistant Professor
Daniel.Pena@unt.edu

TUESDAYS, 2:00-4:50 PM

Read, critique, and study the principles of prose fiction in a workshop setting! Generate new ideas, associations, and pages to get your stories drafted, revised, and ready for submission.

Prerequisite(s): Consent of department.
This course serves up the most well-known text of Chaucer’s canon, *The Canterbury Tales*. The meal is copious and not for the faint of heart: we will read them all, and we will do so in Middle English (no experience required!). Supplemental food for thought includes texts that serve as sources to the *Tales*, scholarly criticism, manuscripts and paleography, and lessons in literary analysis, both verbal and written.

Come read a poet of remarkable contradictions! Fully immersed in the aristocratic court culture of his day, Geoffrey Chaucer nevertheless maintained distance from his social betters. Interested in serious philosophical issues, he also enjoyed joking about sex and farts. While some scholars see him as a typically orthodox late-medieval Christian, others insist he is the first modern English writer. But everyone agrees that after 600 years his work has lost none of its power to charm and to challenge us.
The Essay Form(s)

Inspired by Dr. Talbot’s Forthcoming Craft Book from Columbia University Press
This class familiarizes students with the fundamentals of writing professionally in the discipline of literary studies. Students completing this course should know how to write a publishable sentence, paragraph, and paper. Ours will be a comprehensive approach. We will talk about scholarly standards and generic conventions. But we will also talk about diction, punctuation, and sentence structure. Those who find these topics tedious or irrelevant should not take the class. Be forewarned, however: you may never get published for lacking skill in a sentence and your memory will die from earth for want of an article.

Distinguished Teaching
Professor Jacqueline Vanhoutte
American writers have long grappled with the complex nature of the prison. To better understand the emergence and significance of the prison as a form of control—and how we get free—we will read novels and memoirs by Allen, Freneau, Baldwin, Cheever, and Kurnaz, watch episodes from popular TV series such as *Oz* and *Orange is the New Black*, and engage with scholars writing about the prison industrial complex such as Foucault, Davis, and Gilmore.
ENGL 2331-001: WORLD LITERATURE

LITERATURE OF THE OCEAN

Homer, *The Odyssey*
  *The Seven Voyages of Sindbad the Sailor*

Samuel Taylor Coleridge, "The Rime of the Ancient Mariner"

Jean Rhys, *Wide Sargasso Sea*

Marguerite Duras, *The Lover*

Patricia Grace, *Potiki*

Edwidge Danticat, *Claire of the Sea Light*

Nnedi Okorafor, *Lagoon*

**MON/WED**
2:00-3:20 PM

**SPRING 2023**

**DR. ADAM VILLALOBOS**
Surveying a miscellany of literary works from across the globe published between the eighteenth and the twenty-first centuries that play with or entirely eschew the conventions of realism, our readings will challenge the idea that literature should strive for mimesis, the commonplace notion that literature should accurately reflect or represent quotidian existence. Thus our readings narrate unlikely events—at least purported ones—that depart from our probabilistic expectations for how the world supposedly works. What kind of thinking is made possible through the depiction of the improbable? What are the types or genres within this broader category of literature? What purpose do these departures from the everyday have within each work? What contribution do these elements make to the meaning of these texts?
It creates out of our ecosystem a new world, whose processes and aims are utterly alien—one that works through supreme acts of mirroring, and by remaining hidden in so many ways, all without surrendering the foundations of its otherness as it becomes what it encounters.

—Jeff VanderMeer, Annihilation

What if Nature is the protagonist of its own story? How would it describe itself? What would it think of us? These are questions we'll ponder as we study the nature of literature and the literature of nature. As we read novels, poems, and philosophy by Jeff Vandermeer, Christine Vadnais, Camille T. Dungy, Louise Gluck, Mary Oliver, Ovid, Ted Hughes, and John Dewey, we will get entangled in speculative spaces of strange refractions and prismatic mutations. Our texts will ferry us across shimmering borders between our world and Nature’s. As we reconceive the experience of human nature within Nature, new ways of being in the world may reveal themselves.

**Keywords**: transition, metamorphosis, experience, experiment, evolution, ecology, plants, animals, the live creature

Dr. Richard Joines ~ Spring 2023
ENGL 2341.001 T/Th 9:30-10:50
Speculative literatures that imagine a destroyed or dysfunctional world operate to criticize familiar social, political, and environmental conditions. This class will explore these dark visions of the future and the acts of resistance that stoke hope for humanity. Topics for discussion include censorship, the policing of thought and identity, genetic engineering, environmental apocalypse, and more!

**READING LIST:**

- 1984
- V for Vendetta
- Oryx and Crake
- Never Let Me Go
- Parable of the Sower
- and more!
WHAT ARE COMICS SERIOUS LITERATURE?

COME INVESTIGATE THE RELATIONS BETWEEN SERIOUS LITERARY FICTION AND A MEDIUM LONG REGARDED AS ITS ANTITHESIS, COMICS! HOW AND WHY HAVE SOME COMICS CREATORS ATTEMPTED TO INCULCATE A LITERARY SENSIBILITY IN THEIR WORKS? ALTERNATIVELY, HOW AND WHY HAVE SOME LITERARY WRITERS INCORPORATED THE HISTORY AND CONVENTIONS OF COMICS INTO THEIR TEXTS (AND EVEN THEMSELVES SCRIPTED COMICS)?

ENGL 2341.003
FORMS OF LITERATURE

SPRING 2023
MWF 11-11:50

INSTRUCTOR:
DR. BRYAN CONN

FOR FURTHER DETAILS,
EMAIL DR. CONN:
BRYAN.CONN@UNT.EDU
FORMS OF LITERATURE: DYSTOPIAN LIT.

The popularity of dystopian literature and film is on the rise, and new work in the genre—*The Hunger Games, Divergent, Blade Runner 2049*—has circulated widely. But how can we contextualize such dark visions of the future? These “new maps of hell” chart zones in the landscape of utopian writing, the literature of “no place” that allows us to explore the world we live in by imagining one that doesn’t yet exist.

This Forms of Literature course will introduce students to the formal features of dystopian literature and offer a framework for discussing some of its central themes: accumulations of state power, coercive conformity, resource scarcity, our desire to tinker with technology and tamper with nature, species competition, and our taste for destruction. We’ll read a few novels, short stories, and comics and watch some groundbreaking films in the genre to engage in a lively critique of the present and analyze representations of a world gone wrong.

Keywords: Bad Futures, Bug in the System, Big Brother, Brave Resistance

Margaret Atwood  
Ray Bradbury  
Octavia Butler  
Alfonso Cuarón  
Samuel R. Delany  
Philip K. Dick  
Terry Gilliam  
Ursula K. Le Guin  
A. Moore & D. Gibbons  
George Orwell  
Ridley Scott  
James Tiptree Jr.  
The Wachowskis

Raina Joines  
ENGL 2341.301  
TR 11:00-12:20  
Spring 2023
Are you ready to impress your friends, your professors– and yourself!– by expertly deploying standard analytical terms and concepts to dig into the deeper meanings of literary texts? If so, this class is for you. Poetry, fiction, drama? Check! Diction, dialogue, and dramatic irony? Absolutely! All this and more in a discussion-based class featuring a wide range of texts by American and British writers from a diverse range of time periods and backgrounds.
ENGL 3000-002
INTRO TO LITERARY ANALYSIS & INTERPRETATION SKILLS: TEXT - THEORY - INTERPRETATION

DR. ADAM VILLALOBOS
SPRING 2023 - M/W/F 11:00-11:50

REQUIRED TEXTS:
JHUMPA LAHIRI, INTERPRETER OF MALADIES
F. SCOTT FITZGERALD, THE GREAT GATSBY
AUGUST WILSON, FENCES
OMAR KHAYYAM, "THE RUBAIYAT"
LOIS TYSON, CRITICAL THEORY TODAY
RHETORICAL HISTORY: WHOSE TRUTH IS TRUE?

ENGL 3200:001
T/TH 11AM-12:20PM
DR. AJA Y. MARTINEZ

Survey and introduction to the rhetorics and major rhetorical movements across the globe, challenging the notion that the Greeks invented rhetoric as we braid together hemispheric rhetorics that honor global approaches and refute any capital "T" truth about rhetoric.

INTERESTED JOINING US?

Bonus Skills You Will Gain From This Course:

- How to pitch screenplays
- How to argue with a cat
- How to get your friends to change dinner plans to your favorite restaurant!

For more information:
aja.martinez@unt.edu
Celebrations and interrogations of the tragedies of Aeschylus, Sophocles, and Euripides, in translation and as adapted in our own time. The myths and stories imagined by the Classical tragedians take on new meaning and relevance—and offer fresh delights—in the work of dramatists Black, white, Latinx, Asian American, queer, straight, disabled, and, always, oh-so-very talented. Together, we will ponder heroism, race, story-telling, civic duty, power, morality, sex, marriage, myth vs. history, reading-as-pleasure, the nature of Great Literature, and more. "Dad jokes" gratis.

The professor welcomes all informed perspectives.

Questions or comments? Email Dr. Pettit at alex.pettit@unt.edu.
ENGL 3924.001/WGST 3720.001
WOMEN'S LITERATURE

WOMEN WRITING THE EARTH

PROFESSOR YBARRA
SPRING 2023, MW 2PM-3:20PM

Literatures centered on the natural world and written by Chicana, Indigenous, Black, and Asian American women.

Critical Theory, Critical Race Representations: Counterstory as Literary Intervention

ENGL 4150/4230:001
T/TH 2-3:20pm
Dr. Aja Y. Martinez

Survey of race critical and critical race theories as they apply to cultural and rhetorical artifacts such as literature, art, speeches, film, and other forms of cultural expression that tell stories, counterstories.

More information: aja.martinez@unt.edu
ENGLISH 4210
ADVANCED STUDIES IN WRITING

Writing Across Languages and Borders

What happens when writing travels and endures? How does multilingual writing function as a skill, a resource, and a site of inquiry? We will study how writing crosses national, cultural, and linguistic borders; read texts that engage with questions of geography, identity, and language; and attend to how local literacy practices are shaped by the transnational movement of people, ideas, and technologies.

Spring 2023
Dr. Liane Malinowski
TuTh 9:30-10:50
ENGL 4250.001
LATINX LITERATURE

LOVING IN THE WAR YEARS

Literatures that ignite transformation and incite revolutions of collective care.

JOSÉ MARTÍ • CHERRÍE MORAGA
KARLA CORNEJO VILLAVICENCIO • JUSTIN TORRES
SABRINA VOURVOULIAS • VIRGINIA GRÍSE
LAURA E. GÓMEZ • FLORES-MAGÓN BROTHERS
EDYKA CHILOMÉ • JULISSA ARCE • MANUEL MUÑOZ

*Counts for Latina/o and Mexican American Studies Credit

PROFESSOR YBARRA
SPRING 2023
MW 12:30-1:50PM
CHAUCER'S CANTERBURY TALES

ENGL 4410.001, T/TH 3:30-4:50
WITH DR. UPCHURCH IN SPRING 2023

JOURNEY FROM LONDON TO CANTERBURY WITH AN AUTHOR AND HIS TRAVELERS WHO RELISH THE SACRED AND PROFANE, AND DELIGHT IN THE PHILOSOPHICAL AND THE HILAROUS.

FOR SOME CHAUCER IS TYPICALLY MEDIEVAL, FOR OTHERS UNMISTAKABLY MODERN. BUT ALL AGREE THAT AFTER 600 YEARS HIS WORK HAS LOST NONE OF ITS POWER TO CHARM AND CHALLENGE US.

PREVIOUS ACQUAINTANCE WITH MIDDLE ENGLISH NOT REQUIRED
What good is poetry? This is what my dad asked me when I started my Ph.D. I've spent my career answering that question. If you like to read the poets who broke the rules of regular meter and who set the stage for a 21st Century poetics, then you've found your people. We'll start with Walt Whitman & Emily Dickinson—poets who helped spark the "modernist revolt" of H.D., Ezra Pound, T.S.Eliot, Langston Hughes, Marianne Moore, Wallace Stevens, Gwendolyn Brooks, Elizabeth Bishop, Sylvia Plath and many more. Required Text: Norton Anthology of Modern & Contemporary Poetry. Vol. 1 by Ramazani, Jahan & Ellmann, Richard. Course Requirements: Weekly quizzes, 5-page short "panel" essay; 8-page critical essay; and a cumulative final exam.
EMPIRE, SEX, & DECADENCE AT WORLD'S END

An exploration of the decadent movement at the dusk of nations.

Melville, Douglass, and the American Conscience

One began life as a slave. The other was the grandson of a hero of the American Revolution. Yet Frederick Douglass and Herman Melville had strikingly similar literary careers, and they were engaged, for decades, with some of the most pressing issues facing the United States as it evolved from a nation of farmers into a global power. In a series of brilliant works that left an enduring imprint on American culture, Melville and Douglass grappled with the entangled problems of slavery and freedom; democracy and authoritarianism; the demands of the conscience and the complexities of a diverse society.

ENGL 4450, section 002
Spring 2023
T-Th 9:30-10:50
Professor Ian Finseth
Course Readings:
• *Lord Jim* by Joseph Conrad
• *Howards End* by E. M. Forster
• *Dubliners* by James Joyce
• *The Good Soldier* by Ford Madox Ford
• *To the Lighthouse* by Virginia Woolf
• *Nineteen Eighty-Four* by George Orwell
• *Brave New World* by Aldous Huxley
• *A Clockwork Orange* by Anthony Burgess
• *Selected Stories* by Katherine Mansfield
An exploration of LGBTQIA+ comix and cartoons featuring Alison Bechdel, Tee Franklin, Howard Cruse, Mariko Tamaki, Edie Fake, Rupert Kinnard, Tillie Walden, Maia Kobabe, and many others.