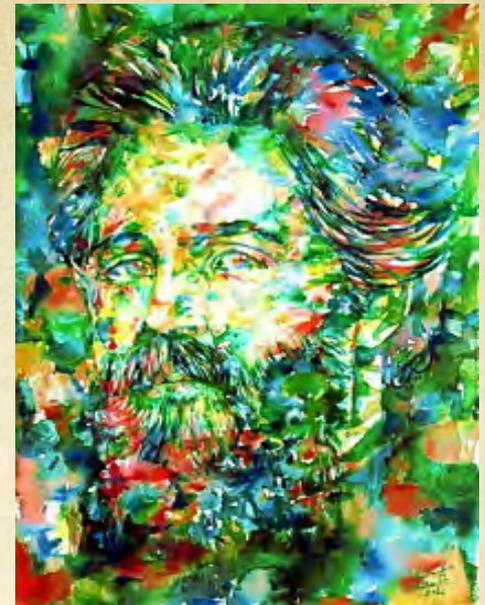


SPRING 2023 • ENGL 5650:001 • M 6-8:50PM  
DR. JOANNA DAVIS-MCELLIGATT

# Recent Futures

**An exploration of futures  
imagined after 2000.  
Featuring Ling Ma, Gary  
Shteyngart, Cormac  
McCarthy, Louise Erdrich,  
Blake Hausman, Sherri L.  
Smith, Omar El Akkad, Tochi  
Onyebuchi, N.K. Jemisin,  
Margaret Atwood, Jeff  
VandeMeer, Sabrina  
Vourvoulias, & Octavia Butler.**



# 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)

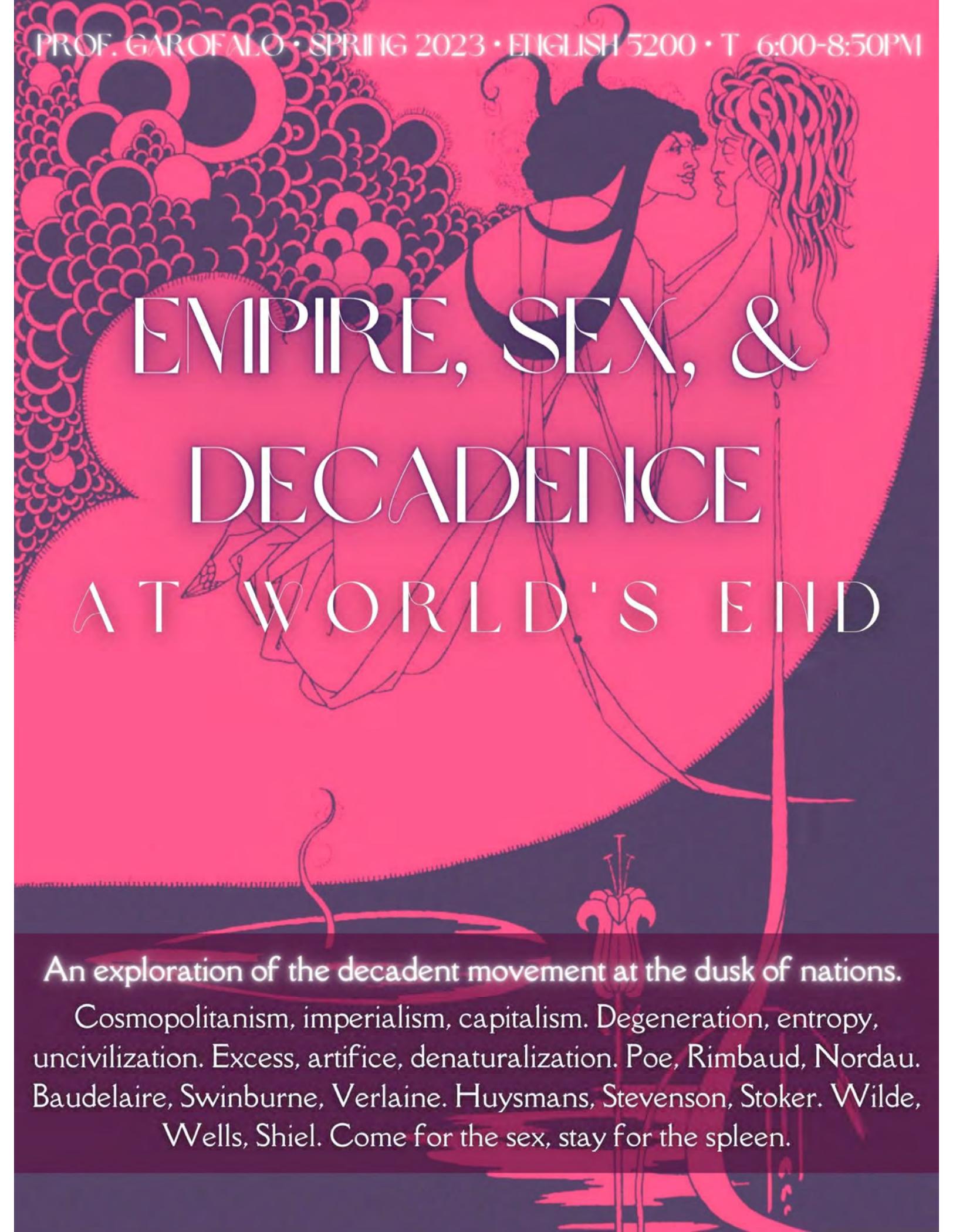
ENGL 6500

Spring 2023

T-Th 11:00-12:20

Professor Ian Finseth

PROF. GAROFALO • SPRING 2023 • ENGLISH 5200 • T 6:00-8:50PM



# EMPIRE, SEX, & DECADENCE AT WORLD'S END

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

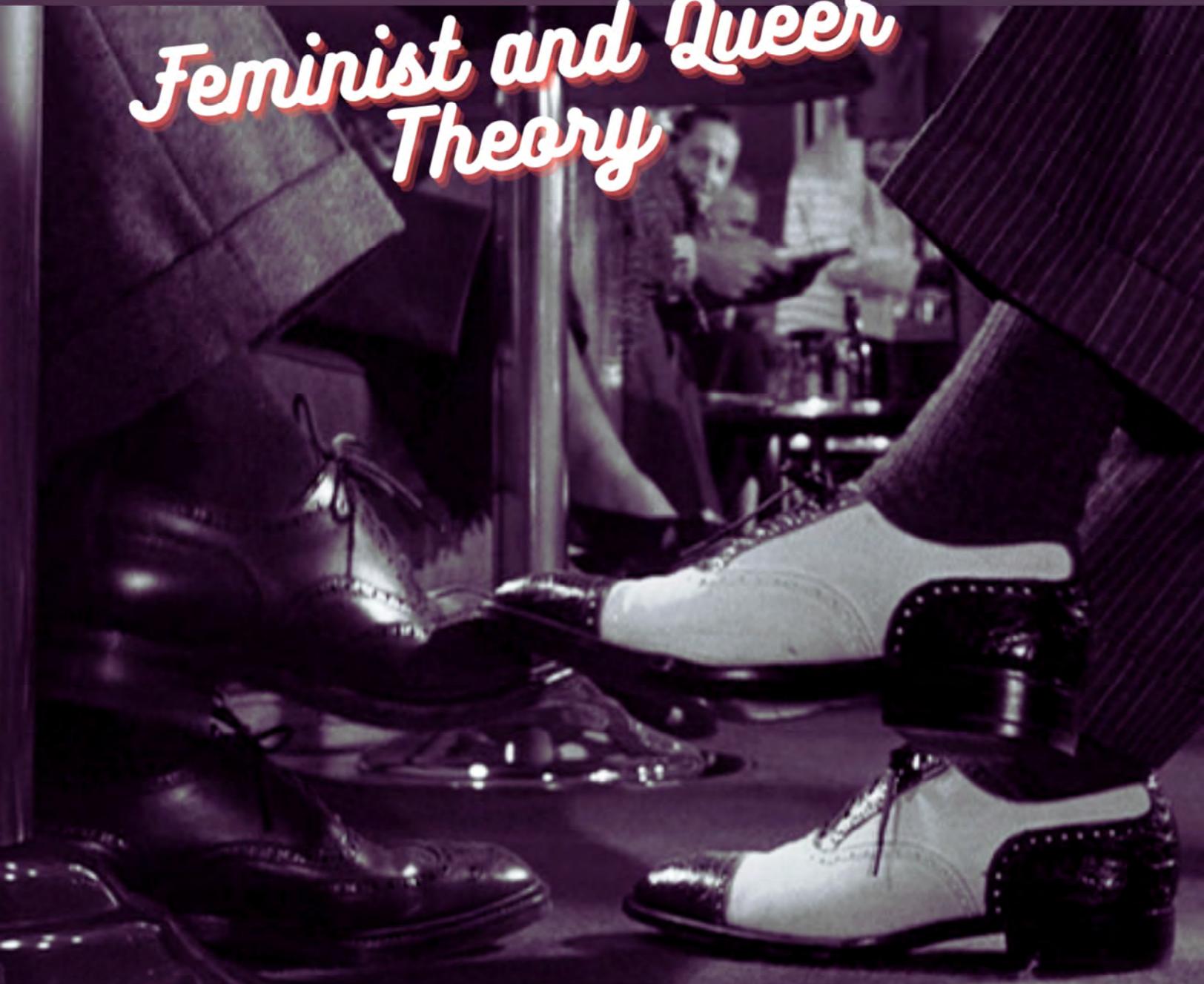
Cosmopolitanism, imperialism, capitalism. Degeneration, entropy, uncivilization. Excess, artifice, denaturalization. Poe, Rimbaud, Nordau. Baudelaire, Swinburne, Verlaine. Huysmans, Stevenson, Stoker. Wilde, Wells, Shiel. Come for the sex, stay for the spleen.

**ENGL 6810.001, SPRING '23**

**Thursdays  
6:30 - 9:20 pm  
with  
Dr. Gilbert**

**ALFRED HITCHCOCK PRESENTS:**

# *Feminist and Queer Theory*



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*.

Spring 2023 / English 5800.001 / MW 2:00-3:20  
Dr. David Holdeman

# Poets, Editors, Publishers: The Creative Process from Manuscript to Print



Cover of *Fire!!* magazine, 1926

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](mailto: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.

# Chaucer

ENGL 5020 | T/Th 9:30-10:50am | AUD 217

DISTINGUISHED TEACHING PROFESSOR NICOLE SMITH

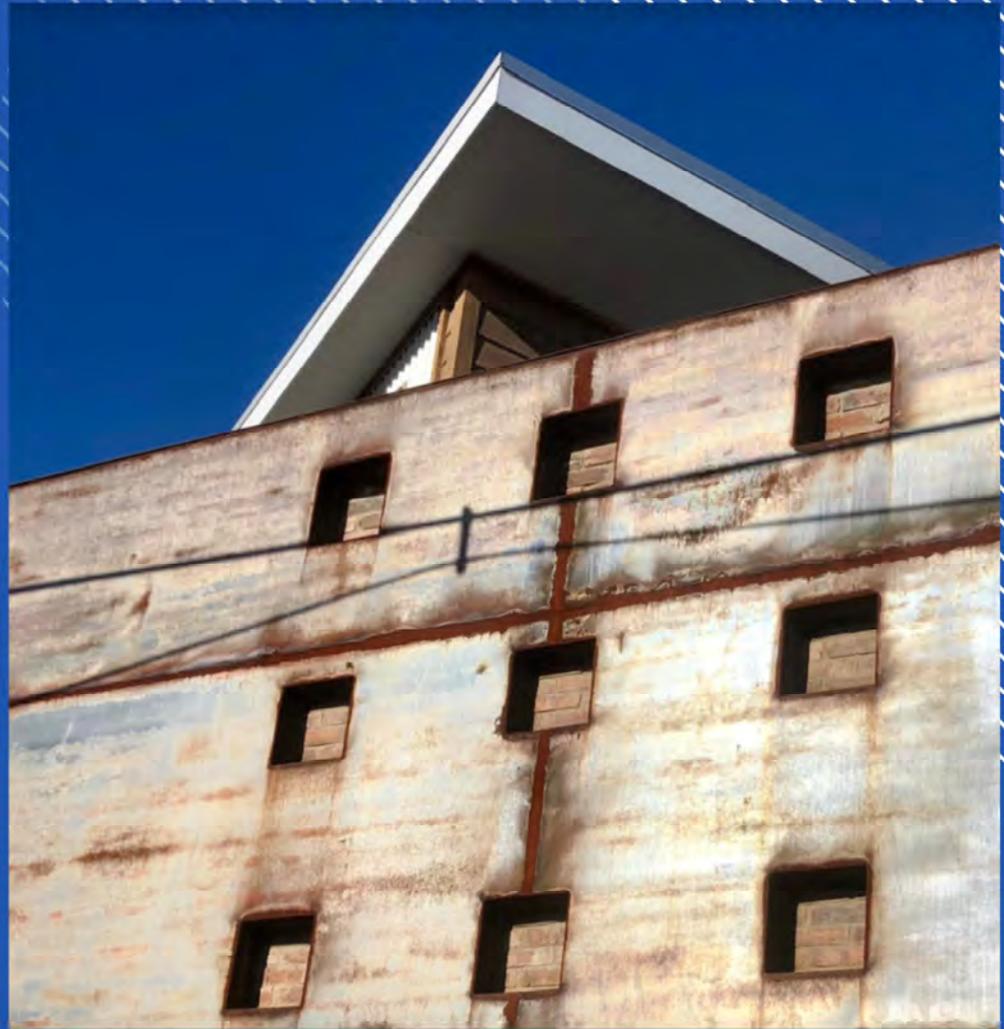


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Come read a poet of remarkable contradictions! Fully immersed in the aristocratic court culture of his day, Geoffrey Chaucer nevertheless maintained distance from his social betters. Interested in serious philosophical issues, he also enjoyed joking 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.

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.

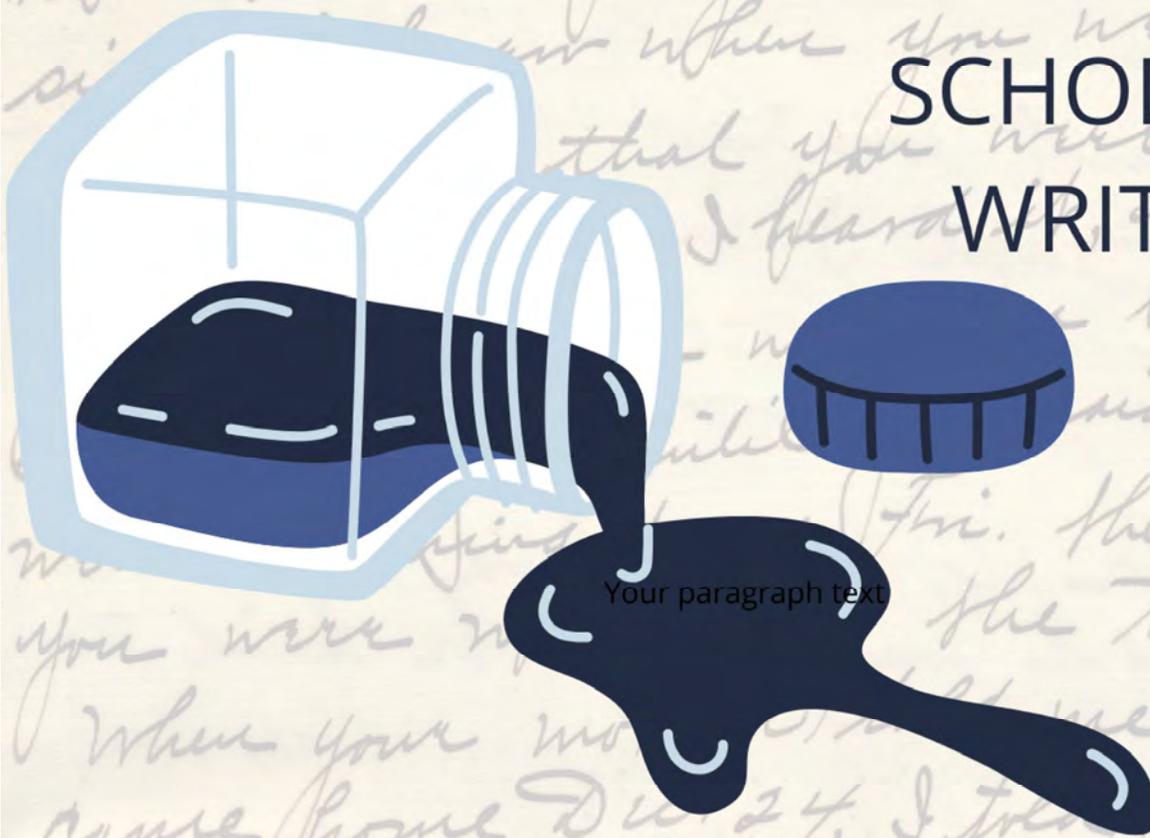
DR. JILL TALBOT  
ENGL 5162 | MW 12:30



# The Essay Form(s)

INSPIRED BY DR. TALBOT'S  
FORTHCOMING CRAFT BOOK  
FROM COLUMBIA  
UNIVERSITY PRESS

# ENGL 5760 SCHOLARLY WRITING



Your paragraph text

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



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SPRING 2023 | T/TH 2:00-3:30 | DR. BEZUSKO

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# ENGL 2326.001 AMERICAN LITERATURE

*Prison Literature*



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*

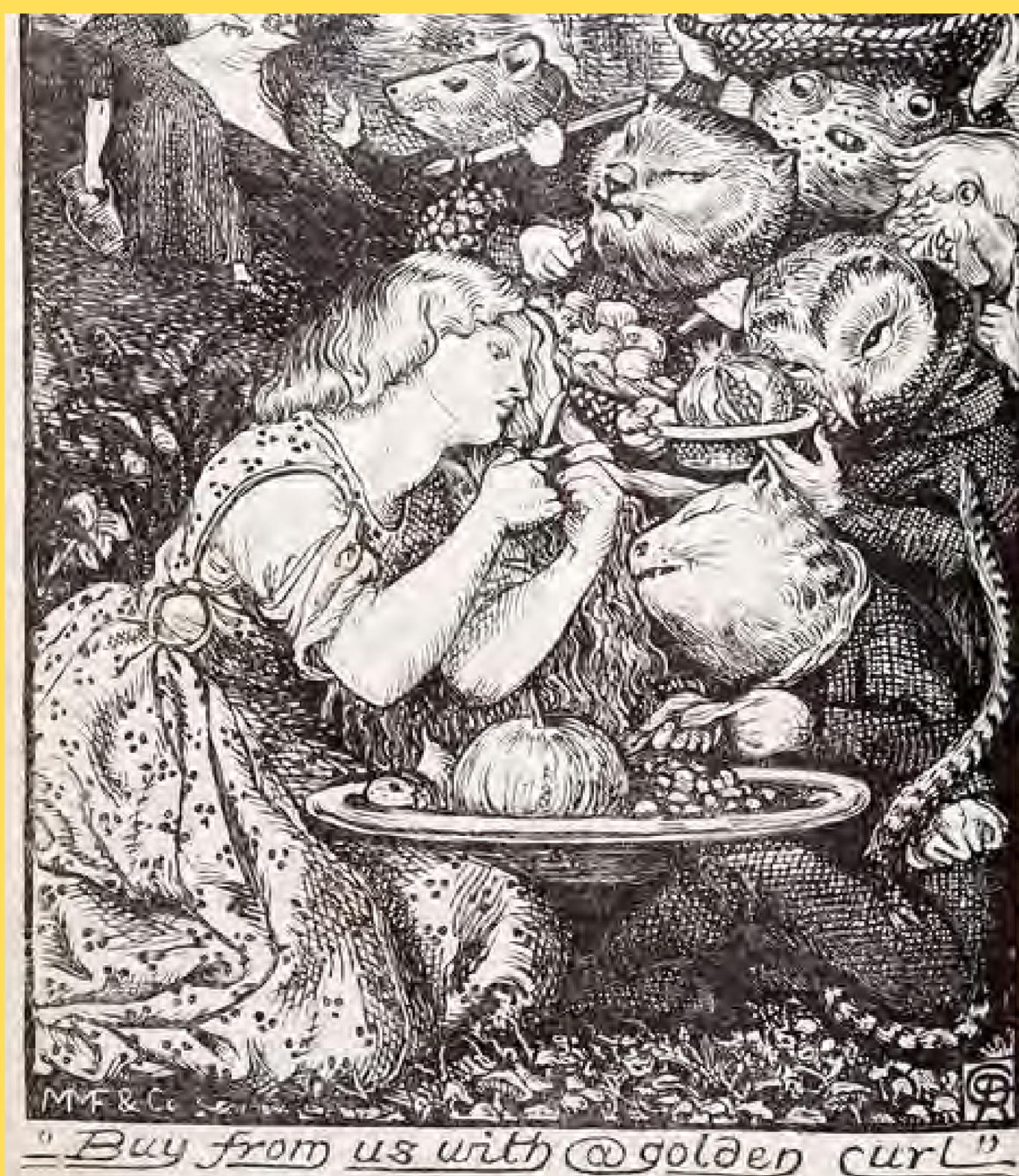
**Nnedi Okorafor**, *Lagoon*

MON/WED

2:00-3:20 PM

SPRING 2023

DR. ADAM  
VILLALOBOS



**ENGL 2331.701**  
**World Literature:**

**UNLIKELY LIT.:**

**STRANGE, SPECULATIVE, MAGIC, MARVELOUS, META,  
AND FANTASTIC FICTION, POETRY, AND DRAMA**

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?



# Imagine Nature Imagining Us

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 Vachnis, Camille T. Dungy, Louise Glück, 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.

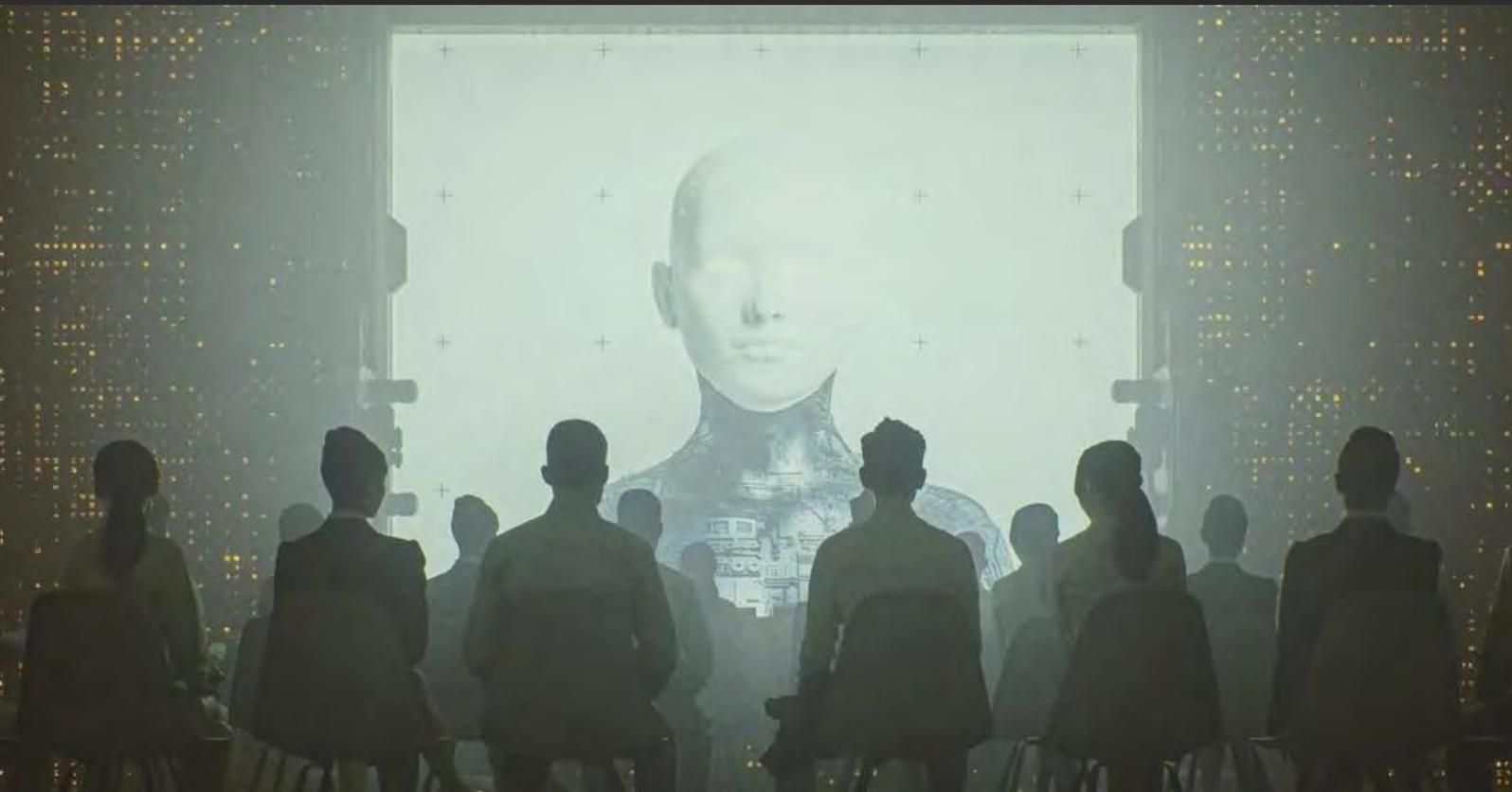
**Keywords:** transition, metamorphosis, experience, experiment, evolution, ecology, plants, animals, the live creature

Dr. Richard Joines ~ Spring 2023  
ENGL 2341.001 T/Th 9:30-10:50

SPRING 2023

ENGL 2341-02

# DYSTOPIAN FUTURES: FEAR, HOPE, AND ACTS OF RESISTANCE



TUESDAY/THURSDAY AT 8 AM  
MADISON GARBER

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!

# COMICS LITERATURE/LITERARY COMICS

## 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.

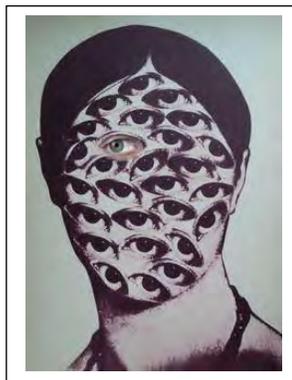
This Forms of Literature course will introduce students to the formal features of dystopian literature and offer a framework for discussing some of its central themes: accumulations of state power, coercive conformity, resource scarcity, our desire to tinker with technology and tamper with nature, species 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

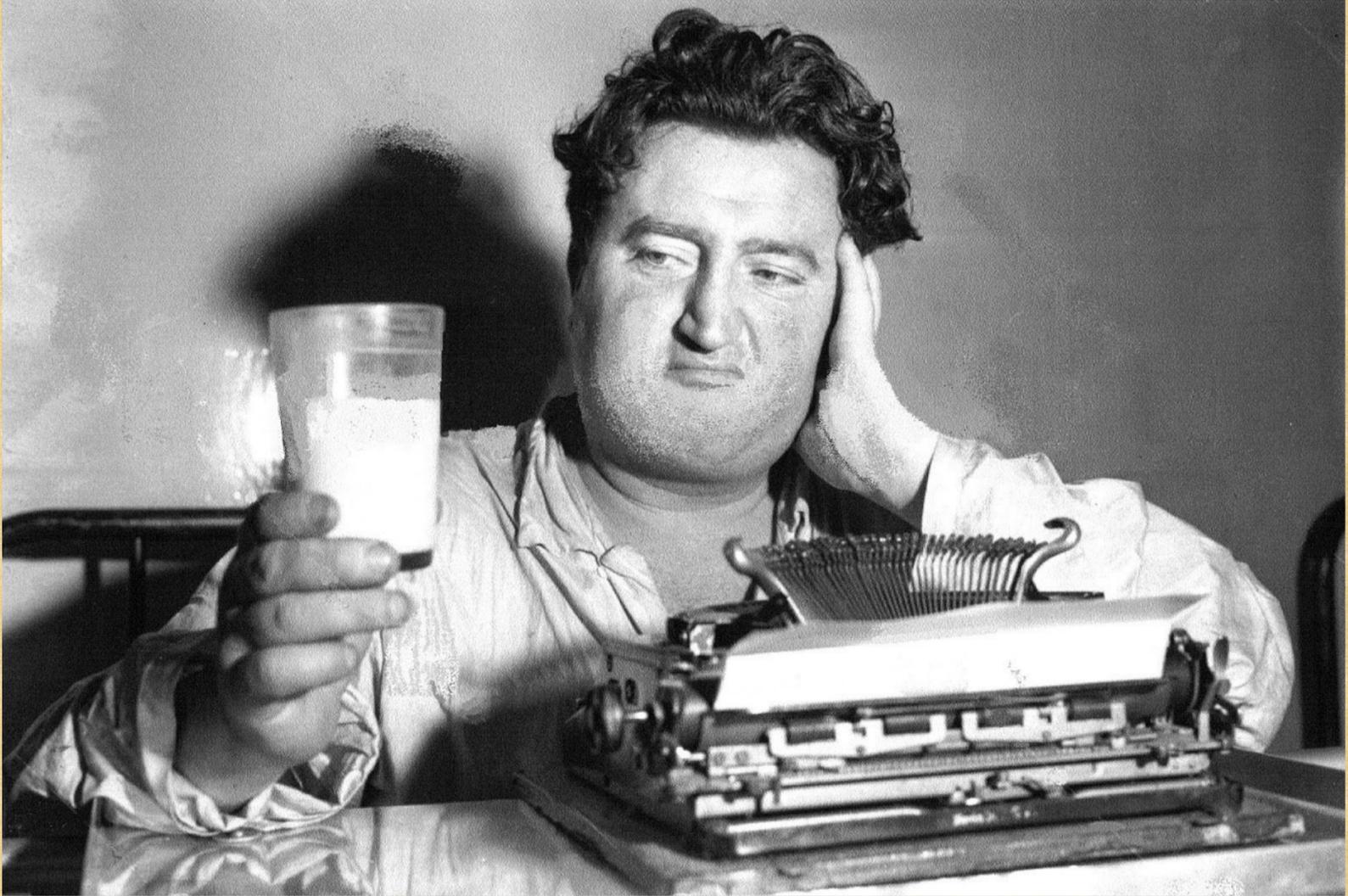
DEPARTMENT  
OF ENGLISH  
College of Liberal Arts  
& Social Sciences

**UNT**  
EST. 1890



Raina Joines  
ENGL 2341.301  
TR 11:00-12:20  
Spring 2023

Spring 2023 / English 3000.001 / MW 3:30-4:50  
Dr. David Holdeman



Irish author Brendan Behan, thinking about the concept of “symbolism,” Dublin, 1954

## Literary Analysis

*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.*

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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*



Course Offering,  
Spring 2023

# 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](mailto:aja.martinez@unt.edu)

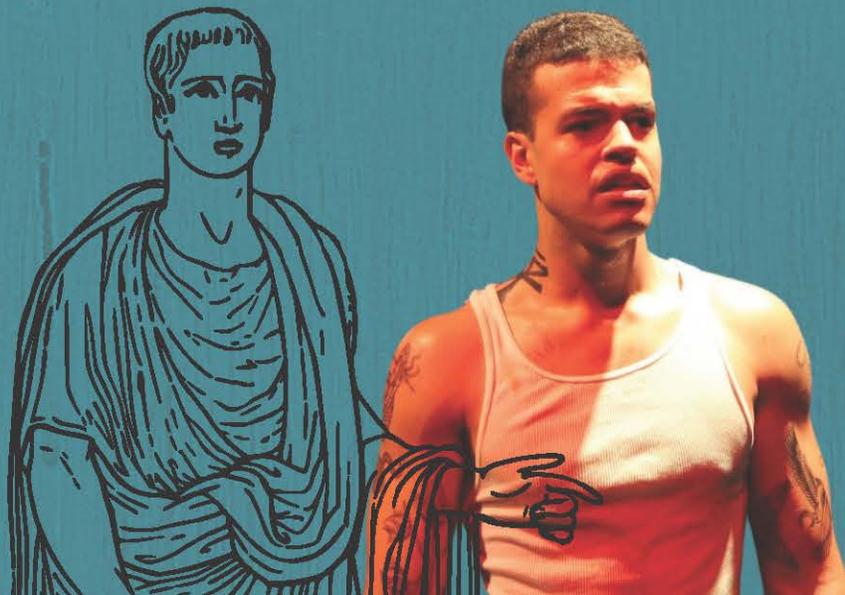
CLASSICAL LITERATURE AND MYTH  
GREEK TRAGEDIES &  
MODERN ADAPTATIONS  
ENGL 3360 · SPRING 2023 · T/TH, 2:00–3:20

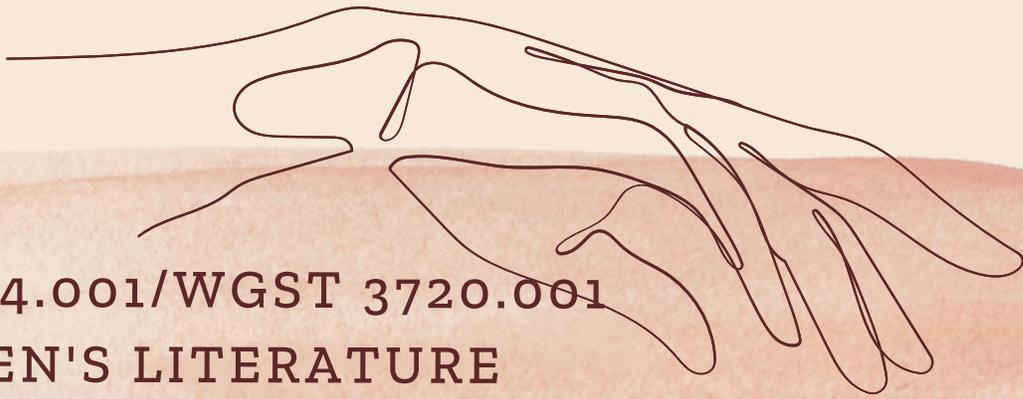
DR. ALEXANDER PETTIT,  
DISTINGUISHED TEACHING PROFESSOR

*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](mailto: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.

Gloria Anzaldúa - ire'ne lara silva - Carolyn Finney -  
Camille Dungy - Lauret Savoy - Louise Erdrich -  
Toni Jensen - Paula Gunn Allen - Arundhati Roy -  
Anna Tsing - Stephanie Elizondo Griest  
Aimee Nezhukumatathil - Natalie Díaz

COURSE OFFERING, SPRING 2023

# Critical Theory, Critical Race Representations:

COUNTERSTORY  
AS LITERARY  
INTERVENTION

ENGL 4150/4230:001

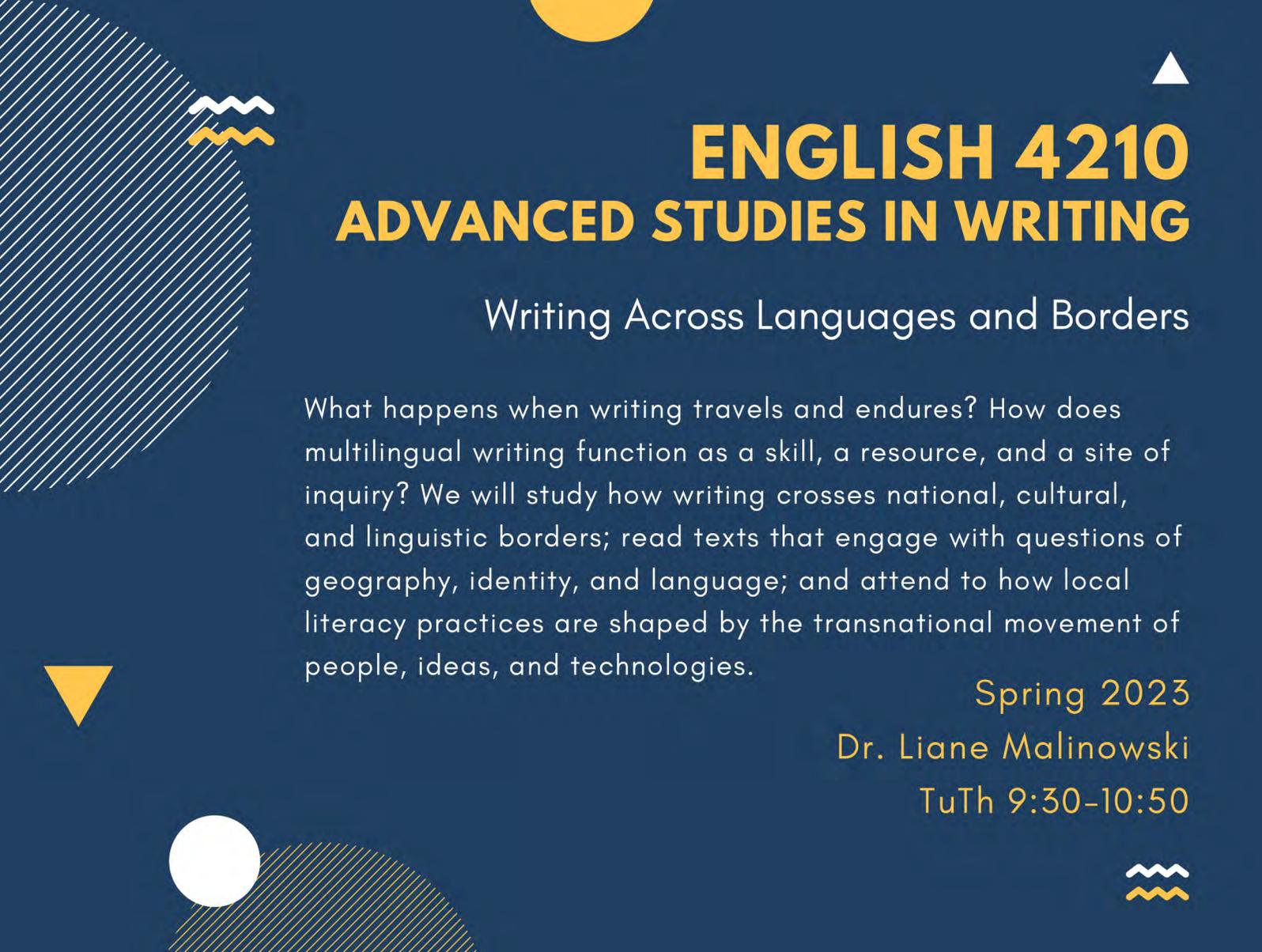
T/TH 2-3:20pm

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](mailto: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 GRISE**  
**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 HILARIOUS.**

**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.**

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**PREVIOUS ACQUAINTANCE WITH MIDDLE ENGLISH NOT REQUIRED**

ENGL 4420.001  
DR. STEPHANIE HAWKINS

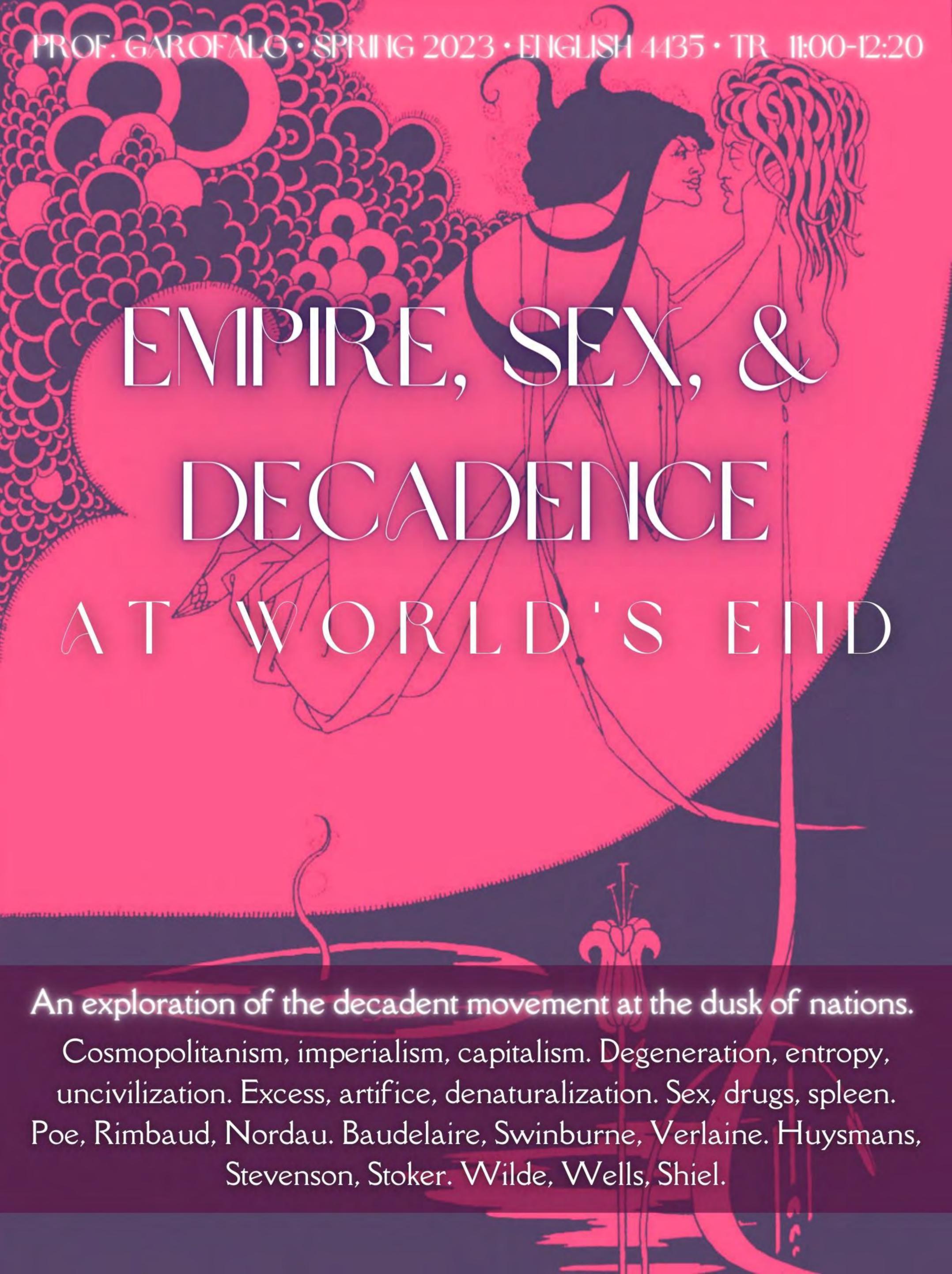
MODERN AMERICAN POETRY  
TU TH 12:30 - 1:50 PM,  
CURY 211

Design & Disorder  
in Modern American  
Poetry



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.

PROF. GAROFALO • SPRING 2023 • ENGLISH 4435 • TR 11:00-12:20



# EMPIRE, SEX, & DECADENCE AT WORLD'S END

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

Cosmopolitanism, imperialism, capitalism. Degeneration, entropy, uncivilization. Excess, artifice, denaturalization. Sex, drugs, spleen. Poe, Rimbaud, Nordau. Baudelaire, Swinburne, Verlaine. Huysmans, Stevenson, Stoker. Wilde, Wells, Shiel.



## 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





# British Fiction 1900-1960

Jack Peters  
Distinguished Research Professor  
ENGL 4500  
TTh 2:00-3:20

## 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

Spring 2023 • Gender and Sexuality in Lit & Culture  
ENGL 4670:001 • MW 12:30-1:50

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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.

