

ENG 271-276

Course Descriptions

Spring 2027

University of Hawai‘i at Mānoa

Department of English

University of Hawai‘i at Mānoa
Department of English
Undergraduate Course Descriptions
Spring 2027

ENG 271 (001) Introduction to Literature: Genre
Subtitle: The Dystopian Impulse in Novel and Film

Instructor: Turki Alghamdi

Designations: DL, WI

Class meeting times: Tuesday,Thursday 12:00-1:15
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Course Description

Dystopia is not simply a literary genre; it is a conceptual space that challenges established norms, ideologies, and visions of social progress. Paradoxically, its cautionary impulse may inspire our desire for a better future.

As it emerges in dialogue with utopian thought, dystopia invites us to reconsider the boundaries between idealized and nightmarish visions of society.

Through novels, films, and critical texts, this course explores how utopian and dystopian narratives imagine alternative forms of social organization and examine how political, cultural, and technological forces shape individuals, their perceptions of the world, and the societies they inhabit.

By situating these narratives within the historical conditions that produce them, students will consider how utopian and dystopian fiction reflects contemporary anxieties, challenges dominant assumptions, and reveals the complexities of social change. Ultimately, the course investigates the fluid boundaries between utopia and dystopia, exploring how utopian aspirations may generate dystopian conditions, how dystopian experiences may inspire utopian possibilities, and how both can exist simultaneously within the same society.

Readings
Might include but are not limited to:

Utopia — Thomas More
1984 — George Orwell
Brave New World — Aldous Huxley
White Noise — Don DeLillo
The Handmaid’s Tale — Margaret Atwood
Tropic of Orange — Karen Tei Yamashita

The course also incorporates films including *The Giver*, *The Truman Show*, *Fahrenheit 451*, and *The Hunger Games*.

Assignments

Two Response Papers; Close Reading Essay; Literary Analysis Essay; Creative Essay; 10-minute Presentation; and Final Exam.

Student Learning Outcomes (SLOs)

Student will:

- Improve their ability to ask questions and to read, analyze, and interpret complex literary texts, using relevant literary terminology critically and creatively.
- Augment their knowledge of how literature is organized by historical periods, genres, cultures, and cultural formations.
- Improve their ability to express ideas by organizing, developing, and supporting a description, analysis, or argument in written formats within the conventions of academic writing.
- Produce a significant amount of writing so that the course fulfills the requirements of its mandatory W Focus designation (4,000 words).

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ENG 271 (002) Introduction to Literature: Genre
Subtitle: Practicing life narratives

Instructor: Ebtisam Ashour

Designations: DL, WI

Tus /Thurs 1:30 to 2:45 Kuy 407
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What can we learn from Kim Kardashian and Maya Angelou? How can we watch Malcolm x and Life Backwards in the same class? What does this has to do with your Instagram
feed?
In this class, you will watch and read about the genre of life narratives expressed in different media like books, movies, and graphic memoirs.

Major assignments include:
In-class discussions and groupwork
Response paper on the genre
Long Assignments
Bi-Weekly Journal

Student learning outcomes (SLOs):
1. Students will improve their ability to ask questions of and to read, analyze, and interpret complex literary texts, using relevant literary terminology critically and creatively.
2. Students will augment their knowledge of how literature is organized by historical periods, genres, cultures, and cultural formations.
3. Students will improve their ability to express ideas by organizing, developing and supporting description, analysis, or argument in written formats, within the conventions of academic writing.
4. Students will produce a significant amount of writing such that the course fulfills the requirements of its mandatory W Focus designation (i.e. 4,000 words).
5. Students will produce different types of life narratives for themselves.

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ENG 271 (003): Introduction to Literature: Genre

Subtitle: Manga

Instructor: Coco Basha
Designations: DL,WI
Class Meeting Times: T/TR 10:30am-11:45am

How do manga's visual and narrative conventions shape the stories they tell and the ways we read them? This course introduces students to the study of genre through manga, exploring the relationship between words, images, and sequence. Beginning with Scott McCloud's *Understanding Comics*, we will develop a shared vocabulary for analyzing features such as panels, gutters, framing, and the representation of time. We will then consider how these formal choices operate across manga's different genres, examining what makes manga different from other types of sequential narratives. Our readings will situate manga within its historical and cultural contexts, considering how serialization, and intended audiences shape its production and reception. Throughout the semester, questions of identity, desire, memory, and mass/ popular culture will guide our discussions as we move beyond describing what a manga depicts to developing arguments about how a manga communicates meaning. Readings will include selections from Masashi Kishimoto's *Naruto*, Yoshihiro Tatsumi's *Abandon the Old in Tokyo*, Ai Yazawa's *Nana*, and Hajime Isayama's *Attack on Titan*. Primary texts will be paired with accessible selections from comics and manga scholarship, including McCloud's *Understanding Comics* and Frederik L. Schodt's *Manga! Manga! The World of Japanese Comics*. Major assignments include:

1. a close-reading essay, analyzing a panel in relation to its surrounding sequence
2. a research paper, including a proposal and brief final presentation, that brings one or more course texts into conversation with secondary scholarship
3. a presentation on assigned primary and secondary readings
4. pre-class discussion posts.

Student Learning Outcomes

1. Students will improve their ability to ask questions of and to read, analyze, and interpret complex literary texts, using relevant literary terminology critically and creatively.

2. Students will augment their knowledge of how literature is organized by historical periods, genres, cultures, and cultural formations.
3. Students will improve their ability to express ideas by organizing, developing, and supporting a description, analysis, or argument in written formats, within the conventions of academic writing.
4. Students will produce at least 4,000 words of writing across formal essays, discussion posts, and in-class assignments to meet the writing requirement of the course's mandatory W Focus designation.

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ENG 272 (001) Introduction to Literature: Culture and Literature
Subtitle: Literature and Resistance

Instructor: Kandi Klein Timothy

Designations: DL, WI

Class meeting times: *T/R 10:30-11:45; BIL-341A*
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Course Description:
This class serves as an introduction to literature by introducing a variety of resistance texts, including Indigenous, women's, anti-rascist, anti/de-colonial, and ecological focused movements/writings. In this course, students will discuss different aspects of these resistance texts, specifically looking at different areas of connection and endurance. We will start the course by reframing how literature is defined and the power of both the written and spoken word before moving into examining and applying resistance-focused theoretical frameworks in order to understand and analyze these texts. From there, we will look at how applying different theoretical lenses to resistance texts serve as an impetus for awareness and change through an exploration of themes like the exploitative portrayals of Indigenous cultures, settler colonialism, the many faces of women's movements, ecological justice, anti-racist movements, etc. Students will examine concepts of identity, resistance, and survivance as they analyze texts and craft arguments to add their voices to ongoing conversations surrounding resistance texts and movements. Major assignments will include a series of short writings, close readings, class discussions, and essays (both analytical and creative). In total, students will have produced 4,000 words of finished prose.

Student Learning Objectives
Students will be able to:

1. Adapt writing to a clearly identified purpose and audience, according to disciplinary conventions and genres;
2. Develop and organize appropriate and relevant content;
3. Evaluate and integrate supporting materials from appropriate sources, and credit them
appropriately according to the genre and discourse requirements of the field; and
4. Control style and mechanics to communicate effectively.

Required Reading:
Texts will be provided on Lamakū as PDFs, URLs, etc.

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ENG 272 (002) Introduction to Literature: Culture and Literature
Subtitle: “Queering Shakespeare”

Instructor: Taylor Marty

Designations: DL, WI

Class Days/Times: MWF 10:30-11:20 AM

Course Description:

“Queering Shakespeare” students come together in person to analyze, perform, and reimagine William Shakespeare’s *The Tempest* and *Twelfth Night*. Students also read Thomas Dekker and Thomas Middleton’s *The Roaring Girl*. Outside of early modern comedies, students watch Andy Fickman’s *She’s the Man, a* modern adaptation of Shakespeare’s *Twelfth Night,* starring Amanda Bynes and Channing Tatum. Class discussions focus on queerness. Specifically, how do same-sex relations and gendered-performances impact characters’ relationships with themselves and others? How do characters shift their gender and, in turn, shift their social class? In exploring common thematic elements, the class illuminates how our contemporary, capitalist society both rewrites and reinscribes early modern conceptions of queerness, transness, and sexual acts. Assignments include four one-page papers which are then scaffolded into three longer, creative essays. Acting as readers, actors/actresses, and directors of early modern plays ultimately reveals how some limiting, contemporary conceptions of gender can be traced back to the early modern period. Conversely, returning to early modern moments of gender and sexual-fluidity also allows students to reimagine contemporary, gendered landscapes to be boundless and uncontainable.

Assignments:

1. Students learn how to read and analyze Shakespeare, among other queer theoretical texts, in four one-page explication papers. Students then take those short-papers and build on them in their three major writing projects.
2. In their first three-page writing assignment, students imagine how characters move and speak within a chosen scene to bring their reading of Shakespeare to life.

3. In another three-page paper, students draft up a mock application for the role of an actor/actress who seeks to revitalize a Shakespearean character through performance.
4. Finally, students read scholarship and design their own Shakespeare or Dekker and Middleton production to assume the role of a director in their final papers.

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ENG 273 (001) Introduction to Literature: Creative Writing

Subtitle: Creative Nonfiction

Christina Nakyong Lee

Designations: DL, WI

Class meeting time: TR 12-1:15pm

Course Description

Can a Beethoven sonata become a shelter for pain, or a spiral shell a home for intergenerational memory? Our class will be focused on learning the genealogy and craft of the different types of creative nonfiction forms.

In creative nonfiction, form refers to the very architecture of our memories. We will be drawing from techniques of poetry, fiction, and the physical material of our everyday lives. I want us to move beyond the term “experimental” and see that each work of architecture comes from a specific set of traditions and conventions. It is from here that we can start to explore how these forms function, and to what means. I hope that our attention to form connects us closer to ourselves and the genealogies in which we belong. As Elissa Washuta and Theresa Warburton state in their introduction to *Shapes of Native Nonfiction,* “To write nonfiction is to render experiences, memories, observations, and interpretations through prose, a process of necessitating writer agency and allowing for emotional depth and transformation.” Form-conscious nonfiction redirects our attention to building structure. It holds the possibility for breakthrough, as we re-see our memories in a different way.

Our stories are gifts, meaning they have a receiver: an audience. I want us to critically reflect on how we can communicate to our readers who we are ethically and responsibly. You’ll be participating in two workshops during the semester. In these workshops, the class will read an expansion of your writing experiments and offer generative feedback.

This class will be of particular interest for those who are in creative writing, cultural studies, and literature fields.

SLOs for ENG 273-001:

1. Students will improve their ability to ask questions of and to read, analyze, and interpret complex literary texts, using relevant literary terminology critically and creatively.

2. Students will augment their knowledge of how literature is organized by historical periods, genres, cultures, and cultural formations.
3. Students will improve their ability to express ideas by organizing, developing and supporting a description, analysis, or argument in written formats, within the conventions of academic writing.
4. Students will produce a significant amount of writing such that the course fulfills the requirements of its mandatory W Focus designation (4,000 words).

Tentative Assignments

As a WI course, you will be required to compose a total of 4,000 words of prose. Tentative assignments include the following (although this list is subject to change):

1. A Lead the Discussion presentation on one of the assigned primary texts
2. A series of Writing Experiments + reflections (300-750 words)
3. Workshop pieces: Two short-form works of creative prose (1,500-2,000 words)
4. Workshop + Peer feedback
5. Final Portfolio + reflection
6. Final Exam

Tentative Reading List

(Both the critical and creative excerpts/shorts will be provided by your instructor)

1. For our critical examination of form and craft, we will be drawing from: *The Limits of Autobiography, Shapes of Native Nonfiction, Craft in the Real World,* and *Tell it Slant.*
2. Creative Nonfiction shorts & excerpts from the following: James Baldwin, Joan Didion, Maxine Hong Kingston, Hanif Aburraqib, Brenda Miller, and a variety of CNF pieces published in reputable literary journals
3. *I Know Why the Caged Bird Sings*, Maya Angelou (purchase of full text required)
4. *My Body is a Book of Rules*, Elissa Washuta (purchase of full text required)

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ENG 273 (002) Introduction to Literature: Creative Writing and Literature

Subtitle: Speculative Fiction (Fantasy, Horror, Sci-Fi)

Instructor: Andrew Hoe

Designations: DL, WI

Class meeting times: Check STAR GPS for the most up to date information
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Genre fiction vs literary fiction—the distinction between these two are often drawn like a line in the sand. Often, genre fiction like sci-fi or fantasy gets disparaged as formulaic and less “universal” than literary works of art. Yet the popularity of genre literature cannot be denied, and, as we shall see, expresses a wide range of subversive and political thought. Indeed, literary authors have delved into genre fiction, and works considered canon, like George Orwell’s *1984*, clearly use genre conventions—in this case, sci-fi.

You will explore how genre provides space for argument by reading short fiction (and maybe a movie or graphic novel!) in some popular genre categories: fantasy, horror, and science fiction. Particularly, we will focus on genre fiction written by authors from marginalized BIPOC communities. You will also examine certain aspects of fiction writing craft. This course is Writing Intensive and has a (WI) designation. You should have already passed FYW and know the conventions of MLA-based formatting and college-level essays. You will write analytically and *creatively*–at least 4,000 words that will provide for a large portion of your course grade. You’ll interact with the instructor and each other-–by the end of this course, you should be on a first-name basis with your classmates, and participation in group and whole class discussion will be required.

Student Learning Objectives (SLOs)

Writing Intensive (WI) SLOs

- WLO1. Adapt writing to a clearly identified purpose and audience, according to disciplinary conventions and genres;
- WLO2. Develop and organize appropriate and relevant content;
- WLO3. Evaluate and integrate supporting materials from appropriate sources, and credit them appropriately according to the genre and discourse requirements of the field; and
- WLO4. Control style and mechanics to communicate effectively.

Program/Course Learning Objectives for Eng 273

- Students will improve their ability to ask questions of and to read, analyze, and interpret complex literary texts, using relevant literary terminology critically and creatively.
- Students will augment their knowledge of how literature is organized by historical periods, genres, cultures, and cultural formations

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ENG 273 (003) Introduction to Literature: Creative Writing and Literature
Subtitle: Writing the Everyday

Mariah Rigg

Designations: DL, WI

Class meeting times: TR 10:30-11:45
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In her book, *The Writing Life*, Annie Dillard writes: “How we spend our days is, of course, how we spend our lives.” What we choose to notice, collect, attend to, is what makes us who we are.

In this introductory creative writing course we will read, discuss, and write our own poetry, creative nonfiction and fiction inspired by the events, objects, and movements of our everyday life. From the “jubilance of peach” in Li-Young Lee’s poem “From Blossoms,” to the crawling ants of Ross Gay’s essayette, “Throwing Children,” and childish cruelty of Julie Orringer’s, “Pilgrims,” we will work to understand how meaning emerges from what on its surface, or at its beginning, seems to be mundane.

Over the course of the semester we will move from the study of poetry, to the study of creative nonfiction, and finally the study of fiction. Students will be expected to complete weekly reading responses and writing experiments, and will take part in two workshops: a cold workshop of 2 poems, and a group workshop of a prose piece aimed toward providing students with experience on giving and receiving feedback. The final for the course will consist of revised poems, a revised prose piece, and an artist statement/ craft reflection.

Learning Outcomes
By participating in this course, students will be provided with the skills to:

- Become adept in the close reading of literary text and culture.
- Cultivate an understanding of different genres of creative writing, including poetry, fiction, and creative nonfiction.
- Participate in workshops to assist in the development of one’s own work and the work of one’s peers.

- Develop a personal voice and style in different modes and genres.
- Craft a creative portfolio of poetry, fiction, and creative nonfiction that might be used in future submission to magazines and journals, and application to residencies, workshops, and graduate programs.

Tentative Assignments

- Weekly Reading Responses/Writing Experiments
- Cold Workshop: 2 poems
- Group Workshop: 1 essay or short story (2,000-4,000 words)
- Workshop Feedback (for Group Workshop)
- Final Portfolio: 2 revised poems, 1 revised prose piece + Reflection/Artist Statement

Required Texts

All course material will be provided for free as PDFs.

Check out "Winter" by Megan Fernandes to see the type of creative work we will read in this course.

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ENG 276 (001) Introduction to Literature: Rhetoric and Literature
Subtitle: The Rhetoric of Literature

Instructor: Michael Pfau

Designations: DL, WI

Class meeting times: MWF 1:30-2:20

This course explores canonized works of literature from various periods through a rhetorical analytical lens. Through close analysis of literary texts and critical essays, we will investigate how rhetoric shaped—and was shaped by—different cultural crises of technology, war, and identity. Readings may include works by Plato, Woolf, Joyce, and Chopin. We will also be exploring how these literary texts illustrate specific rhetorical concepts. Students will write two rhetorical analyses (2000 words each) covering two of our required readings. Emphasis is placed on rhetorical analysis, interpretation, and argumentation within literary contexts. By the end of the semester, students will have accomplished the following learning objectives: 1.) students will improve their ability to ask questions of and to read, analyze, and interpret complex literary texts, using relevant literary terminology critically and creatively. 2.) Students will augment their knowledge of how literature is organized by historical periods, genres, cultures, and cultural formations. 3.) Students will improve their ability to express ideas by organizing, developing and supporting a description, analysis, or argument in written formats, within the conventions of academic writing. 4.) Students will produce a significant amount of writing such that the course fulfills the requirements of its mandatory WI designation.

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ENG 276 (002) Introduction to Literature: Rhetoric and Literature

Instructor: Todd H. Sammons

Designations: DL, WI

Class meeting times: MW 12:00-1:15 p.m.

This course will trace what happened to rhetoric during various literary historical eras in order to demonstrate how an awareness of rhetorical theory can lead to a fuller appreciation of literary poetics during those eras.

The course will have two major parts. In the first part, about half the semester, we will first investigate the rhetoric/poetics nexus via considering primarily Plato and Aristotle, both of whom had a great deal to say about rhetoric and poetics. We will then seek to explore the presence of classical (and other: medieval, early modern, and neoclassical) rhetoric in four texts: Chaucer's *The Nun's Priest's Tale*, Shakespeare's *Othello*, Milton's *Paradise Lost* (selections), and Swift's *A Modest Proposal*. In the course's second part, also about half a semester, we will bring our investigation of the nexus between rhetoric and poetics up to the present via texts that members of the class will choose. Students will also write a long essay on these texts of their own choosing.

This is a writing-intensive course that will feature regular class discussion. Required primary and secondary readings will all be available online and/or to download via Lamakū. They will not available from the UH Bookstore.

Student Learning Outcomes

By the end of the semester, students in this class should be able to
(a) demonstrate basic familiarity with four canonical classical rhetorical texts;
(b) demonstrate extended familiarity with important classical rhetorical principles as summarized in a modern restatement of them;
(c) demonstrate basic familiarity with what happened to rhetoric in Europe during the period 1700-2000;
(d) demonstrate the ability to apply classical rhetorical principles to at least one medieval, early modern, and eighteenth-century literary text; and
(e) demonstrate the ability to apply classical rhetorical principles to a text of the student's own choosing.

Course Requirements

Steady attendance and active participation
Informal writing assignments posted to the class's Lamakū site
A midterm examination covering the first half of the course

A written and oral report on a chapter from the Crowley/Hawhee or Conley secondary texts
An oral report on the text that you have chosen for your long essay
An oral report on your long essay
A peer review of the long essay by someone else in the class
The long essay itself
A final examination

Required Secondary Texts (available on Lamakū)

Sharon Crowley and Debra Hawhee, *Ancient Rhetorics for Contemporary Students* (2004).
Selections from Thomas M. Conley, *Rhetoric in the European Tradition* (1994).