

Fall 2020 Undergraduate English Schedule ****subject to change****

Questions? Email Patrice.Lyke@unt.edu, Undergraduate Advisor or Jeffrey.Doty@unt.edu, Director of Undergraduate Studies

Literary Studies Courses

2321	TR	9:30 AM	10:50 AM	Upchurch	<p>British Literature Beowulf—Medieval Hero to Modern Marvel in Children’s Literature, Comics, Graphic Novels, & Film</p> <p>It is surprising that the early medieval poem—Beowulf—can still have a purchase on the minds of modern audiences. For the initiated, there are echoes of the poem to be heard in the Lord of the Rings, and for the uninitiated or perhaps newly initiated, the poem is made available as children’s literature (Wishbone’s Be A Wolf!), comic books (DC Comics 1974), and graphic novels (Garcia, Hinds, Stern). For an older demographic there is, among many others, Neil Gaiman and Roger Avary’s screenplay that becomes Robert Zemeckis’ CGI Beowulf starring Ray Winstone, Anthony Hopkins, and Angelina Jolie. For the “purist,” there are countless translations, the most famous in our day belonging to the recently departed Seamus Heaney.</p> <ul style="list-style-type: none"> • Part of the UNT Core Curriculum (Literature, Language, & Culture) • Required 6 hours of 2000-level literature courses for English majors
2321	MWF	10:00 AM	10:50 AM	Mitra	<p>British Literature The Downton Abbey Clones: The Country House in English Literature</p> <p>Downton Abbey is now a familiar part of our popular culture. At its center is a sumptuous English country house, home of the fictional Earl of Grantham. Downton has numerous analogues; many English writers have set their works in country houses, both celebrating and critiquing the institution of the country house. In this course, you will study some these writers. English country houses are the embodiment of class stratification. With the boundaries between masters and servants demarcated in space (upstairs and downstairs), the country house is associated with aristocratic/upper class glamor, the glittering façade</p>



					<p>maintained by the toil of servant/lower class drudgery and labor. We will look at a selection of poems, short stories, novels and plays to examine how writers from different time periods have sought to portray English society through the lens of the country house. We will study the architectural and horticultural marvels, the displays of wealth, the underlying economics, the exploitation of labor, the rigid social codes and the possibilities of intrigue and transgressive behavior.</p> <ul style="list-style-type: none"> • Part of the UNT Core Curriculum (Literature, Language, & Culture) • Required 6 hours of 2000-level literature courses for English majors
2321	MW	2:00 PM	3:20 PM	Couey	<p>British Literature Monsters, Magic and Terror</p> <p>In this course students examine the origins of these literary themes to form a critical understanding of the texts themselves but also why these genres are still so popular today. Much more than simply objects of terror, the supernatural, and the outlandish, texts focusing on these themes help us examine different cultural values involving gender and sexuality, spiritualism, and constructions of the Other.</p> <p>Part of the UNT Core Curriculum (Literature, Language, & Culture)</p> <ul style="list-style-type: none"> • Required 6 hours of 2000-level literature courses for English majors
2326	TR	2:00 PM	3:20 PM	Koch	<p>American Literature American Dreams</p> <p>Investigating the Fantasy Lives, Cultural Myths, & Realities of Contemporary American Film, Literature, & Music.</p> <ul style="list-style-type: none"> • Part of the UNT Core Curriculum (Literature, Language, & Culture) • Required 6 hours of 2000-level literature courses for English majors
2326	TR	11:00 AM	12:20 PM	Susser	<p>American Literature New Rooms of Our Own: Race, Queerness, and Identity in American Literature</p> <p>This course examines the consequences of inequity and the way literature challenges sociocultural and political structures towards a more just society. Representative texts tackle issues of race, sexuality, and gender from the perspective of those writing to subvert and/or</p>



					<p>directly confront such mechanisms of inequity as erasure, institutional discrimination, and internalized prejudice.</p> <ul style="list-style-type: none"> • Part of the UNT Core Curriculum (Literature, Language, & Culture) • Required 6 hours of 2000-level literature courses for English majors
2326	MWF	12:00 PM	12:50 PM	Bernard	<p>American Literature New Rooms of Our Own: Race, Queerness, and Identity in American Literature</p> <p>This course examines the consequences of inequity and the way literature challenges sociocultural and political structures towards a more just society. Representative texts tackle issues of race, sexuality, and gender from the perspective of those writing to subvert and/or directly confront such mechanisms of inequity as erasure, institutional discrimination, and internalized prejudice.</p> <ul style="list-style-type: none"> • Part of the UNT Core Curriculum (Literature, Language, & Culture) • Required 6 hours of 2000-level literature courses for English majors
2331	MW	2:00 PM	3:20 PM	Reaves	<p>World Literature Odysseys and Encounters</p> <p>"Odysseys and Encounters" is organized around stories that feature themes of journey and/or cultural encounters. These journeys may be real, visions, or fantasies; the encounters may be in contact zones, colonial settings, or part of vast human migrations.</p> <ul style="list-style-type: none"> • Part of the UNT Core Curriculum (Literature, Language, & Culture) • Required 6 hours of 2000-level literature courses for English majors
2331	MWF	10:00 AM	10:50 AM	Schneider	<p>World Literature Odysseys and Encounters</p> <p>"Odysseys and Encounters" is organized around stories that feature themes of journey and/or cultural encounters. These journeys may be real, visions, or fantasies; the encounters may be in contact zones, colonial settings, or part of vast human migrations.</p> <ul style="list-style-type: none"> • Part of the UNT Core Curriculum (Literature, Language, & Culture) • Required 6 hours of 2000-level literature courses for English majors



2331	TR	9:30 AM	10:50 AM	Jones, Jo.	<p>World Literature Religion and Spirituality in Literature “Religion and Spirituality in Literature” examines the impact of religious and spiritual traditions on literary texts. Key ideas of this course are religion as ideology, form and function of texts, narratives of the self in/out of community, tradition and dissent, and inspiration. Course readings that move across religious traditions, historical periods, and cultures.</p> <ul style="list-style-type: none"> • Part of the UNT Core Curriculum (Literature, Language, & Culture) • Required 6 hours of 2000-level literature courses for English majors
2331	TR	2:00 PM	3:20 PM	Finseth	<p>World Literature War Lit What happens to the vast and (dis)organized violence of war when it becomes a matter of artful representation? How, and to what ends, does literary style transform the experience of soldiers, civilians, and witnesses to war? In what ways does literature facilitate, or hinder, the recovery of individuals and societies from the trauma of war? As we investigate those questions, our readings will range widely across cultures and historical periods, from the Trojan War to the Iraq War, and across literary genres, including fiction, poetry, and memoir. Along the way, we will explore a series of challenging issues: competing ideas of good and evil, heroism and villainy; the relationship between political and emotional responses to war; the ways in which gender informs literary depictions of violence; the ethical problems involved in aestheticizing war; and the experiential distance between veterans and civilians.</p> <ul style="list-style-type: none"> • Part of the UNT Core Curriculum (Literature, Language, & Culture) • Required 6 hours of 2000-level literature courses for English majors
2331	ONLINE COURSE			Conn	<p>World Literature Unlikely Lit: Weird, Strange, Speculative, Magic, Marvelous, Meta, and Fantastic Fiction, Poetry, and Drama</p>



					<p>This course will survey a miscellany of literary works from across the globe published between roughly the eighteenth and the twenty-first centuries that play with or entirely eschew the conventions of realism. In other words, all of the fiction, poetry, and drama that we will read this semester in some way challenges 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 is supposed to work. Our study will be in part guided by the following questions: 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 (our subtitle hints at many that we will examine)? What purpose do these departures from the everyday have within each specific work? What contribution do these elements make to the symbolic meaning of these texts? Why should we value and appreciate these kinds of works?</p> <ul style="list-style-type: none"> • Part of the UNT Core Curriculum (Literature, Language, & Culture) • Required 6 hours of 2000-level literature courses for English majors
2341	TR	8:00 AM	9:20 AM	Joines, R	<p>Forms of Literature “New Maps of Hell”: Dystopia and Dark Visions in Literature and Media The popularity of dystopian literature and film is on the rise, and new work in the genre—<i>The Hunger Games</i>, <i>Divergent</i>, <i>Blade Runner 2049</i>—has circulated widely. But how can we contextualize such dark visions of the future? These “new maps of hell” chart parts of a larger 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 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</p>



					<p>in the genre to engage in a lively critique of the present and analyze representations of a world gone wrong.</p> <ul style="list-style-type: none"> • Part of the UNT Core Curriculum (Literature, Language, & Culture) • Required 6 hours of 2000-level literature courses for English majors
2341	MWF	10:00 AM	10:50 AM	Arlett	<p>Forms of Literature Literary Remixes and Adaptations</p> <p>“Literary Remixes and Adaptations” explores how writers make new texts out of old ones. Key ideas in this course are intertextuality, allusion, literary tradition, historical context, perspective, and form.</p> <ul style="list-style-type: none"> • Part of the UNT Core Curriculum (Literature, Language, & Culture) • Required 6 hours of 2000-level literature courses for English majors
2341	TR	11:00 AM	12:20 PM	Conn	<p>Forms of Literature: Comics Literature/Literary Comics</p> <p>This class will investigate the transactions between serious literary fiction and a medium long regarded as its antithesis, comics. Questions pursued will include: How and why have some comics creators attempted to inculcate a literary sensibility in their works? In what ways and to what end do they make use of literary devices? To what degree are comics like literature? Alternatively, what is missed in likening the comics medium to literature, that is, to an almost exclusively verbal form of art? In what ways will contrasting this medium to literature bring into relief expressive capacities unique to comics? This class will likewise explore how and why some literary writers have incorporated the history and conventions of comics into their fiction and even themselves scripted comics. In what ways does this turn to comics challenge and expand the boundaries of the literary? In what ways does it reaffirm the distinction between the two art forms and clarify what's at stake in that distinction? Though our primary focus will be on comics and literature, we will also examine comics that depict and comment on other forms of art and representation, especially visual representation.</p> <ul style="list-style-type: none"> • Part of the UNT Core Curriculum (Literature, Language, & Culture)



					<ul style="list-style-type: none"> Required 6 hours of 2000-level literature courses for English majors
2341	TR	12:30 PM	1:50 PM	Holdeman	<p>Forms of Literature: Irish Literature and Cultural Memory</p> <p>This course presents exemplary texts linked with four temporal and/or geographical zones that have deeply imprinted Ireland's imagination. Unit 1, "Myths and Folklore," pairs ancient tales and folkways in conjunction with modern adaptations by the likes of W. B. Yeats, Seamus Heaney, and the contemporary Belfast paramilitaries who mark their territories with painted murals of Cú Chulainn, hero of the Ulster Cycle. Unit 2, "Famine Landscape: the Irish West," focuses on stories, plays, poems, and public memorials rooted in the physical and cultural landscapes of Ireland's western seaboard, landscapes depopulated by starvation, disease, and immigration in the 1840s and later. Here, featured writers include William Carleton, J. M. Synge, Brian Friel, and Elizabeth Bowen. Unit 3, "Dublin," turns to James Joyce and other twentieth-century chroniclers of Ireland's largest city. Finally, Unit 4, "Troubles in the North," examines artistic responses to the civil unrest that beleaguered Northern Ireland between the 1960s and the 1990s. By term's end, students will have encountered some of Ireland's most important literary texts, become familiar with the outlines of its history, and developed a feel for its abiding cultural concerns.</p> <ul style="list-style-type: none"> Part of the UNT Core Curriculum (Literature, Language, & Culture) Required 6 hours of 2000-level literature courses for English majors



2341	MW	2:00 PM	3:20 PM	Pettit	<p>Forms of Literature: How, and Why, to Read Plays</p> <p>Who reads plays? Word-lovers and imagination stretchers. Book people and theatre people. Plot-readers and character-readers and readers who read for theme, entertainment, laughter, enrichment, and the arousal of fear and pity (or so says Aristotle). People like Toni Morrison, who realized the reading plays enabled “the vigorous interaction between reader and text and meeting the imaginative demands of the work on one’s own.” In Morrison’s opinion, “unlike watching one, reading a play will never disappoint.” I agree, and I read plays, too. We’ll survey a bunch of “hows,” and I’ll show you why the experience of reading plays, well, is uniquely rewarding in literary studies. The mood will be relaxed and respectful, and the plays will be wonderful. Imagination, word-love, and open-mindedness are required. Experience isn’t: it’s about learning. We’ll read two introductory craft books and boffo plays by Shakespeare, Aphra Behn, Lorraine Hansberry, Henrik Ibsen, Quiara Alegría Hudes, Bernard Shaw, and August Wilson. Interested? For more info, feel free to drop me a line at alex.pettit@unt.edu.</p> <ul style="list-style-type: none"> • Part of the UNT Core Curriculum (Literature, Language, & Culture) • Required 6 hours of 2000-level literature courses for English majors
2351	TR	11:00 AM	12:20 PM	Rodriguez	<p>Mexican American Literature</p> <p>This course introduces students to key Mexican American literary works including fiction, non-fiction, and poetry. We cover a range of issues such as immigration, the contours of new US-American identities, social and physical displacements, the recoveries of suppressed histories, and the role of writing and literature itself in social empowerment. Key texts include works by Américo Paredes, Gloria Anzaldúa, Luis Alberto Urrea, Laurie Ann Guerrero, and Francisco Cantú.</p> <ul style="list-style-type: none"> • Part of the UNT Core Curriculum (Literature, Language, & Culture) • Required 6 hours of 2000-level literature courses for English majors



3000	R	6:00 PM	8:50 PM	Foertsch	Introduction to Literary Analysis and Interpretation Skills Prepares majors to understand literature and to articulate their understanding in essays supported by carefully analyzed evidence from assigned works. Covers basic critical vocabulary, the major literary genres (poetry, drama, fiction) and the conventions that govern these genres. Students learn to evaluate multiple interpretations of a text. <ul style="list-style-type: none"> • Required of all English Majors
3000	TR	3:30 PM	4:50 PM		
3000	MWF	9:00 AM	9:50 AM	Caneen	
3000	MWF	1:00 PM	1:50 PM	Caneen	
3000	TR	11:00 AM	12:20 PM	Armintor, M.	
3000	MW	2:00 PM	3:20 PM	Mitra	
3000	TR	12:30 PM	1:50 PM	Christian	
3000	MWF	10:00 AM	10:50 AM	Foertsch	
3430	MWF	11:00 AM	11:50 AM	Mitra	British Literature to 1780 A broad survey of British literature from the Anglo-Saxon period to the late-18th century; includes the study of a variety of literary genres and traditions. <ul style="list-style-type: none"> • Satisfies <i>early</i> survey for English majors
3430	TR	9:30 AM	10:50 AM	Reaves	
3440	MW	2:00 PM	3:20 PM		British Anglophone Literature from 1780 to the Present A broad survey of British and Anglophone literature from the Romantic period to the present; includes the study of a variety of literary genres, movements and traditions. <ul style="list-style-type: none"> • Satisfies <i>late</i> survey for English majors
3440	TR	9:30 AM	10:50 AM	Peters	
3440	TR	11:00 AM	12:20 PM	Holdeman	
3450	MWF	12:00 PM	12:50 PM	HONORS Mitra	Short Story Comparative survey of the short story from its inception in the 19th century to the present day, comprising representative works by African, Asian, British, Russian, North and South American, and European writers, in English or in translation. <ul style="list-style-type: none"> • Language Arts Majors must take 3450 OR 3920 • Part of the UNT Core Curriculum (Literature, Language and Culture) • Satisfies <i>20th</i> and <i>21st</i> century historical period for Lit-Concentration
3450	ONLINE COURSE			Conn	
3450	MWF	9:00 AM	9:50 AM	Coffelt	
3450	ONLINE COURSE				
3500	ONLINE COURSE			Magliocco	Narrative and Story Development for Game Writing Video games are the new frontier of imaginative literature. Game writers rely upon traditional storytelling concepts, but also face unique challenges and opportunities, such as the reconciliation of gameplay and characterization. In recent years, titles such as <i>The Last of Us</i> and



					<p><i>What Remains of Edith Finch</i> demonstrate the rapid advancement in narrative sophistication for story-driven gaming. This course examines the key elements of narrative design and game writing, how to develop characters, and integrate gameplay and story. Craft elements in traditional narrative will be scrutinized for their utility within the forms of video game genre and mechanics. The course is a workshop in which students will produce story overviews and scripting which function within a variety of gameplay story structures. Exercises and assignments will prioritize game theory, methods of characterization and narrative theory, and how to incorporate these craft ideas into game mechanics. Students will produce two Story Overviews following industry conventions and a single, Executive "One-Sheet" for a full game design. Students will produce a significant revision for one of the two story overviews by incorporating feedback from the workshop and instructor.</p>
3830	MWF	9:00 AM	9:50 AM	Vastine	<p>American Literature to 1870</p> <p>A broad survey of early American literature from the colonial period through the Civil War; includes the study of a variety of literary genres, movements and traditions.</p> <ul style="list-style-type: none"> • Satisfies <i>early</i> survey for English majors
3830	TR	11:00 AM	12:20 PM	Finseth	
3840	TR	9:30 AM	10:50 AM	Joines, R.	<p>American Literature since 1870</p> <p>A broad survey of American literature from the late-19th century to the present; includes the study of a variety of literary genres, movements and traditions.</p> <ul style="list-style-type: none"> • Satisfies <i>late</i> survey for English majors
3840	ONLINE COURSE			Magliocco	
3840	TR	11:00 AM	12:20 PM	Joines, R.	
3920	TR	2:00 PM	3:20 PM	Davis-McElligatt	<p>Survey of Ethnic Literatures</p> <p>An American Demonology</p> <p>This course is a critical survey of witchcraft, vodou, shamanism, and conjure in American literature and culture from beginnings to present. We'll be reading sermons, poems, short fiction, and novels, watching films, and studying historical documents in order to better understand why witchcraft has so completely captivated the American imaginary.</p>



					<p>Why were Americans so eager to persecute women and people of color for the practice of witchcraft? What social orders does witchcraft disrupt? Why are witches connected to nature? And why are Americans still compelled to return to the Salem Witch Trials, in particular, as a way for thinking about many different forms of oppression? We will read Rebecca Roanhorse, Leslie Marmon Silko, Rudolfo Anaya, Mingmei Yip, Edwidge Danticat, Rivers Solomon, N.K. Jemisin, and Maryse Condé, watch <i>The Witch</i>, <i>Eve's Bayou</i>, and view selections from <i>Sabrina the Teenage Witch</i> and <i>American Horror Story</i>.</p> <ul style="list-style-type: none"> • Language Arts Majors must take 3450 OR 3920 • Satisfies 20th & 21st century historical period for Lit-Concentration
3920	ONLINE COURSE			Conn	<p>Survey of Ethnic Literatures Study of the literatures of several ethnic communities, including, but not limited to, African-American, Chicano (Mexican-American), Latino, Native American and Jewish-American. Comparison of divergent worldviews and ideologies articulated in ethnic literatures.</p> <ul style="list-style-type: none"> • Language Arts Majors must take 3450 OR 3920 • Satisfies 20th & 21st century historical period for Lit-Concentration
3924	TR	9:30 AM	10:50 AM	Smith	<p>Medieval Women Writers This course provides a general introduction to medieval European literature (from the twelfth to fifteenth centuries) from the perspective of women writers from a variety of cultures, social backgrounds, and historical time periods. We will examine the evolution of a new literary tradition by and for women from its emergence in the medieval West while addressing wider historical and cultural movements: the growth of religious communities, the shift from orality to literacy, the culture of chivalry and courtly love, the emergence of scholasticism and universities, changes in devotional practices, the persecution of heretics, the rise of nationalism and class consciousness. Our work will combine close reading with a focus on intertextuality so as to examine a feminized literary tradition.</p> <ul style="list-style-type: none"> • Satisfies <i>Medieval</i> historical period for Lit-Concentration • Can be applied to the Medieval/Renaissance Studies Certificate



					<ul style="list-style-type: none"> • Can be applied to Women's Studies minor/major
4150	TR	11:00 AM	12:20 PM	Ybarra	<p>Literary Criticism and Theory</p> <ul style="list-style-type: none"> • Satisfies Advanced Writing/Rhetoric requirement for Lit-Concentration and is an option for a 4000-level class for Writing/Rhetoric Concentration
4245	MW	2:00 PM	3:20 PM	Raja	<p>Postcolonial Literature and Theory</p> <p>This course will introduce you to postcolonialism as a field of study. During the course, we will read some representative works and also learn the major theoretical and critical debates about the field.</p> <ul style="list-style-type: none"> • For CLASS students starting Fall 19: Satisfies CLASS Diversity & Global Issues Core • Satisfies 20th & 21st century historical period for Lit-Concentration
4310	MW	3:30 PM	4:50 PM	Pettit	<p>Contemporary Drama</p> <p>Presenting a diversity of smart, challenging, funny, unfunny, entertaining, devastating, and uniformly wonderful plays from 1960 to Now-Very-Now, from hither, yon, and points between. Starring Annie Baker, Caryl Churchill, Danai Gurira, Larissa FastHorse, Taylor Mac, Abhishek Mujumdar, Martin McDonagh, Conor McPherson, Cherie Moraga, Harold Pinter, Dominique Morisseau, Yasmina Reza, Tom Stoppard, and August Wilson. This is a reading class, not an acting class. Never read a play before? No problem: we'll cover that. The class pairs well with inquiry (always) and laughter (sometimes). Questions? I'm easy to reach at alex.pettit@unt.edu.</p> <ul style="list-style-type: none"> • Satisfies 20th & 21st century historical period for Lit-Concentration
4410	TR	11:00 AM	12:20 PM	Smith	<p>Chaucer</p> <p>Come read a poet of remarkable contradictions! Fully immersed in the aristocratic court culture of his day, he 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.</p>



					<ul style="list-style-type: none"> Satisfies the <i>Single/Dual Author</i> course for Lit-Concentration AND satisfies the <i>Medieval</i> historical period for Lit-Concentration Can be applied to the Medieval/Renaissance Studies Certificate
4430	TR	11:00 AM	12:20AM	Doty	<p>Shakespeare</p> <p>Ben Jonson called William Shakespeare the “Soul of the Age” – but added, “He was not for an age but for all time.” History has proven Jonson right: Shakespeare’s plays are at the center of the Anglo-American literary tradition and they permeate modern culture. This course works through both parts of Jonson’s praise. We will learn about Shakespeare in his own age, especially the professional, social, and political conditions in which he lived and worked. We will also ask how – and if – Shakespeare’s plays rise out of those specific historical conditions to be “for all time.” What can the activity of studying Shakespeare’s plays provide 21st century readers?</p> <ul style="list-style-type: none"> Satisfies the <i>Single/Dual Author</i> course for Lit-Concentration AND satisfies the <i>Renaissance</i> historical period for Lit-Concentration Can be applied to the Medieval/Renaissance Studies Certificate Required of all Language Arts Majors
4430	MWF	10:00 AM	12:20AM	Hughes	
4430	MW	2:00 PM	3:20 PM	Caneen	
4433	MWF	1:00 PM	1:50 PM	Armintor, D.	<p>Studies in 18th Century British Literature</p> <p>Environmental Ethics in British Literature of the Long 18th Century</p> <p>This course will explore some of the ways in which poetry and prose from the Restoration to the early 1800s grappled with collective and individual roles in natural and unnatural environments, particularly regarding pastoral nostalgia, urban environmentalism, religious debates, gardening, animal subjectivity, animal rights, and class politics. While we will read mostly poetry, we will read some philosophy and prose as well and study some painting and illustration from the period.</p> <ul style="list-style-type: none"> Satisfies <i>18th century</i> historical period for Lit-Concentration
4435	R	2:00 PM	4:50 PM	Gilbert	<p>Studies in Victorian Literature</p> <p>The Victorian Family: Functions and Dysfunctions</p> <p>Sarah Stickney Ellis was by no means alone when, in 1845, she declared the importance of the family unit to the construction of an English national identity: “There is an honest pride which every true heart has a</p>



					<p>right to feel, and England's pride should be in the inviolable sanctity of her household hearths." Ellis is, here, participating in the Victorian period's unprecedentedly forceful campaign to celebrate the virtues of domesticity—a campaign that was used to shape and contain the rapidly-growing middle class (especially middle-class women), to fend off the imagined "threat" of non-heteronormative sexualities, and to justify the voracious Imperialist project of bending all the world's will to the whims and objectives of so-called "Mother England." The Victorian obsession with happy homemaking had a significant impact on the literary production of the period, yet the kinds of domestic tales that the writers of the era chose to tell were often deeply dysfunctional and/or nonconformist in nature. In this course, we will examine contrasting representations of the family in a wide range of Victorian texts, and will consider the relationship between those representations and the broader social, sexual, and cultural politics of the 19th-century British Empire.</p> <ul style="list-style-type: none"> • Satisfies 19th century historical period for Lit-Concentration
4650	W	2:00 PM	4:50 PM	Garofalo	<p>Studies in Literature and the Environment Climate Monsters</p> <p>"Climate" once connoted a pattern of environmental conditions that vary within known limits. But melting glaciers, mass extinctions, hothouse superstorms, and rising waters now tell a very different story: Earth's climate has turned monster. This course explores the entanglements of climate and monstrosity. We'll learn how cataclysmic events—such as volcanic eruptions and poisonous atmospheres—inspired Mary Shelley's iconic Creature and the figure of the vampire. We'll also read more recent works of "cli-fi" to see how our Frankensteinian climate crisis is fueled by the projects and politics of imperialism, slavery, extractive capitalism, and dispossessive environmentalism. In so doing, we'll consider how reading for climatological monstrosity is a pressing task because it centers problems of personhood, difference, and intrahuman violence; complexities of individual and collective agency; the necessity of reckoning with the past so as to realize an equitable</p>



					future; and the possibilities and pitfalls of recent ecopolitical calls to love—not disavow or destroy—our so-called monsters. <ul style="list-style-type: none"> • Satisfies 19th century historical period for Lit-Concentration
4665	ONLINE COURSE			Rodriguez	<p>Studies in Science Fiction US-American Science Fiction</p> <p>US-American Science Fiction has often grappled with the promises and hypocrisies of the US national project. This course delves into key works that explore those tensions beginning with Isaac Asimov's post-war robot stories, proceeds through the crucial decades of the 1960s and 70s, and ends with emergent work by writers of under-represented marginalized voices who have begun to reconfigure previous paradigms and invent new ones for an uncertain, post-national highly globalized twenty-first century. Texts include works by P.K. Dick, Kurt Vonnegut, Ursula K. Le Guin, Margaret Atwood, Octavia Butler and Malka Older.</p> <ul style="list-style-type: none"> • Satisfies 20th & 21st century historical period for Lit-Concentration
4660	MWF	10:00 AM	10:50 AM	Armintor, D.	<p>Literature and the Holocaust</p> <ul style="list-style-type: none"> • Satisfies 20th & 21st century historical period for Lit-Concentration • Can be applied to the Jewish and Israel Studies Certificate
4450	TR	12:30 PM	1:50 PM	Peters	<p>Studies in Single/Dual Author Oscar Wilde</p> <p>This class will be a survey of Oscar Wilde's literary career and will consider these works in light of the historical, cultural, literary, and philosophical context in which he wrote. We will also consider his works within the context of his theory of literature. We will read from Wilde's literary theory, poetry, fiction, and drama.</p>
4850	TR	11:00 AM	12:20 PM	Calcaterra	<p>Early American Protest Literature</p> <p>Revolution, decolonization, abolition, feminism. An early literary history of American dissent, featuring Phillis Wheatley, William Apess, David Walker, Sor Juana Inès de la Cruz, Thomas Jefferson, and many more. We will consider these early American authors in context of historical and ongoing American oppression and dissent. We will analyze the relationship between past and current forms of protest. Finally, we will</p>



					<p>explore the relationship between the aesthetic and the political as we consider literature's revolutionary potential.</p> <ul style="list-style-type: none"> • Satisfies <i>18th century</i> historical period for Lit-Concentration • Satisfies <i>19th century</i> historical period for Lit-Concentration
4980	TR	12:30 PM	1:50 PM	Arminton, M.	<p>Introduction to Games & Play</p> <p>This course offers a survey of the history and theory of play (how does play manifest itself in human culture and why?), the drive to create games (both physical and digital) to channel that play-energy, and the elements that inform game design, game genres, game aesthetics, role-playing/identity, and ethical decision-making within games.</p>



Writing and Rhetoric Courses

3110	TR	9:30 AM	11:50 PM		Academic Writing in the Humanities Study in essayistic and academic literacies. Practice-centered approach to writing, with a focus on drafting, revision, and research-based academic argument. <ul style="list-style-type: none"> • Required for Language Arts Concentration
3110	MWF	11:00 AM	11:50 AM	Lyke	
3200	TR	2:00 PM	3:20 PM		Rhetorical History and Historiography Required for Writing/Rhetoric Concentration <ul style="list-style-type: none"> • Satisfies Advanced Writing/Rhetoric requirement for Lit-Concentration
3210	TR	9:30 PM	10:50 PM	Martinez	Studies in Writing <ul style="list-style-type: none"> • Satisfies 4000-level class requirement for Writing/Rhetoric Concentration • Satisfies Advanced Writing/Rhetoric requirement for Lit-Concentration
4195	MWF	1:00 PM	1:50 PM	Schoolfield	Advanced Grammar and Usage Covers basic and advanced concepts of grammar; usage and punctuation; and techniques and practices for effective writing and publishing in the humanities. <ul style="list-style-type: none"> • Required for Language Arts Concentration
4230	TR	11:00 AM	12:20 PM	Martinez	Special Topics in Rhetoric and Writing <ul style="list-style-type: none"> • Satisfies 4000-level class requirement for Writing/Rhetoric Concentration • Satisfies Advanced Writing/Rhetoric requirement for Lit-Concentration
4240	M	6:00 PM	8:50 PM	Moreland	Writing Center Theory and Practice
4700	T	6:00 PM	8:50 PM	Phillips	Language Arts Methods



Creative Writing Courses

3140	MW	2:00 PM	3:20 PM	Christian	Beginning Creative Writing: Fiction Principles and practices in the writing of fiction.
3140	TR	11:00 AM	12:20 PM	Magliocco	
3140	MW	3:30 PM	4:50 PM	Tait	
3140	T	6:30 PM	9:20 PM		
3140	W	6:30 PM	9:20 PM		
3140	R	6:00 PM	8:50 PM	Penkov	
3150	R	6:30 PM	9:20 PM	Bond	Beginning Creative Writing: Poetry Principles and practices in the writing of poetry.
3150	T	6:30 PM	9:20 PM	Bond	
3150	TR	3:30 PM	4:50 PM	Marks	
3150	T	2:00 PM	4:50 PM	Dubrow	
3160	R	6:30 PM	9:20 PM	Moore	Beginning Creative Writing: Nonfiction Principles and practices in the writing of non-fiction.
3160	TR	9:30 AM	10:50 AM		
3160	TR	12:30 PM	1:50 PM	Hameline	
4100	W	6:00 PM	8:50 PM	Penkov	Advanced Fiction Writing Advanced study and practice of fiction writing in a workshop setting.
4100	T	6:30 PM	9:20 PM		
4110	M	2:00 PM	4:50 PM	Dubrow	Advanced Poetry Workshop Advanced study and practice of poetry writing in a workshop setting.
4120	TR	2:00 PM	3:20 PM	Talbot	Advanced Nonfiction Workshop Advanced study and practice of nonfiction writing in a workshop setting.

