Spring 2020 Undergraduate English Schedule *\*\*subject to change\*\**

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**Literary Studies Courses**

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| --- | --- | --- | --- | --- | --- | --- |
| **2210** | TR | 9:30 AM | | 10:50 AM |  | **Survey of World Literatures from Antiquity to 1700**  Comparative and critical reading skills from a global perspective, tracing significant literary themes, texts, movements and genres across a wide range of world literatures and cultures from Antiquity to 1700.   * One World Lit Survey is Required of all English Majors * Part of the UNT Core Curriculum (Literature, Language and Culture) |
| **2210** | MWF | 10:00 AM | | 10:50 AM | Coffelt |
| **2210** | TR | 11:00 AM | | 12:20 PM |  |
| **2210** | TR | 3:30 PM | | 4:50 PM |  |
| **2210** | MW | 2:00 PM | | 3:20 PM | Mitra |
| **2220** | R | 6:00 PM | | 8:50 PM | Christian | **Survey of World Literatures from 1700 to the Present Day**  Comparative and critical reading skills from a global perspective, tracing significant literary themes, texts, movements and genres across a wide range of world literatures and cultures from 1700 to the present day.   * One World Lit Survey is Required of all English Majors * Part of the UNT Core Curriculum (Literature, Language and Culture) |
| **2220** | MW | 2:00 PM | | 3:20 PM | Christian |
| **2220** | TR | 2:00 PM | | 3:20 PM |  |
| **2220** | MWF | 12:00 PM | | 12:50 PM | Coffelt |
| **2220** | TR | 8:00 AM | | 9:20 AM | Jones |
| **2220** | MWF | 11:00 AM | | 11:50 AM | Coffelt |
| **2220** | TR | 9:30 AM | | 10:50 AM | Jones |
| **2220** | TR | 12:30 PM | | 1:50 PM |  |
| **2400** | TR | 11:00 AM | | 12:20 PM | Gilbert | **Lit, Media, and Popular Culture:**  **Rom-Com: Sexual Politics and the Romantic Comedy Tradition on Stage, Page, and Screen**  In this class, we will consider how the enduringly popular genre of Romantic Comedy has contributed—for better and, often, for worse—to shifting attitudes about sexual and gender relations. We’ll spend the first half of the semester reading plays (think Shakespeare) and novels (think Jane Austen) that established the patterns and conventions of the Romantic Comedy tradition, and the second half of the semester watching movies from the 1930s to today that can be seen to imitate, respond to, and/or rebel against those patterns and conventions in culturally significant ways.   * Satisfies 3 of the 6 hours required hours of 2000-level English * Satisfies Area Component Option of Core Curriculum |
| **2400** | TR | 9:30 AM | | 10:50 AM | Joines, Ra | **Lit, Media, and Popular Culture:**  **New Maps of Hell: Dystopia and Dark Visions**  The popularity of dystopian literature and film is on the rise. 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 offer a framework for discussing some of the central themes of dystopian literature: 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.   * Satisfies Area Component Option of Core Curriculum * Satisfies 3 of the 6 hours required hours of 2000-level English |
| **2400** | MW | 2:00 PM | | 3:20 PM | Koch | **Lit, Media, and Popular Culture:**  **“American Dreams: Investigating America’s Fantasy Life, Cultural Myths & Realities”**  “But it wasn’t a dream. It was a place.” It’s 1939, and on movie screens all across America, Judy Garland wakes from a deep sleep to insist there’s a place called Oz which is just as real as Kansas. *The Wizard of Oz* represent facets of the American imagination in which conceptions of reality and place are inextricably bound to fantasy and myth, each influencing the other. In this course we’ll examine various myths, cultural logics, as well as historic and overlooked narratives that have influenced ideas of America as both an identity and a place. We’ll consider American notions of success, personal freedom, opportunity, community, as well as what it means to be a “real American.” How has literature as well as film, television, music, and radio played a part in shaping these notions?   * Satisfies 3 of the 6 hours required hours of 2000-level English * Satisfies Area Component Option of Core Curriculum |
| **2400** | MW | 3:30 PM | | 4:50 PM | Couey | **Lit, Media, and Popular Culture:**  **Sonic Futures: Sound in Science Fiction**  The “vrummmmmmummmmm fvish” of a lightsaber, the “pew-pew” of a spacecraft’s laser-guns, the robotic voice of “Wall-E” are all cemented in popular culture as the sounds of science fiction. But how did these sounds come to symbolize and signify science fiction? This course examines the development and evolution of sound as a focal point of meaning in science fiction texts ranging from literature, radio, film, and television. We will ask questions such as: How does science fiction create meaning through sound? What does it mean to speculate on the sounds of the future? How do sonic futures imagine sound interacts with gender, sexuality, race, and the environment?   * Satisfies 3 of the 6 hours required hours of 2000-level English * Satisfies Area Component Option of Core Curriculum |
| **2400** | TR | 11:00 AM | | 12:20 PM | Jones | **Lit, Media, and Popular Culture:**  **Giving an Account: Contemporary Docupoetry**  Media culture in the 21st century is in crisis: journalists face persecution and hostility from their governments, conspiracy theories spread quickly over the internet, and technology has made it easier than ever to fool audiences with “deep fakes.” These obstacles sometimes make it hard to have meaningful conversations about things that matter. How do you talk with someone about justice when you can’t agree about the facts? In this course, we’ll read the work of contemporary poets who are responding to this crisis. To do so, they’ve taken inspiration from the work of historians, journalists, and documentary filmmakers, creating a what’s commonly called “docupoetry.” We’ll investigate the boundaries of truth and poetry, looking especially at the ways that poets write about important social issues like technology, war, racism, and sexism. These poets have something they want us to hear because they’re telling important, captivating stories that often get suppressed. The books we’ll read open up the lives of athletes, reporters, musicians, and political agitators. We’ll attempt to answer some of the following questions: How do poets construct something beautiful out of tragic events? How can we make literature a vehicle for social change and education? How do poets balance creativity and historical accuracy? In order to answer these questions, we’ll engage some of the source texts that inspired these poets: music, news reports, internet videos, paintings, as well as historical documents.   * Satisfies 3 of the 6 hours required hours of 2000-level English * Satisfies Area Component Option of Core Curriculum |
| **2420** | MWF | 12:00 PM | | 12:50 PM | Conn | **Gender and Sexuality in Literature:**  **Queer Textualities**  Long subject in the West to prohibitions on being named, LGBTQ+ practice has had a complicated relation to textuality. This class will examine the specific complexities that attend the inscription of same sex desire in a selection of American literary texts. Topics will include homophobia and queer subtexts in fiction, poetry and homoeroticism, the AIDS crisis and gay-themed sword-and-sorcery (Samuel Delany’s “The Tale of Plagues and Carnivals”), and lesbian self-writing. We will read works by, among others, Herman Melville, Henry James, Willa Cather, Walt Whitman, Hart Crane, Essex Hemphill, Adrienne Rich, James Baldwin, Audre Lorde, and Alison Bechdel. One of queer theory’s foundational works, Eve Kosofsky Sedgwick’s *Epistemology of the Closet*, will help us to frame our course readings.   * Satisfies 3 of the 6 hours required hours of 2000-level English * Satisfies Area Component Option of Core Curriculum |
| **2420** | TR | 9:30 AM | | 10:50 AM | Reaves | **Gender and Sexuality in Literature:**  **Contemporary Drama**  Theatre has long been a site for the enactment and expression of subversion and resistance. This course will examine queer drama of the 20th and 21st centuries. Selected plays discuss the creation and celebration of LGBTQ culture, the struggle of historical oppression, the AIDS crisis, and the theatre’s ongoing project of speaking out against social injustice. Students will consider themes of identity, the formation of community, political engagement and resistance, and the role of dramatic literature in voicing these concerns to a popular audience. To pursue these concerns, students will read dramatic texts and engage with these texts in performance.   * Satisfies 3 of the 6 hours required hours of 2000-level English * Satisfies Area Component Option of Core Curriculum |
| **2440** | MW | 2:00 PM | | 3:20 PM | Raja | **Banned Books and Literary Scandals:**  ***The Satanic Verses* & the Rushdie Affair**  The publication of Salman Rushdie’s *The Satanic Verses* (1989) unleashed a scandal of global proportions and accentuated the global cultural divide between those who believe in absolute freedom of expression and those who assert that their spiritual (in this case Islamic) beliefs should also be protected from acts of epistemic transgression. The publication of the novel also caused what is now called the Rushdie Affair which involved a fatwa against the author by Ayatollah Khomeini of Iran resulting in death threats to the author. This course will encourage you to read the book carefully and then offer supplementary materials in order to understand as to what made the book so transgressive and controversial**.**   * Satisfies 3 of the 6 hours required hours of 2000-level English * Satisfies 3 of the 6 hours required hours of 2000-level English * Satisfies Area Component Option of Core Curriculum |
| **3000** | TR | 2:00 PM | | 3:20 PM | Joines, Ra | **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.   * Required of all English Majors |
| **3000** | MWF | 10:00 AM | | 10:50 AM | Armintor, D |
| **3000** | MW | 2:00 PM | | 3:20 PM | Schoolfield |
| **3000** | TR | 11:00 AM | | 12:20 PM | Joines, Ra |
| **3000** | TR | 9:30 AM | | 10:50 AM | Caneen |
| **3000** | T | 6:00 PM | | 8:50 PM | Armintor, M |
| **3000** | MWF | 11:00 AM | | 11:50 PM | Armintor, D |
| **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.   * Satisfies *early* survey for English majors |
| **3430** | MWF | 9:00 AM | | 9:50 AM | Mitra |
| **3430** | TR | 2:00 PM | | 3:20 PM | Hughes |
| **3430** | MWF | 1:00 PM | | 1:50 PM | Holdeman | **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.   * Satisfies *late* survey for English majors |
| **3440** | MWF | 9:00 AM | | 9:50 AM | Armintor, M |
| **3450** | ONLINE COURSE | | | | Conn | **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.   * Language Arts Majors must take 3450 OR 3920 * Part of the UNT Core Curriculum (Literature, Language and Culture) * Satisfies *20th and 21st century* historical period for Lit-Concentration |
| **3450** | ONLINE COURSE | | | |  |
| **3450** | MW | 2:00 PM | 3:20 PM | |  |
| **3450** | MWF | 9:00 AM | 9:50 AM | |  |
| **3830** | MWF | 9:00 AM | 9:50 AM | | Coffelt | **American Literature to 1870.** 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.   * Satisfies *early* survey for English majors |
| **3830** | TR | 9:30 AM | 10:50 AM | |  |
| **3840** | MWF | 11:00 AM | 11:50 AM | | Magliocco | **American Literature since 1870.** to 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.   * Satisfies *late* survey for English majors |
| **3840** | TR | 11:00 AM | 12:20 PM | | Hinton |
| **3840** | R | 3:20 PM | 6:20 PM | | Magliocco |
| **3844** | MW | 3:30 PM | 4:50 PM | | Pettit | **Contemporary North American Indigenous Literature:**  **Contemporary Indigenous Drama**  History, form, style, humor, horror, love, hatred, anger, and hope in the plays of Tara Beagan, Marie Clements, Larissa Fasthorse, Hanay Geiogomah, Tomson Highway, Monique Mojica, N. Scott Momaday, Daniel David Moses, Yvette Nolan, Spiderwoman Theater, Drew Hayden Taylor, William Yellow Robe, Jr., and others.   * Satisfies*20th & 21st century* historical period for Lit-Concentration * For CLASS students starting Fall 19: Satisfies CLASS Diversity & Global Issues Core |
| **3920** | TR | 9:30 AM | 10:50 AM | |  | **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.   * Language Arts Majors must take 3450 OR 3920 * Satisfies*20th & 21st century* historical period for Lit-Concentration |
| **3922** | M | 6:00 PM | 8:50 PM | | Ybarra | **Chicano/a Lit**  This course tours Mexican American literature and Chicana and Chicano cultural production.  Our studies consist of four units:  Place in Mexican American Literature, Early Mexican American Literature, Emergence of Chicana/o Writing, and Contemporary Chicanx Cultural Production.  Course material draws from various genres and historical periods to exhibit the rich contribution that Mexican American and Chicana/o/x creative voices and lived experiences lend to U.S. and global culture. Also includes a group project component where students together create a “decolonial” tour of the UNT campus.   * Satisfies*20th & 21st century* historical period for Lit-Concentration * For CLASS students starting Fall 19: Satisfies CLASS Diversity & Global Issues Core |
| **3924** | R | 2:00 PM | 4:50 PM | | Foertsch | **Mid-Century Declarations of Independence**  The decades following World War II were a time of great political and intellectual ferment for US women in the civil rights and second-wave/women’s liberation movements. In this course, we will read a variety of fiction, nonfiction, poetry, and film by and about liberation-seeking women, 1950s-1970s; in almost all of these works, authors and filmmakers delineated the inextricable threads of power and responsibility, obligation and self-preservation, freedom and enthrallment in the lives of mid-century women.   * Cross-listed with WGST 3720 * Satisfies*20th & 21st century* historical period for Lit-Concentration |
| **4150** | MW | 3:30 PM | 4:50 PM | | Raja | **Literary Criticism and Theory**  This course aims to introduce you to the major critical approaches available for analysis and appreciation of literary works. The terms theory and literature themselves are not free of controversy and have been defined in numerous, often conflicting, ways. This course will apprise you of the major debates in the field of literary theory and their impact on the critical reading of literature in particular and the real-life culture in general. We will also discuss the politics and poetics that constitute what we perceive as literary and the role of the academy and popular culture in defining and refuting any hard boundaries. In today’s world, literary theory is increasingly in constant embrace with the culture, and this course will take into account the overlaps and the disjunctures between the critical and the cultural theory. Discussed also will be the role of literature in defining or articulating the world around us, and, in certain cases, the role of literature in normalizing the hegemonic drive of the powerful. Such an approach to literary theory will make us question our own privileged place in the university setting and, in the world, and help us articulate personal goals of becoming politically aware and culturally diverse world citizens. Throughout this course, we will attempt to relate our in-class activities to the world of the lived experience beyond the university campus. This is a demanding and writing-extensive course, so please come prepared for a challenging and mentally stimulating experience.   * Satisfies Advanced Writing/Rhetoric requirement for Lit-Concentration and is an option for a 4000-level class for Writing/Rhetoric Concentration |
| **4195** | MWF | 10:00 AM | 10:50 AM | | 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.   * Required for Language Arts Concentration |
| **4400** | TR | 9:30 AM | 10:50 AM | | Finseth | **American Fiction: The Rise of the American Novel**  This course will focus on the development of the American novel from the late 1800s to the early 1900s, exploring how this genre both adapted to and helped shape its changing historical and cultural contexts.  The class is structured around different variations on the basic form -- the epistolary novel, the gothic novel, the utopian novel, the Western novel, the domestic novel, the realist novel, the regionalist novel, the immigrant novel, the protest novel, and the naturalist novel.  Among the questions we will consider: How can we describe the culturally distinctive features of the American novel that distinguished it from its European counterparts?  What were the opportunities and liabilities of their chosen form as novelists sought to understand and represent the social and political conflicts of a turbulent society?  What kinds of representational techniques did American novelists innovate as they navigated an increasingly complex literary marketplace?  In what ways did contemporary theories of literary craftsmanship and influence the evolution of the American novel?   * Satisfies 18th *or* 19th century historical distribution requirement |
| **4410** | TR | 9:30 AM | 10:50 AM | | Smith | **Chaucer**  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.   * Satisfies the *Single/Dual Author* course for Lit-Concentration AND satisfies the *Medieval* historical period for Lit-Concentration * Can be applied to the Medieval/Renaissance Studies Certificate |
| **4420** | MW | 2:00 PM | 3:20 PM | | Morton | **Poetry**  **American Poetry 1980–presnt**  This course traces the development of American poetry from 1980 to the present. Students will read a diverse group of full-length poetry collections that exhibit a variety of aesthetics, ranging from stark confession to elliptical collage. Significant attention will be paid to the various strategies that poets have employed to explore pressing social and philosophical topics, ranging from the immigrant experience and the horrors of war to the nature of consciousness and the struggle to find meaning within a consumerist culture. Writers include Yusef Komunyakaa, Brigit Pegeen Kelly, John Ashbery, and Carl Phillips, among others.   * Satisfies*20th & 21st century* historical period for Lit-Concentration |
| **4430** | MWF | 10:00 AM | 10:50 AM | | Mitra | **Shakespeare**  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?   * Satisfies the *Single/Dual Author* course for Lit-Concentration AND satisfies the *Renaissance* historical period for Lit-Concentration * Can be applied to the Medieval/Renaissance Studies Certificate * Required of all Language Arts Majors |
| **4430** | TR | 11:00 AM | 12:20 PM | | Doty |
| **4433** | MWF | 1:00 PM | 1:50 PM | | Armintor, D | **Restoration and 18th Century British Literature:**  **Poetry from Pope to Keats**   * Satisfies the *18th century* historical period for Lit-Concentration |
| **4440** | TR | 9:30 AM | 10:50 AM | | Jeffrey | **Milton** |
| **4450** | MW | 3:30 PM | 4:50 PM | | Hawkins | **Studies in Dual or Single Author:**  **Emily Dickinson and Walt Whitman**   * Satisfies the *Single/Dual Author* course for Lit-Concentration AND satisfies *19th century* historical period for Lit-Concentration |
| **4450** | TR | 11:00 AM | 12:20 PM | | Calcaterra | **Studies in Dual or Single Author:**  **Louise Erdrich and Leslie Marmon Silko** Two of the most prolific and celebrated authors of contemporary Native American literature, Louise Erdrich (Ojibwe) and Leslie Marmon Silko (Laguna Pueblo) offer aesthetically rich and politically meaningful work that speaks to the importance of literature and storytelling for Native people and for humanity. This course will explore their work as an entrée into questions about human and non-human relations and responsibility, environmental justice, women’s and gender studies, settler colonialism, and political and geographic borders and notions of belonging. Readings will include Silko’s *Ceremony* and *Storyteller*, as well as  selections from her memoir *The Turquoise Ledge*. From Erdrich, we will read the novels *Tracks*, *Last Report on the Miracle at Little No Horse,* as well as selected poetry and her memoir *Books and Islands in Ojibwe Country*.   * Satisfies the *Single/Dual Author* course for Lit-Concentration OR satisfies the *Renaissance* historical period for Lit-Concentration * Can be applied to the Medieval/Renaissance Studies Certificate |
| **4620** | TR | 8:00 AM | 9:20 AM | | Caneen | **Literature and Film:**  **Shakespeare & Film**   * Satisfies the *Single/Dual Author* course for Lit-Concentration AND satisfies the *Renaissance* historical period for Lit-Concentration * Can be applied to the Medieval/Renaissance Studies Certificate |
| **4650** | W | 2:00 PM | 4:50 PM | | Garofalo | **Studies in Literature & Enviroment:**  **Sex & Race in Outerspace**  For many, “nature” is nearly synonymous with Earth: it calls to mind lush greenscapes of terrestrial flora and fauna. Words like “alien” and “outerspace,” on the other hand, conjure all that seems antithetical to this version of nature: sublime expanses of darkness studded with stars, desert voids and strange new planets, aliens that parasitize the human  or altogether annihilate it. This course explores how literary representations of nature and the (un)natural intersect with the interstellar. In linking these realms, we will consider how and why questions of sex and race—of human difference and personhood—are “outerspaced” or mapped onto the categories of the celestial, alien, monstrous, and inhuman. Throughout the term, we will also investigate how literary studies is uniquely positioned to illuminate the rhetoric of the extraterrestrial as deployed in American political discourse and contemporary imaginings of off-Earth futures for humankind. |
| **4660** | MWF | 1:00 PM | 1:50 PM | | Renker | **Literature and the Holocaust**   * Satisfies *20th & 21st century* historical period for Lit-Concentration * Can be applied to the Jewish and Israel Studies Certificate |
| **4700** | T | 6:00 PM | 8:50 PM | | Phillips | **Instruction and Assessment in English Language Arts.**  Study of English Language Arts curriculum, instruction, and assessment designed for students in the Language Arts teacher preparation program.   * Required of Language Arts Concentration. |
| **4800** | MW | 2:00 PM | 3:20 PM | | Pettit | **Special Topics in Literature:**  **The Musical Imagination: Music, Form, and Meaning in the Plays of August Wilson and others**  Please join me for a diverse and sometimes loud spin through great plays that use great music to determine form and convey meaning. Our star, August Wilson, will be ably supported by Annie Baker, Sarah Ruhl, Tennessee Williams, Tom Stoppard, Jez Butterworth, Dominique Morisseau, Tomson Highway, and other playwrights. Actual-factual musicians include Mozart, Ma Rainey, Patsy Cline, The Four Tops, Jellyroll Morton, Pink Floyd, Van Morrison, Nelson Gonzáles, and more.  **Honors Only Section**   * Satisfies *20th & 21st century* historical period for Lit-Concentration |
| **4850** | TR | 12:30 PM | 1:50 PM | | Hinton | **Literature in Context: Black Lit in the Hip Hop Years**  While the years following the civil rights movements of the 1950s and ’60s, especially the passage of the Civil Rights Act of 1964 ushered in unprecedented levels of opportunities for marginalized groups, the decades that followed were marked, for far too many, by violence, drugs, and abject poverty. Yet, those most harmed by these conditions were responsible for the ingenious innovation in art, dance, and music that we now recognize as the explosion of hip hop culture.  In this course, we will listen to the music, and dive into the history, literature, and culture of the late 1960s to our present moment to study the movement that rocked the world.   * Satisfies *20th & 21st century* historical period for Lit-Concentration |
| **4850** | ONLINE COURSE | | | | Rodriguez | **Literature in Context:**  **Science Fiction & the Human**  This course investigates how classic and contemporary science fiction deals with issues of artificial intelligence; altered consciousness; virtual realities; issues of race, gender, and difference; and alternate worlds. Why are we surrounded by science fiction movies, books, and games? What do we search for in the worlds created by these authors? How does science fiction respond to our concerns about technology, the human, and planetary survival. How should we define the literary, the social, and the personal when reading science fiction?   * Satisfies *20th & 21st century* historical period for Lit-Concentration |

**Writing and Rhetoric Courses**

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| --- | --- | --- | --- | --- | --- |
| **3110** | MWF | 1:00 PM | 1:50 PM | Lyke | **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.  Required for Language Arts Concentration |
| **3110** | TR | 12:30 PM | 1:50 PM | Tweedale |
| **3110** | TR | 12:30 PM | 1:50 PM |  |
| **3200** | TR | 2:00 PM | 3:20 PM | Malinowski | **Rhetorical History and Historiography**  Learn about rhetorical theory, vocabulary, figures, and texts in the Western tradition to 1900. We’ll read selected works that discuss how to negotiate shared resources and spaces, craft civic identities, and create social realities. Along the way, we’ll pay special attention to women and minority authors who have argued for expansive versions of citizenship and greater access to public spheres. Students should expect to research and analyze print and digitized texts that contribute to understanding rhetorical traditions.   * Required for Writing/Rhetoric Concentration * Satisfies Advanced Writing/Rhetoric requirement for Lit-Concentration * Counts toward the Classical Studies Minor and/or Certificate |
| **4200** | M | 3:30 PM | 4:50 PM | Malinowski | **Studes in Modern Rhetoric**  **Dealing with Modernity**  We will study how rhetorical theory and criticism adapted to the conflict and change that emerged in the late-19th and early-20th centuries against the backdrop of industrial capitalism, urban cosmopolitanism, and imperial expansion. What advice did rhetorical theorists offer for responding to profound political, cultural, and technological change? How did speakers and writers break with traditional, rhetorical conventions and innovate styles we consider modern? These are questions we will take up in this class. |
| **4210** | MW | 2:00 PM | 3:20 PM | Moreland | **Advanced Writing Studies**   * Satisfies Advanced Writing/Rhetoric requirement for Lit-Concentration |

**Creative Writing Courses**

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| --- | --- | --- | --- | --- | --- |
| **2100** | TR | 11:00 AM | 12:20 PM | Hameline | Introduction to Creative Writing  Workshop and discussion based. Examines how writers explore and articulate their experiences of the larger world through using the range of technical and expressive possibilities available in poetry, fiction and creative nonfiction. Writings include original works in each genre. Readings cover a wide and diverse group of examples. |
| **2100** | MW | 10:00 AM | 10:50 AM | West |
| **2100** | TR | 2:00 PM | 3:20 PM | Macheret |
| **3140** | TR | 12:30 PM | 1:50 PM | Bernard | **Intermediate Creative Writing: Fiction**  Principles and practices in the writing of fiction. |
| **3140** | MW | 2:00 PM | 3:20 PM | Magliocco |
| **3140** | W | 6:30 PM | 9:20 PM | Blackwood |
| **3140** | MW | 3:30 PM | 4:50 PM | Magliocco |
| **3140** | W | 6:30 PM | 9:20 PM | Tait |
| **3140** | R | 6:30 PM | 9:20 PM |  |
| **3150** | TR | 3:30 PM | 4:50 PM | Jones | **Intermediate Creative Writing: Poetry**  Principles and practices in the writing of poetry. |
| **3150** | T | 6:30 PM | 9:20 PM | Bond |
| **3150** | T | 2:00 PM | 4:50 PM | Dubrow |
| **3150** | T | 6:30 PM | 9:20 PM | Arlett |
| **3160** | W | 2:30 PM | 3:20 PM | Moore | **Intermediate Creative Writing: Nonfiction**  Principles and practices in the writing of non-fiction. |
| **3160** | MW | 3:30 PM | 4:50 PM | Christian |
| **3160** | R | 6:00 PM | 8:50 PM | Foster |
| **4100** | W | 6:00 PM | 8:50 PM | Penkov | **Advanced Fiction Writing**  Advanced study and practice of fiction writing in a workshop setting. |
| **4100** | R | 6:30 PM | 9:20 PM | Tait |
| **4110** | M | 6:30 PM | 9:20 PM | Bond | **Advanced Poetry Workshop**  Advanced study and practice of poetry writing in a workshop setting. |
| **4120** | R | 9:30 AM | 10:500 AM | Talbot | **Advanced Nonfiction Workshop**  Advanced study and practice of nonfiction writing in a workshop setting. |