

# Fall 2022 Undergraduate English Schedule **\*\*subject to change\*\***

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## Literary Studies Courses

2321	MW	2:00 PM	3:20 PM	TBA	<p><b>British Literature</b></p> <p>Selected works of British literature from the Anglo-Saxon period to the present, including works of prose, poetry, drama, and fiction in relation to their historical and cultural contexts. Texts will be selected from a diverse group of authors and traditions.</p> <ul style="list-style-type: none"> <li>• Part of the UNT Core Curriculum (Literature, Language, &amp; Culture)</li> <li>• Required 6 hours of 2000-level literature courses for English majors</li> </ul>
2321	TR	11:00 AM	12:20 PM	Gilbert	<p><b>British Literature: Rom Com: Sexual Politics and the Romantic Comedy Tradition on Stage, Page, and Screen</b></p> <p>In this class, we'll consider how the enduringly popular genre of Romantic Comedy has contributed—for better and for worse—to shifting cultural attitudes about sex and gender relations. We'll spend the first half of the semester reading British plays and novels that established the patterns and conventions of the rom-com tradition, and the second half watching mostly-American movies from the 1930s to today that can be seen to imitate, respond to, and/or rebel against those patterns and conventions. We'll pay particular attention to the texts' cross-gender power dynamics, the texts' same-sex friendships and romances, and the ways in which the narratives treat issues of class, race, and, and cultural difference. Ultimately, the goal of the class is to get you to take seriously an apparently lighthearted genre, and to think carefully and critically about the ideological work that it (and other genres like it) perform.</p> <ul style="list-style-type: none"> <li>• Part of the UNT Core Curriculum (Literature, Language, &amp; Culture)</li> <li>• Required 6 hours of 2000-level literature courses for English majors</li> </ul>



2326	TR	11:00 AM	12:20 PM	Davis-McElligatt	<b>American Literature: An American Demonology</b> A critical survey of witchcraft, vodou, hoodoo, conjure, rootwork, curanderismo, shamanism, healing, and magic in multiethnic American literature and culture from the beginnings to the present. <ul style="list-style-type: none"> <li>Part of the UNT Core Curriculum (Literature, Language, &amp; Culture)</li> <li>Required 6 hours of 2000-level literature courses for English majors</li> </ul>
2326	TR	12:30 PM	1:50 PM	TBA	<b>American Literature</b> Selected works of American literature from the wide range of cultures that comprise the nation and over the full range of literary history on the North American continent, including works of prose, poetry, drama, and fiction in relation to their historical and cultural contexts. Texts will be selected from among a diverse group of authors. <ul style="list-style-type: none"> <li>Part of the UNT Core Curriculum (Literature, Language, &amp; Culture)</li> <li>Required 6 hours of 2000-level literature courses for English majors</li> </ul>
2326	TR	9:30 AM	10:50 AM	Pace	<b>American Literature: Race, Gender, and Queerness in American Literature</b> How do we define who we are socially, culturally, and politically? How do narratives of identity intersect in meaningful ways to encourage change? Readings in this course tackle issues of race, sexuality, and gender from the perspective of those writing to subvert or directly confront mechanisms of inequity such as erasure, institutional discrimination, and internalized prejudice. We will read across a range of genres and time periods and think alongside writers such as Emily Dickinson, Zora Neale Hurston, Maxine Hong Kingston, Tommy Pico, and more. <ul style="list-style-type: none"> <li>Part of the UNT Core Curriculum (Literature, Language, &amp; Culture)</li> <li>Required 6 hours of 2000-level literature courses for English majors</li> </ul>
2331	TR	3:30 PM	4:50 PM	TBA	<b>World Literature</b> Selected works of world literature from the ancient world to the present, including works of prose, poetry, drama, and fiction in
2331	MWF	11:00 AM	11:50 AM	TBA	



					<p>relation to their historical and cultural contexts. Texts will be selected from a diverse group of authors and traditions.</p> <ul style="list-style-type: none"> <li>• Part of the UNT Core Curriculum (Literature, Language, &amp; Culture)</li> <li>• Required 6 hours of 2000-level literature courses for English majors</li> </ul>
2331	TR	11:00 AM	12:20 PM	Finseth	<p><b>World Literature: Nobel Laureates</b></p> <p>In this course, we'll read some of the most important authors from around the world – a sampling of those who have won the Nobel Prize in Literature. First awarded in 1901, the Nobel Prize has been given annually to an author who the committee deems has “produced the most outstanding work in an idealistic direction” and conferred “the greatest benefit on mankind.” What that means, however, has been debated ever since, and the award has always involved both artistic and political considerations. In recent decades, the Nobel Prize has expanded beyond its European roots and been given to an increasingly international array of major authors. Over the course of the semester, we'll investigate how their work has imagined both the human condition and the specific cultural and political contexts in which people live.</p> <ul style="list-style-type: none"> <li>• Part of the UNT Core Curriculum (Literature, Language, &amp; Culture)</li> <li>• Required 6 hours of 2000-level literature courses for English majors</li> <li>• Honors Section</li> </ul>
2331	ONLINE COURSE			Conn	<p><b>World Literature: Unlikely Lit: Strange, Speculative, Magic, Marvelous, Meta, and Fantastic</b></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. Each of our readings will in some way challenge the idea that literature should strive for mimesis, the commonplace notion that literature should accurately reflect or represent quotidian existence. Thus our readings narrate unlikely events—at least purported ones—that depart from our probabilistic expectations for how the world is supposed to work.</p>



					<ul style="list-style-type: none"> <li>• Part of the UNT Core Curriculum (Literature, Language, &amp; Culture)</li> <li>• Required 6 hours of 2000-level literature courses for English majors</li> </ul>
2341	TR	8:00 AM	9:20 AM	Joines, Raina	<p><b>Forms of Literature: Dystopian Literature</b></p> <p>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 zones in the landscape of utopian writing, the literature of “no place” that allows us to explore the world we live in by imagining one that doesn’t yet exist. This Forms of Literature course will introduce students to the formal features of dystopian literature and offer a framework for discussing some of its central themes: accumulations of state power, coercive conformity, resource scarcity, our desire to tinker with technology and tamper with nature, species competition, and our taste for destruction. We’ll investigate the assigned texts to engage in a lively critique of the present and analyze representations of a world gone wrong.</p> <ul style="list-style-type: none"> <li>• Part of the UNT Core Curriculum (Literature, Language, &amp; Culture)</li> <li>• Required 6 hours of 2000-level literature courses for English majors</li> </ul>
2341	TR	9:30 AM	10:50 AM	TBA	<p><b>Forms of Literature</b></p> <p>A study of one of more genres including, but not limited to, drama, poetry, creative nonfiction, novels, graphic novels, comics, or film, or the study of a topic or theme as represented in multiple literary forms.</p> <ul style="list-style-type: none"> <li>• Part of the UNT Core Curriculum (Literature, Language, &amp; Culture)</li> <li>• Required 6 hours of 2000-level literature courses for English majors</li> </ul>
2341	TR	2:00 PM	3:20 PM	Bezusko	<p><b>Forms of Literature: Homes</b></p> <p>When the stay-at-home orders were issued to stop the spread of Covid-19 in 2020, the orders represented an expectation that everyone had a home to return to, that home was safe, and that home was where basic needs could be met. Yet, in the months that followed housing insecurity increased to levels not seen since the</p>



					<p>Great Recession. In class discussions we explore: How is home constructed through our ideas about family, belonging, responsibility, labor, individuality, and investment? What are the consequences of thinking of home spaces as safe spaces? How has unequal access to housing perpetuated racial inequality? How has “the domestic sphere” limited women’s mobility and how have women (re)defined domesticity and wage labor? How do LGBTQ communities build chosen “homes?” How do our ideas about home influence our ideas about people who are unhoused?</p> <ul style="list-style-type: none"> <li>• Part of the UNT Core Curriculum (Literature, Language, &amp; Culture)</li> <li>• Required 6 hours of 2000-level literature courses for English majors</li> </ul>
2341	MW	12:30 PM	1:50 PM	Myers	<p><b>Forms of Literature: Writing Women’s Lives</b></p> <p>This is a course that creates vital space for exploring the work of women’s writing, largely focusing on American Women Writers. We will look at multi-genre texts that examine the position of women in culture, directly confront social and political conditions, as well as examine how gender and other individual social categories shape women’s lives. We will explore various theoretical lenses to think and write about these texts.</p> <ul style="list-style-type: none"> <li>• Part of the UNT Core Curriculum (Literature, Language, &amp; Culture)</li> <li>• Required 6 hours of 2000-level literature courses for English majors</li> </ul>
2351	MW	2:00 PM	3:20 PM	Ybarra	<p><b>Mexican American Literature</b></p> <p>This course reads Mexican American literatures as ways to imagine new worlds. From early twentieth century feminist and folklore studies to mid-twentieth century civil rights demands to late-twentieth and early twenty-first century summoning of hidden or worlds-yet-to-come, we will study the aesthetic practices of freedom and abolition. We will conjure visions of worlds free of police and prisons, without borders, without extractivism, without capitalism, without patriarchy. Our readings will include poetry, fiction, memoir, theater, performance art by Virginia Grise, Jimmy Santiago Baca, Stephanie Elizondo Griest, Helena Maria Viramontes, Natalie Diaz, Margo</p>



					<p>Tamez, Asco, and La Pocha Nostra. In our visions of abolition, we will ground our meditations on the murder of 12-year-old Santos Rodriguez by the Dallas Police in 1973, which gathered the Mexican American community to demand change.</p> <ul style="list-style-type: none"> <li>• Part of the UNT Core Curriculum (Literature, Language, &amp; Culture)</li> <li>• Required 6 hours of 2000-level literature courses for English majors</li> </ul>
2351	ONLINE COURSE			Rodriguez	<p><b>Mexican American Literature</b></p> <p>Course covers key texts from the earlier periods of Mexican American Literature, more recent issues dealing with contemporary immigration, and some newer works from emerging writers expanding the field in exciting new directions.</p> <ul style="list-style-type: none"> <li>• Part of the UNT Core Curriculum (Literature, Language, &amp; Culture)</li> <li>• Required 6 hours of 2000-level literature courses for English majors</li> </ul>
2800	TR	11:00 AM	12:20 PM	Armintor, M	<p><b>Introduction to Games and Play</b></p> <p>This course is a survey of the history, theory, and forms of play (how does play manifest itself in human culture and why?), and the ways that play-energy can be channeled to organized play in the form of games. In addition to that, we will also investigate how narratives, both personal and social, can be built on top of both “unstructured” play and non-aleatory game design. Both the impulse to engage in play and the drive to create games (both physical and digital) have meanings beyond their respective arenas: social, political, and ethical. These are issues that inform game design, game genres, game aesthetics, role-playing and identity within games, and ethical decision-making within games. In short, who are we when we play any game or sport, or just play for the sake of play? How does play reflect the way we see ourselves and others?</p> <ul style="list-style-type: none"> <li>• Required for the Game Studies Certificate</li> </ul>
3000	TR	11:00 AM	12:20 PM	Garofalo	<p><b>Introduction to Literary Analysis and Interpretation Skills: Reading for the Present</b></p> <p>We live in an extraordinary time marked by the intertwined histories of empire, capitalism, and climate change. Many now assume only</p>



					<p>scientific ways of knowing can capture and intervene in the looming catastrophe of a world without “us.” This begs the question: Why study literature now? What can literary studies meaningfully contribute to our present world? This course introduces you to a range of genres—fiction, poetry, drama, and film—in addition to the core objects, methods, and concepts of literary studies. Through close analysis of texts like Octavia Butler’s <i>Parable of the Sower</i> and Tommy Pico’s <i>Nature Poem</i>—as well as literary devices (like “anthropomorphosis”) and forms (like “lyric”)—you will explore how the study of literature opens up the pressing ecopolitical problems and questions of our time. You will also develop the skills necessary to articulate the import of your work as an English major.</p> <ul style="list-style-type: none"> <li>• Required of all English Majors</li> </ul>
3000	TR	2:00 PM	3:20 PM	TBA	<p><b>Introduction to Literary Analysis and Interpretation Skills</b></p> <p>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.</p> <ul style="list-style-type: none"> <li>• Required of all English Majors</li> </ul>
3000	MWF	11:00 AM	11:50 AM	Armintor, D	
3000	MW	12:30 PM	1:50 PM	Armintor, D	
3000	TR	9:30 AM	10:50 AM	TBA	
3430	TR	12:30 PM	1:50 PM	Upchurch	<p><b>British Literature to 1780</b></p> <p>English 3430 is a reading-intensive and writing intensive survey of British literature from the eighth to the eighteenth century. We’ll be reading “upstream” from the eighteenth to the eighth century to chart the course of ideas whose currents have shaped the contours of contemporary literary expressions and worldviews. A better understanding of the confluence of modern, early modern, and medieval ideas with contemporary ones is the primary goal, and students will consider ideological convergences and divergences in a series of interconnected essays.</p> <ul style="list-style-type: none"> <li>• Satisfies early survey for English majors</li> </ul>



3440	MW	2:00 PM	3:20 PM	Holdeman	<b>British Anglophone Literature from 1780 to the Present</b> Are you interested in the pursuit of truth, self-knowledge, and beauty in a world fractured by contending voices? What about the promotion of social justice and democracy in a diverse society? Or weighing the consequences of empire? How about achieving a healthy work/life balance? Would you like to know how writers living in Britain and Ireland wrestled with such questions during the last 250 years? If your answers are yes, this course is for you. Featured writers include: William Blake; Mary Wollstonecraft; Elizabeth Barrett Browning; Charles Dickens; Bernard Shaw; Virginia Woolf; Hanif Kureishi; Zadie Smith; and more. <ul style="list-style-type: none"> <li>• Satisfies <i>late</i> survey for English majors</li> </ul>
3440	TR	12:30 PM	1:50 PM	Peters	<b>British Anglophone Literature from 1780 to the Present</b> 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"> <li>• Satisfies <i>late</i> survey for English majors</li> </ul>
3450	TR	11:00 AM	12:20 PM	Lyke	<b>Short Story</b> 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"> <li>• Language Arts Majors must take 3450 OR 3920</li> <li>• Part of the UNT Core Curriculum (Literature, Language and Culture)</li> <li>• Satisfies 20<sup>th</sup> and 21<sup>st</sup> century historical period for Lit-Concentration</li> </ul>
3450	R	6:00 PM	8:50 PM	Foertsch	
3450	ONLINE COURSE			Conn	
3500	ONLINE COURSE			Magliocco	<b>Narrative and Story Development for Game Writing</b> 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 <i>What Remains of Edith Finch</i> demonstrate the rapid advancement in narrative sophistication for story-driven gaming. This
3500	ONLINE COURSE			TBA	





					<p>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	TR	8:00 AM	9:20 AM	Joines, Rick	<p><b>American Literature to 1870: The American Sublime: A Literary Landscape</b></p> <p>Thundering herds of buffalo. Churning waterfalls. Still ponds. Mighty rivers. Deep, dark forests. Sky-scraping redwoods. Silent, searing deserts. Tempestuous, leviathan-crowded seas. Violent storms lighting up mountain ranges that seem to go on forever . . . How does one stand to behold the American Sublime? Why does this wilderness, this miraculous landscape, harrow us with fear and wonder? Bring out our best and our worst? Make us who we were? Shape us into what we have become? Is it possible to comprehend this vast "undiscovered" region in a story, an essay, a novel, a painting, a poem? Let's survey some aesthetic perspectives on the "awful grandeur" of America up to 1870. We'll read Indigenous origin stories, "discovery" and slave narratives, and musings of Transcendentalists. With them, we'll ask what it means to be American. We'll seek to discover the "nature" of this land, its people, and its peculiar institutions.</p> <ul style="list-style-type: none"> <li>• Satisfies early survey for English majors</li> </ul>



3830	MWF	9:00 AM	9:50 AM	Coffelt	<b>American Literature to 1870</b> 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. <ul style="list-style-type: none"> <li>Satisfies <i>early</i> survey for English majors</li> </ul>
3840	MWF	10:00 AM	10:50 AM	Villalobos	<b>American Literature since 1870: Cruelty and Hope in Later American Literature</b> Cruelty and hope may seem to be strange bedfellows, but in American literature they are inextricably linked. In this course, we will perform a detailed survey of later American literary periods, examining work that seeks to answer the questions of where cruelty comes from, and why we dare to hope for a better future for ourselves and those around us. We will examine these texts both in the cultural and social context of their time and what we can learn from them in the present day. <ul style="list-style-type: none"> <li>Satisfies <i>late</i> survey for English majors</li> </ul>
3840	ONLINE COURSE			Magliocco	<b>American Literature since 1870</b> 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. <ul style="list-style-type: none"> <li>Satisfies <i>late</i> survey for English majors</li> </ul>
3910	TR	3:30 PM	4:50 PM	Upchurch	<b>Special Studies in Literature: The Bible as Literature</b> This course will familiarize students with the most influential text in Western culture. Taught from a literary perspective, the course will consider the variety of literary genres and narrative strategies in the Bible and the historical contexts in which its various writers wrote. The Bible is long, the semester short, so we will focus on books of major literary interest or influence selected both from the Torah, Prophets, and Writings of the Hebrew Bible or "Old Testament" and from the New Testament. Biblical readings will also be paired with works of



					literature in English influenced by the Scriptures. No acquaintance with the Bible is assumed.
3920	TR	2:00 PM	3:20 PM	Conn	<p><b>Ethnic American Literatures</b></p> <p>Focusing primarily on the twentieth-century when there was a flowering of ethnic writing in the United States, this course will employ a comparativist approach to examine the way writers of various ethnicities have reckoned with this country's legacy of oppression and have contested forms of marginalization in their own day. We will be equally interested in identifying how these writers affirm their ethnic identities and position themselves and the groups they seek to represent in relation to the idea of "America."</p> <ul style="list-style-type: none"> <li>• Language Arts Majors must take 3450 OR 3920</li> <li>• Satisfies 20<sup>th</sup> &amp; 21<sup>st</sup> century historical period for Lit-Concentration</li> <li>• Counts toward English Department and CLASS Diversity Requirement</li> </ul>
3924	W	6:00 PM	8:50 PM	Foertsch	<p><b>Women's Literature: Memoirs of Radical Women</b></p> <p>In this class we'll study nonfiction, film, and novels that defined women's contribution to the civil rights and women's liberations movements. Selected texts include Moody, <i>Coming of Age in Mississippi</i>; Murray, <i>Song in a Weary Throat</i>; Ross, <i>Looking for Mr. Goodbar</i>; Shakur, <i>Assata: An Autobiography</i>.</p> <ul style="list-style-type: none"> <li>• Satisfies 20<sup>th</sup> &amp; 21<sup>st</sup>-century historical period for Lit-Concentration</li> </ul>
4220	TR	12:30 PM	1:50 PM	Pettit	<p><b>Contemporary North American Indigenous Literature:</b> <b>American Indian Drama: Contact, Colonialism, Survivance</b></p> <p>History, form, style, humor, horror, love, hatred, anger, and hope in the plays of Marie Clements, Larissa Fasthorse, Hanay Geiogomah, Tomson Highway, Monique Mojica, N. Scott Momaday, Daniel David Moses, Yvette Nolan, Lynn Riggs, Spiderwoman Theater, Drew Hayden Taylor, William Yellow Robe, Jr., and others.</p> <ul style="list-style-type: none"> <li>• Satisfies 20<sup>th</sup> &amp; 21<sup>st</sup>-century historical period for Lit-Concentration</li> <li>• Counts toward English Department and CLASS diversity requirement</li> </ul>



4280	TR	9:30 AM	10:50 AM	Davis-McElligatt	<p><b>Africana Literature, Media, and Culture: I Am Not Your Negro: Forms of Black Resistance</b></p> <p>What does it mean to resist oppression—what does it take from or out of you? What does Black resistance look like? How does Black resistance take shape, and how has it manifested itself? What forms has Black resistance taken—narrative, cultural, musical, political, social, emotional, activist? In this class we will answer these questions—and many more—by turning our attention to music, art, film, and narrative by Black people who insist on resisting white supremacist cisheteropatriarchal norms, who bend and break society to remake it, who declare loudly to the world “I am not your negro.” Artists include: James Baldwin, Raoul Peck, Solange, Octavia Butler, Frantz Fanon, Kendrick Lamar, Julie Dash, Mariame Kaba, Spike Lee, Claudia Rankine, Kasi Lemmons, Kiese Laymon, Hanif Abdurraqib, Jericho Brown, Saidiya Hartman, Sun Ra and the Arkestra, adrienne maree brown, Alexis Pauline Gumbs, Cheryl Dunye, Jordan Peele, Lorraine Hansberry, Shola Lynch, Marlon Riggs, Public Enemy, Nina Simone, N.W.A., and Zora Neale Hurston.</p> <ul style="list-style-type: none"> <li>• Counts toward English Department and CLASS diversity requirement</li> <li>• Satisfies 20<sup>th</sup> &amp; 21<sup>st</sup> century historical period for Lit-Concentration</li> </ul>
4410	TR	9:30 AM	10:50 AM	Smith	<p><b>Chaucer</b></p> <p>Come read a poet of remarkable contradictions! Fully immersed in the aristocratic court culture of his day, Geoffrey Chaucer nevertheless maintained distance from his social betters. Interested in serious philosophical issues, he also enjoyed joking about sex and farts. While some scholars see him as a typically orthodox late-medieval Christian, others insist he is the first modern English writer. But everyone agrees that after 600 years his work has lost none of its power to charm and to challenge us. This course serves up the most well-known text of Chaucer's canon, <i>The Canterbury Tales</i>, a work deeply invested in the politics of recognition, identity, and difference. The meal is copious and not for the faint of heart: we read all of the <i>Canterbury Tales</i> in Middle English (no experience</p>



					<p>required!) alongside secondary works that challenge Chaucer's authority. Supplemental food for thought includes texts that serve as sources to the <i>Tales</i>, terms of prosody, and lessons in literary analysis, both verbal and written.</p> <ul style="list-style-type: none"> <li>• Satisfies the <i>Single/Dual Author</i> course for Lit-Concentration AND satisfies the <i>Medieval</i> historical period for Lit-Concentration</li> <li>• Can be applied to the Medieval/Renaissance Studies Certificate</li> </ul>
4430	MW	12:30 PM	1:50 PM	Mitra	<p><b>Shakespeare</b></p> <p>The course serves primarily as an introduction to Shakespeare's plays. We will discuss select comedies, histories, tragedies and tragicomedies, thus looking at a representative sample of the playwright's range. Class lecture will also feature allusions to Shakespeare's non-dramatic works, including the sonnets and narrative poems. In our analysis and discussion of texts, we will pay close attention to historical and cultural contexts – the theater/literary culture of Elizabethan and Jacobean London, the relationship between court and stage, the complexities of gender roles, race relations and other issues. Though we will periodically discuss matters of stagecraft and movie adaptations, this course will focus on the plays as literary texts, with emphasis on the words on the page.</p> <ul style="list-style-type: none"> <li>• Satisfies the <i>Single/Dual Author</i> course for Lit-Concentration and satisfies the <i>Renaissance</i> historical period for Lit-Concentration</li> <li>• Can be applied to the Medieval/Renaissance Studies Certificate</li> <li>• Required of all Language Arts Majors</li> </ul>
4430	TR	11:00 AM	12:20 PM	Brush	<p><b>Shakespeare</b></p> <p>In this course, we will read a range of Shakespeare's plays: histories, tragedies, comedies, tragicomedies, and romances, from early in his career to his final works. The course will introduce the plays by introducing them back into the context of the theatre, literary world, and culture in which Shakespeare originally wrote them. We will think about Shakespeare's contexts and how they matter: a theatre on</p>



					<p>the outskirts of ever-expanding Renaissance London; a financially successful acting company in which he played the simultaneous and often overlapping roles of writer, actor, and co-owner; a world of reading and writing in which words, plots, and texts were constantly being recirculated into new plays; the rich possibilities of the English language around 1600. We will certainly consider the ways in which these theatrical, literary, and cultural questions register within the plays themselves. What do words, plays, stories do—how do they work—in Shakespeare's plays? Who or what is an audience or actor in these plays? How do Shakespeare's plays stage topics such as gender, race, religion, sexuality, food culture, social class, politics, entertainment, and the media—and how does his approach to these issues continue to speak to our own era?</p> <ul style="list-style-type: none"> <li>• Satisfies the <i>Single/Dual Author</i> course for Lit-Concentration and satisfies the <i>Renaissance</i> historical period for Lit-Concentration</li> <li>• Can be applied to the <i>Medieval/Renaissance Studies Certificate</i></li> <li>• Required of all Language Arts Majors</li> </ul>
4433	TR	2:00 PM	3:20 PM	Pettit	<p><b>Restoration and 18<sup>th</sup>-Century British Literature: Plays: Funny and Otherwise</b></p> <p>An expansive survey of English and Irish drama from 1660 to 1790 or so. The class will emphasize funny and light-hearted plays but will include a handful of tragedies, a Shakespearean adaptation or two, and some unsettling "WTF" offerings. A social history component will consider the effects of the introduction of female actors in 1660 and, in 1742, of state-sanctioned censorship. The class will be discussion oriented. As always, the professor respects all informed readings and perspectives. The Cast of Characters: Aphra Behn, Susannah Centlivre, William Congreve, Hannah Cowley, John Dryden, George Etherege, George Farquhar, Henry Fielding, Oliver Goldsmith, Elizabeth Inchbald, George Lillo, Richard Brinsley Sheridan, John Van Brugh, and William Wycherley</p> <ul style="list-style-type: none"> <li>• Satisfies the <i>18<sup>th</sup>-Century</i> historical period for Lit-Concentration</li> </ul>



4450	MW	3:30 PM	4:50 PM	Hawkins	<p><b>Single/Dual Author: Emily Dickinson and Walt Whitman</b></p> <p>Foundational queer American poets of the middle of the nineteenth-century, Emily Dickinson and Walt Whitman launched a uniquely American poetic tradition. In addition to reading their poetry in the context of major literary, cultural, and historical influences—including Transcendentalist philosophy, the sentimental poetic tradition, and the Civil War – we will be attempting to answer the following questions: How are Whitman's and Dickinson's very different approaches to poetry, publication, and the “public” reflective of pervasive tensions within the nation? How do they each conceptualize the role of the poet in a democratic society? What are the contradictions that arise when a poet attempts to be a representative spokesperson for America?</p> <ul style="list-style-type: none"> <li>• Satisfies 19<sup>th</sup>-century historical period for Lit-Concentration</li> <li>• Satisfies Single/Dual Author requirement</li> </ul>
4620	TR	12:30 PM	1:50 PM	Gilbert	<p><b>Literature and Film: Working Girls: Gender and Labor in American Film</b></p> <p>From the time the Hollywood film industry arrived on the pop-culture scene in the early twentieth century, the stories that it has chosen to tell have strongly influenced public perceptions about the roles that women can, should, and do play in the (paid) workforce. In this class, we'll watch a wide range of films from the 1910s to the 2010s that portray the varied, complex experiences of women employed in six distinct labor categories: Office Work, Stage Work, Factory Work, Sex Work, Domestic Work, and Military Work. Central topics under discussion will include the films' treatment and depiction of work/life balance issues, labor protest and reform movements, and the intersections of workplace sexism, racism, classism, ableism, ageism, homophobia, and transphobia. All are welcome; no prior Film Studies experience required!</p> <ul style="list-style-type: none"> <li>• Satisfies 20<sup>th</sup> &amp; 21<sup>st</sup> century historical period for Lit-Concentration</li> </ul>





4650	TR	12:30 PM	1:50 PM	Garofalo	<p><b>Literature and the Environment: Imagining Climate Collapse</b></p> <p>From Mary Shelley's tale of human annihilation under a dying sun to M. P. Shiel's vision of supervolcanic apocalypse, the Romantics and Victorians were among the first to self-consciously theorize humankind's desolation of Earth. Turning back to the nineteenth century, this course considers how seemingly "old" or distant thinkers like Emily Brontë and H. G. Wells anticipate the pressing problems of our time: climatic catastrophe, mass extinction, and ecocide (among others). Together, we will answer the following questions: How does nineteenth-century British literature imagine climate collapse? In what ways do these thinkers put pressure on or deepen our conceptions of weather and planet, human and nonhuman, present and future? Can this literature help us come to grips with a world William Wordsworth once described as "too much with us"? Last but not least: how might the Romantics and Victorians help us think beyond the fatalism of a world without "us"?</p> <ul style="list-style-type: none"> <li>• Satisfies 19<sup>th</sup>-century historical period for Lit-Concentration</li> <li>• Counts toward English Department and CLASS diversity requirement</li> <li>• Includes Honors Section</li> </ul>
4665	ONLINE COURSE			Rodriguez	<p><b>Studies in Science Fiction</b></p> <p>This course reviews a set of key works of US science fiction to explore concepts of US national culture and identity. Although SF tends toward abstract humanism, US writers nonetheless also explored ideas that have particular relationship with US myths of identity and individuality, freedom, and democracy. Our readings and online discussions will contextualize these works within national frameworks to see how they challenge traditional cultural beliefs. Key Texts include: "The Comet," W.E.B. DuBois; <i>The Day the Earth Stood Still</i>, film 1953; <i>A Case of Conscience</i>, James Blish; <i>Fahrenheit 451</i>, Ray Bradbury; <i>The Handmaid's Tale</i>, Margaret Atwood; <i>I, Robot</i>, Isaac Asimov; <i>Neuromancer</i>, William Gibson; <i>The Left Hand of Darkness</i>, Ursula K. Le Guin; <i>Do Androids Dream of Electric Sheep</i>, Philip K. Dick; <i>Lagoon</i>, Nnedi Okorafor; <i>Stories of Your Life and Others</i>, Ted Chiang.</p>





					<ul style="list-style-type: none"> <li>Satisfies 20<sup>th</sup> &amp; 21<sup>st</sup>-century historical period for Lit-Concentration</li> </ul>
4800	TR	2:00 PM	3:20 PM	Holdeman	<p><b>Special Seminar: Poets, Editors, Publishers: The Creative Process from Manuscript to Print</b></p> <p>This course illuminates the creative process and publication history of British, Irish, and American poets from the nineteenth and twentieth centuries. We will study manuscripts, printed texts, revisions, and interactions between writers, editors, and publishers. Units will focus on: 1) William Blake; 2) Emily Dickinson; 3) W. B. Yeats; 4) poems by Langston Hughes and others as printed in the "little magazines" of the Harlem Renaissance. If you are interested in what happens when the creativity of individual minds takes material form in particular, shifting social contexts, this course is for you!</p> <ul style="list-style-type: none"> <li>Satisfies 19<sup>th</sup>-century or 20<sup>th</sup> &amp; 21<sup>st</sup>-century historical period for Lit-Concentration</li> <li>Includes Honors Section</li> </ul>
4850	11:00 AM	12:20 PM	TR	Hinton	<p><b>Literature in Context: Intro. to Literary Disability Studies</b></p> <p>What is disability studies? What does it mean to identify as disabled? How has feminist, LGBTQIA+, and Black social justice movements influenced and shaped movements for disability rights? How can disability studies expand our readings of the American literary canon? We'll examine these questions through an in-depth study of the foundations of literary disability studies including defining keywords in the field, such as the medical and social models of disability, engaging foundational and new theoretical texts in the field, and reading the fictive and autobiographical works of writers of disability such as William Faulker, Octavia Butler, Flannery O'Connor, Ernest Hemmingway, Toni Morrison, Audre Lorde, and Alice Walker.</p> <ul style="list-style-type: none"> <li>Satisfies 20<sup>th</sup> &amp; 21<sup>st</sup>-century historical period for Lit-Concentration</li> </ul>



## Writing and Rhetoric Courses

3110	TR	9:30 AM	10:50 AM	Malinowski	<b>Academic Writing in the Humanities</b> 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"> <li>• Required for Language Arts Concentration</li> <li>• Qualifies for the Communication and Digital Skills Core</li> </ul>
3110	MWF	8:00 AM	8:50 AM	Coffelt	
3110	MWF	12:00 PM	12:50 PM	Coffelt	
3110	TR	3:30 PM	4:50 PM	TBA	
3200	MW	3:30 PM	4:50 PM	Heard	<b>Rhetorical History and Historiography</b> This course will introduce you both to historic constructions of rhetoric as a political practice of persuasion and to more recent reconsiderations of rhetoric through practices such as ritual, silence, storytelling, and coalition-building. The course examines the cultural context of the Ancient Mediterranean that produced significant, systematic rhetorical treatises such as Aristotle's <i>Rhetoric</i> and Cicero's <i>De Oratore</i> . Examining what these texts include and leave out, we will move on to view these ancient texts in conversations with other rhetorical practices from different times and cultural contexts, including practices from ancient Egypt and China, medieval Mali, early American Indigenous communities, and others. As we explore these practices together, we will consider and discuss how habits of Silence, Storytelling, Community Ritual, Harmony, and other ways of navigating the world can influence our own rhetorical practices and commitments. <ul style="list-style-type: none"> <li>• Required for Writing/Rhetoric Concentration</li> <li>• Satisfies Advanced Writing/Rhetoric requirement for Lit-Concentration</li> </ul>
3210	TR	11:00 AM	12:20 PM	Malinowski	<b>Studies in Writing</b> Students will be invited to explore how writing is understood, taught, and learned through historical and theoretical readings and analyses of their own literary practices. We'll use class meetings to discuss texts, debate ideas, workshop writing, and generate ideas for research. <ul style="list-style-type: none"> <li>• Required for Writing/Rhetoric Concentration</li> </ul>

					<ul style="list-style-type: none"> <li>Satisfies Advanced Writing/Rhetoric requirement for Lit-Concentration</li> </ul>
4195	MWF	1:00 PM	1:50 PM	Schoolfield	<p><b>Advanced Grammar and Usage</b></p> <p>Covers basic and advanced concepts of grammar; usage and punctuation; and techniques and practices for effective writing and publishing in the humanities.</p> <ul style="list-style-type: none"> <li>Required for Language Arts Concentration</li> </ul>
4200	MW	2:00 PM	3:20 PM	Heard	<p><b>Studies in Modern Rhetoric: Rhetoric and Gaming: Games as Persuasion</b></p> <p>In this course, we will investigate gaming as a habit (ethos) or practice (techne) that persuades. To do this, we will explore how engaging in games shapes gamers' perceptions of how to act in the world, including how we find purpose, identify ourselves in relation to others, learn to use our minds and bodies, and manipulate objects and other materials. To do this, we will investigate gaming as a practice of persuasion (Aristotle; Cicero) of identification (Burke; Gray), and of rhetorical agency (Bogost). We will also consider how the making of games can give us new insight into the challenges of trying to persuade others.</p> <ul style="list-style-type: none"> <li>Satisfies 4000-level class requirement for Writing/Rhetoric Concentration</li> <li>Satisfies Advanced Writing/Rhetoric requirement for Lit-Concentration</li> </ul>
4230	MW	12:30 PM	1:50 PM	Martinez	<p><b>Special Topics in Rhetoric and Writing: Writing Your Way into Graduate School</b></p> <p>This course will instruct students in the professional writing and research skills necessary for application and success in graduate programs (emphasis on Humanities and Social Science programs). This course will focus on fundamentals of writing for research (literature review, researched argument, annotated bibliography), including a review of research methods, rhetorical methods for textual and data analysis, and writing for publication and presentation. Additionally, students will begin the processes involved in applying to graduate school as they prepare a dossier portfolio that includes the CV, the personal statement, and a writing sample. Students will identify 3-5 graduate school programs to apply to and will be</p>



					<p>instructed in best methods to search and apply for graduate school funding, and strategic planning for faculty letters of recommendation. In all, students will develop research, writing, and oral communication skills.</p> <ul style="list-style-type: none"> <li>• Satisfies 4000-level class requirement for Writing/Rhetoric Concentration</li> <li>• Satisfies Advanced Writing/Rhetoric requirement for Lit-Concentration</li> </ul>
4700	T	6:00 PM	8:50 PM	Bezusko	<p><b>Instruction and Assessment in English Language Arts</b></p> <p>Study of English Language Arts curriculum, instruction, and assessment designed for students in the Language Arts teacher preparation program.</p> <ul style="list-style-type: none"> <li>• Required for Language Arts Concentration</li> </ul>



<b>Creative Writing Courses</b>					
2100	MW	11:00 AM	12:20 PM	TBA	<b>Introduction to Creative Writing</b> Workshop and discussion based. Examines how writers explore their experiences of the larger world using the technical and expressive possibilities available in poetry, fiction, and creative nonfiction.
2100	TR	9:30 AM	10:50 AM	TBA	
2100	TR	3:30 PM	4:50 PM	TBA	
3140	MW	2:00 PM	3:20 PM	TBA	<b>Beginning Creative Writing: Fiction</b> Principles and practices in the writing of fiction.
3140	TR	11:00 AM	12:20 PM	TBA	
3140	MW	12:30 PM	1:50 PM	TBA	
3140	T	6:00 PM	8:50 PM	Penkov	
3140	TR	9:30 AM	10:50 PM	TBA	
3140	R	6:00 PM	8:50 PM	Tait	
3150	TR	12:30 PM	1:50 PM	Marks	<b>Beginning Creative Writing: Poetry</b> Principles and practices in the writing of poetry.
3150	TR	9:30 AM	10:50 AM	Bond	
3150	MW	2:00 PM	3:20 PM	TBA	
3150	TR	2:00 PM	3:20 PM	Dubrow	
3160	TR	11:00 AM	12:20 PM	TBA	<b>Beginning Creative Writing: Nonfiction</b> Principles and practices in the writing of nonfiction.
3160	TR	2:00 PM	3:20 PM	Talbot	<b>Beginning Creative Writing: Nonfiction</b> The study of various forms of the personal essay with weekly writing experiments in each form.
3160	M	6:00 PM	8:50 PM	TBA	<b>Beginning Creative Writing: Nonfiction</b> Principles and practices in the writing of nonfiction.
4100	W	6:00 PM	8:50 PM	Tait	<b>Advanced Fiction Writing</b> Advanced study and practice of fiction writing in a workshop setting.
4100	TR	2:00 PM	3:20 PM	TBA	
4110	TR	3:30 PM	4:50 PM	Bond	<b>Advanced Poetry Workshop</b> Advanced study and practice of poetry writing in a workshop setting.

4120	TR	11:00 AM	12:50 PM	Talbot	<b>Advanced Nonfiction Workshop</b> The study and writing of hybridity in nonfiction (blends of fiction, memoir, personal essay, poetry, photography, artifacts, and more). The focus of this course alters each semester.
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