

# Fall 2021 Undergraduate English Schedule **\*\*subject to change\*\***

Questions? Email [Patrice.Lyke@unt.edu](mailto:Patrice.Lyke@unt.edu), Undergraduate Advisor or [Angela.Calcaterra@unt.edu](mailto:Angela.Calcaterra@unt.edu), Director of Undergraduate Studies (3.9.2021)

## Literary Studies Courses

2321	MWF	11:00 AM	11:50 AM	Brush	<b>British Literature: Magic, Monsters, &amp; Terror</b> In this course, students examine the origins of the literary themes of magic, monsters, and terror, to form a critical understanding of not only 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. Literature including magic, monsters, and terror provides a valuable, and interesting, critical lens to help students analyze what different societies feared, across different historical periods, and what terror or wonder can tell us about any historical period and our own cultural moment. <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	9:30 AM	10:50 AM	Brush	
2326	TR	12:30 PM	1:50 PM	Conn	<b>American Literature</b> <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	MW	2:00 PM	3:20 PM	Villalobos	<b>American Literature: Masters of American Horror</b> Horror is perhaps the most uniquely American genre of fiction. From the earliest writings of the American colonists, fear and dismay crept into the literature of the nation. In this course, we will examine some of the most foundational American horror authors, question the sorts of horror that have been canonically discussed and acknowledged, and reload the canon to include new works of horror from authors that challenge existing narratives and structures in horror and American literature more generally. Students will be



					<p>responsible for writing two papers (one with a research component) and will take a midterm on early canonical American horror works and final exam on modern and contemporary American horror works. Come join us if you dare.</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	MWF	10:00 AM	10:50 AM	Bernard	<p><b>American Literature</b></p> <p>This course examines the consequences of inequity and the way literature challenges sociocultural and political structures towards a more just society. We will explore how literature tackles issues of race, sexuality, and gender by centering 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"> <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	12:30 PM	1:50 PM	Jones	<p><b>World Literature: Death and the Afterlife in Ancient Literature</b></p> <p>This class will be an exploration of the forms and functions of death and the afterlife in literature from around the world, taken from the period between the earliest known literary work from ancient Mesopotamia, <i>The Epic of Gilgamesh</i> (ca. 2700 BCE), and around 1600 CE. As long as there have been stories written down, there have been allusions to various hells, heavens, limbos, underworlds, and mystical lands of eternal rest. Critics and readers alike point out the centrality of death and its mythology in world literature, and they further suggest the continued relevance for the modern reader of studying the way such texts deal with death—and thus with the bigger questions death represents, like the soul, existential purpose, eternal justice, and the like. Literary afterlives, no matter what form they take, continue to illustrate our need to explain the inexplicable, to describe the ineffable, and as such make an essential, even noble, subject for study.</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	MW	3:30 PM	4:50 PM	Ray	<b>World Literature</b> <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	2:00 PM	3:20 PM	Aziz	<b>World Literature</b> <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	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. 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"> <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	11:00 AM	12:20 PM	Joines, Raina	<p><b>Forms of Literature: “New Maps of Hell”: Dystopian Literature</b></p> <p>The popularity of dystopian literature and film is on the rise; 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 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	12:30 PM	1:50 PM	Hinton	<p><b>Forms of Literature: Hip Hop &amp; the Global South</b></p> <p>Using Regina Bradley’s forthcoming <i>Chronicling Stankonia: the Rise of the Hip Hop South</i> and Jessica Nydia Pabón-Colón’s <i>Graffiti Grrlz: Performing Feminism in the Hip Hop Diaspora</i>, we will discuss the concept of diasporic-identity through the cultural productions of hip hop (art, dance, music, and literature) throughout the global South.</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	MWF	9:00 AM	9:50 AM	Coffelt	<p><b>Forms of Literature: Fiction of Pandemic and Apocalypse: Women’s Edition</b></p> <p>After over a year of living through the COVID-19 pandemic, we may find that we need strategies for processing our experience. Fiction is an ideal vehicle for this processing, as it helps us understand the world and our role in it. In this course, we will begin</p>



					<p>with the history of apocalyptic literature. Why is there so much of it? What human need does it fill? Then, we will read and discuss five novels, all written within the past 30 years, that touch on some elements of what it is to experience a pandemic, including the anxiety, isolation, loneliness, and despair, as well as resilience and optimism, that are common experiences during pandemic life. These books include Geraldine Brooks' <i>Year of Wonders</i>, Octavia E. Butler's <i>Parable of the Sower</i>, Emily St. John Mandel's <i>Station Eleven</i>, Susanna Clarke's <i>Piranesi</i>, and Margaret Atwood's <i>Oryx and Crake</i>.</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	3:30 PM	4:50 PM	Arlett	<p><b>Forms of Literature: Writing Women's Lives</b></p> <p>This course offers a multi-genred approach to women writing about their lives. We will explore the ways gender and other categories shape human identities and experiences, and how our perceptions, thinking, and actions are informed by culture. Our readings will include: Sei Shonagon, Virginia Woolf, Maxine Hong Kingston, Maggie Nelson, Gloria Anzaldua, and others.</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>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</p>



					<p>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? As we cover the basic elements of game design, anthropology, sociology and narrative, by the course's end, the student will have created an archive of 30 to 40 pages, and be prepared for the rest of the courses in the Game Studies major.</p> <ul style="list-style-type: none"> <li>• Required for the Game Studies Certificate</li> </ul>
3000	MWF	11:00 AM	11:50 AM	Mitra	<p><b>Introduction to Literary Analysis and Interpretation Skills</b> 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	W	6:00 PM	8:50 PM	Susser	<p><b>Introduction to Literary Analysis and Interpretation Skills</b> 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	MW	9:00 AM	9:50 AM	Mitra	<p><b>Introduction to Literary Analysis and Interpretation Skills</b> 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	TR	2:00 PM	3:20 PM	Jones	<p><b>Introduction to Literary Analysis and Interpretation Skills</b> 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	MW	2:00 PM	3:20 PM	Pettit	<p><b>Introduction to Literary Analysis and Interpretation Skills</b> 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	TR	9:30 AM	10:50 AM	Garofalo	<p><b>Introduction to Literary Analysis and Interpretation Skills: Reading for the Present</b> The prospect of a world without “us” has sparked urgent calls for silver bullets. Many assume science alone can apprehend and redress climate collapse. This begs the question: why study literature now? How might we read for the present and to what ends? Moving widely across genres, we’ll answer these questions with help from Octavia Butler’s <i>Parable of the Sower</i>, Tommy Pico’s <i>Nature Poem</i>, Chantal Bilodeau’s <i>Sila</i>, Victor LaValle’s <i>Destroyer</i>, and more.</p> <ul style="list-style-type: none"> <li>Required of all English Majors</li> </ul>
3430	MWF	11:00 AM	11:50 AM	Armintor, D	<b>British Literature to 1780</b>



					<p>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.</p> <ul style="list-style-type: none"> <li>• Satisfies <i>early</i> survey for English majors</li> </ul>
3430	MW	2:00 PM	3:20 PM	Armintor, D	<p><b>British Literature to 1780</b></p> <p>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.</p> <ul style="list-style-type: none"> <li>• Satisfies <i>early</i> survey for English majors</li> </ul>
3440	MW	3:30 PM	4:50 PM	Holdeman	<p><b>British Anglophone Literature from 1780 to the Present</b></p> <p>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.</p> <ul style="list-style-type: none"> <li>• Satisfies <i>late</i> survey for English majors</li> </ul>
3440	TR	9:30 AM	10:50 AM	Couey	<p><b>British Anglophone Literature from 1780 to the Present</b></p> <p>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.</p> <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	Peters	<p><b>Short Story</b></p> <p>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.</p>
3450	MW	2:00 PM	3:20 PM	Mitra	
3450	ONLINE COURSE			Conn	



					<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>
3500	ONLINE COURSE			Magliocco	<p><b>Narrative and Story Development for Game Writing</b></p> <p>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 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>
3500	ONLINE COURSE			Magliocco	
3830	TR	2:00 PM	3:20 PM	Finseth	<p><b>American Literature to 1870</b></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"> <li>• Satisfies early survey for English majors</li> </ul>
3830	TR	11:00 AM	12:20 PM	Finseth	
3840	ONLINE COURSE			Magliocco	



3840	MWF	9:00 AM	9:50 AM	Jones, Josh	<b>American Literature since 1870</b>
3840	ONLINE COURSE			Magliocco	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 late survey for English majors</li> </ul>
3920	ONLINE COURSE			Conn	<b>Survey of Ethnic Literatures</b> 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. <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> </ul>
3924	TR	9:30 AM	10:50 AM	Smith	<b>Women's Literature: Medieval Women Writers</b> Come witness 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. We will examine the culture of chivalry and courtly love, changes in devotional practices, the persecution of heretics, the rise of nationalism and class consciousness. Readings include works by Abbess Heloise, Marie de France, Margery Kempe, and Christine de Pisan. It will be an enriching course, and all the better with you in it! <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> </ul>
4150	MW	3:30 PM	4:50 PM	Armintor, D	<b>Literary Criticism and Theory</b> <ul style="list-style-type: none"> <li>Satisfies Advanced Writing/Rhetoric requirement for Lit-Concentration and is an option for a 4000-level class for Writing/Rhetoric Concentration</li> </ul>
4245	MW	11:00 AM	12:20 PM	Raja	<b>Postcolonial Lit and Theory</b> <ul style="list-style-type: none"> <li>Counts toward English Department and CLASS diversity requirement</li> </ul>



4260	TR	11:00 AM	12:20 PM	Davis-McElligatt	<p><b>African American Literature: Afrofuturism, Africanfuturism, and the Black Speculative Arts</b></p> <p>In his 1993 essay “Black to the Future,” Mark Dery coined the term “Afrofuturism.” Explicated narrowly as a genre overtly preoccupied with technology and limited to descendants of enslaved peoples in the US, Dery’s definition is now undergoing necessary academic and cultural revision. Recently scholars have begun to explore how black artists configure blackness, black embodiment, and black experiences as/in speculative arts—for example, in a 2019 blog entry Nnedi Okorafor devised the term “Africanfuturism” to refer to speculative fiction that focuses explicitly on Africa. Black speculative art has long functioned as a critical response to the interconnected expressions of trauma and potential inherent in black life—Afrofuturist and Africanfuturist aesthetics are thus deployed strategically to think in and beyond the present in order to make sense of complex histories. In this course we will examine how Afrofuturist and Africanfuturist texts grapple directly with the terror of black life from the ruptures of enslavement to uncertain—yet possible—futures. We will read fiction by Nnedi Okorafor, Tananarive Due, Nisi Shawl, N.K. Jemisin, Nalo Hopkinson, Jewelle Gomez, Kiese Laymon, Tomi Adeyemi, Octavia Butler, P. Djèlí Clark, and Rivers Solomon, and watch <i>Black Panther</i>, <i>Brother From Another Planet</i>, and <i>Us</i>.</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>
4310	MW	3:30 PM	4:50 PM	Pettit	<p><b>Contemporary Drama</b></p> <p>. . . a diversity of plays, modern and contemporary. Keywords: smart, challenging, funny, unfunny, entertaining, well-wrought, devastating, queer, straight, trans, Black, Brown, White, Indigenous, other, blast, hoot, delightful, and face to face. Starring Annie Baker, Caryl Churchill, Jackie Sibblies Drury, Larissa FastHorse, Danai Gurira, Lorraine Hansberry, Quiara Alegría Hudes, Stephen Karam, Taylor</p>



					Mac, Conor McPherson, Cherie Moraga, Dominique Morisseau, Suzan-Lori Parks, Harold Pinter, and Tom Stoppard. And you! <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>
4410	TR	3:30 PM	4:50 PM	Upchurch	<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 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 <i>Medieval/Renaissance Studies Certificate</i></li> </ul>
4430	TR	12:30 PM	1:50 PM	Caneen	<p><b>Shakespeare</b></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</p>
4430	MWF	10:00 AM	10:50 AM	Hughes	
4430	MW	3:30 PM	4:50 PM	Hughes	



					<p>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"> <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>
4435	TR	12:30 PM	1:50 PM	Gilbert	<p><b>Studies in Victorian Literature: Sex and the Victorian City</b></p> <p>In this course, we will consider the social and cultural connections between two of the major preoccupations of the Victorian era: urbanization and sexuality. At the same time that the Victorians witnessed the rapid expansion and modernization of their city centers—especially London, the most populous city in the world throughout the period—there was also what Michel Foucault has described as “a veritable discursive explosion” on the subject of sex. Concerns about the increasing noise, crowding, pollution, disease, and decadence of city life were often raised in tandem with discussions of shifting attitudes toward sex and gender. The modern city was, in other words, perceived to be a uniquely sexualized space, in ways that were, to the Victorians, both disturbing and exhilarating. The novels, films, and historical accounts that we will read and view in this class will explore this interconnected set of phobias and desires.</p> <ul style="list-style-type: none"> <li>• Satisfies 19<sup>th</sup> century historical period for Lit-Concentration</li> </ul>
4450	TR	11:00 AM	12:20 PM	Peters	<p><b>Studies in Single/Dual Author: The Works of Joseph Conrad</b></p> <p>The class will be a survey of Conrad’s fiction 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 views on literature. We will read six or seven novels or</p>



					<p>novellas and several short stories. Among the books we will study could be <i>Heart of Darkness</i>, <i>Lord Jim</i>, <i>Nostramo</i>, <i>The Secret Agent</i>, <i>Typhoon</i>, <i>Almayer's Folly</i>, "The Secret Sharer," <i>Under Western Eyes</i>, and <i>The Shadow-Line</i>.</p> <ul style="list-style-type: none"> <li>• Satisfies the <i>Single/Dual Author</i> course for Lit-Concentration</li> <li>• Satisfies <i>20<sup>th</sup> &amp; 21<sup>st</sup> century</i> historical period for Lit-Concentration</li> </ul>
4640	TR	11:00 AM	12:20 PM	Garofalo	<p><b>Studies in Literature and Science: Our Victorian Climate</b></p> <p>Our climate is one of Victorian manufacture. This course explores how our ecocidal present is entangled with British imperialism, colonial science, extractive capitalism, and dispossession. Together, we'll discover the apocalyptic worlds of Emily Brontë's <i>Wuthering Heights</i>, H. G. Wells's <i>The Island of Doctor Moreau</i>, M. P. Shiel's <i>The Purple Cloud</i>, Begum Rokeya's <i>Sultana's Dream</i>, and more. Along the way, we'll unearth the connections between these imagined worlds and the nineteenth-century rise of climate science.</p> <ul style="list-style-type: none"> <li>• Satisfies <i>19<sup>th</sup> century</i> historical period for Lit-Concentration</li> </ul>
4660	MWF	10:00 AM	10:50 AM	Armintor, D	<p><b>Literature and the Holocaust</b></p> <ul style="list-style-type: none"> <li>• Satisfies <i>20<sup>th</sup> &amp; 21<sup>st</sup> century</i> historical period for Lit-Concentration</li> <li>• Can be applied to the Jewish and Israel Studies Certificate</li> </ul>
4665	TR	12:30 PM	1:50 PM	Rodriguez	<p><b>Studies in Science Fiction: US-American Science Fiction</b></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"> <li>Satisfies 20<sup>th</sup> &amp; 21<sup>st</sup> century historical period for Lit-Concentration</li> </ul>
4670	TR	9:30 AM	10:50 AM	Hinton	<p><b>Gender &amp; Sexuality in Literature: Black Erotics (Honors)</b></p> <p>Black women's bodies have and continue to be hypersexualized and their sexual expression labeled as deviant. Stereotypes such as the Jezebel, Black Bitch, and Black Hoe persist. As a response, Black women have developed cultures of silence and dissemblance around their sexuality, participating in a politics of respectability that denounces performances of normative and so-called deviant sexuality. Representations of Black women in pornography have been especially attacked as animalistic and dehumanizing. In <i>The Black Body in Ecstasy</i>, however, Jennifer C. Nash asks, "What would it mean to read racialized pornography not for evidence of the wounds it inflicts on black women's flesh, but for moments of racialized excitement, for instances of surprising pleasures in racialization, and for hyperbolic performances of race that poke fun at the very project of race?" In this course we will survey theory and literature of Black women's erotica to delve into this very question. We will read Nash's grounding breaking book, along with other interventions in how we think of Black women's sexuality such as Adrienne Maree Brown's <i>Pleasure Activism: The Politics of Feeling Good</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>
4680	TR	2:00 PM	3:20 PM	Armintor, M	<p><b>Games as Literature</b></p> <p>The purpose of this course is to examine the concept of narrative in video games—from all eras and genres—to show how the familiar questions of structure, cultural critique, and (especially) intertextuality commonly applied to literature and film can be extended to games and the gaming ethos. At the same time, we will investigate why the conventions of games make their narrative experiences unique. We will be approaching these questions from two distinct lines of inquiry.</p>



1. Psychological: the character of storytelling from the first-person perspective; this can be found in interactive fiction and also afforded to players through the one-point view of “shooters,” such as *Doom* or *Call of Duty*. The cinematic qualities of these narratives, recall, not surprisingly, psychologically evocative works from Hitchcock and Kubrick, who each depended on one-point perspective to orient viewers, and to force them to identify with the anxieties or fears of the protagonist (as with Jimmy Stewart in *Vertigo*, for example).
2. Cultural: The practice of world-building, however small or large, drawing from texts devoted to the creation of new environments, with special attention to exploring ethical conflicts found within them

We will also encounter a number of related subjects from these two lines of attack: what is character? By extension, what is consciousness? What happens when we negotiate a game-space without a weapon (or even props)? How are old genres of either film, text, or even old games, reinvented with new layers of storytelling on top of them? And what is the relationship between ludemes (bits of gameplay) and narremes (bits of narrative)? How and why do they complement each other? Also, how are literary genres deployed in game spaces? Discussions of individual game texts (and play-throughs, viz., recorded play-sessions) shall be paired with critical texts each week, along with instructor-authored content to provide contexts for discussion, and directions for further reading.



4831	TR	9:30 AM	10:50 AM	Calcaterra	<p><b>Studies in the Literature of the Eighteenth-Century Americas: Early American Literature Through a Native American Looking Glass</b></p> <p>This course examines a range of American literatures from before 1800 through the lens of what Pequot author William Apess called an “Indian’s looking glass,” reading them alongside Indigenous/Native American writing and philosophy, past and present. We will consider early America as a global crossroads of many thought traditions and literary practices, and we will examine points of convergence in a range of texts and materials to consider the origins and exclusions of a singular “American” nation and the ongoing decolonial struggle within that nation.</p> <ul style="list-style-type: none"> <li>• Satisfies 18<sup>th</sup> Century historical period for Lit-concentration</li> </ul>
4841	MW	2:00 PM	3:20 PM	Holdeman	<p><b>Studies in Modern Irish Literature</b></p> <p>In 1922, after centuries of British rule and a bloody revolution, twenty-six of Ireland’s thirty-two counties claimed independence as the Irish Free State. By 1929 that State had enacted a censorship law that eventually banned books by some of the twentieth century’s most highly acclaimed writers: Samuel Beckett, Brendan Behan, James Joyce, Edna O’Brien, Kate O’Brien, and John McGahern, among others. Discover what the uproar was all about as we sample modern Irish fiction and explore a postcolonial culture undergoing revolutionary change.</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>
4850	R	2:00 PM	4:50 PM	Foertsch	<p><b>Literature in Context: Chariots of Doom: Getting Around in New Journalism and True Crime</b></p> <p>In this course, we’ll study the role of automobiles and related themes—geography, logistics, and mobility—in the penning of classic New Journalist works from the 1960s and ‘70s, as well as in the commission of infamous true crimes and narrative renditions of these. New Journalism revised reportorial standards of accuracy and objectivity and brought new life and great controversy to the</p>



				<p>standard news story. It enabled a new take on the True Crime story, whose chilling examples throughout the mid-twentieth century—the Clutter murders, the Kitty Genovese story, and the terrors of the Manson clan—were brought home to the average American in sensational daily news coverage and page-turning bestsellers. Coverage of news and crime in the post-WWII decades reflected the broader cultural context. Selected Texts: Bugliosi, <i>Helter Skelter</i> Capote, <i>In Cold Blood</i> Rowan, <i>South of Freedom</i> Thompson, <i>Fear and Loathing in Las Vegas</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>
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<b>Writing and Rhetoric Courses</b>					
3110	TR	9:30 AM	10:50 AM	Caneen	<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	11:00 AM	11:50 AM		
3110	TR	2:00 PM	3:20 PM	Lyke	
3200	MW	2:00 PM	3:20 PM	Heard	<b>Rhetorical History and Historiography</b> This course puts into focus the earliest practices of rhetoric from different communities and nations, including readings from ancient Africa, China, Greece, India, and the early Americas. From these early rhetoricians, we learn a range of ideas and tactics for engaging with the world around us: through leadership, ethics, law, politics, speech, writing, resistance, activism, philosophy, and peace. As we learn these practices and trace their consequences for contemporary rhetoric, we also ask about the histories and traditions that have made some practices seem normal and familiar to us while others feel strange and perhaps even suspect. This historiographical question is core to our course. Through readings from scholars such as Karma Chávez, LuMing Mao, Kermit Campbell, Damián Baca, Arabella Lyon, and others, we investigate why some rhetorical practices have, in Mao's words, "made it to the big league" while others have been hidden, ignored, left out and forgotten. <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	9:30 AM	10:50 AM	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>



4195	MWF	1:00 PM	1:50 PM	Schoolfield	<p><b>Advanced Grammar and Usage</b> 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	TR	3:30 PM	4:50 PM	Martinez	<p><b>Contemporary Rhetorics, Cultural Rhetorics</b> Drawing primarily from critical, ethnic, and feminist rhetorical theories, we will interrogate rhetorical studies' central concept of "truth," through a survey of situated histories and theories of contemporary (1960s-present day) rhetorical studies. Considering social constructs created by rhetoric(s), as they exist in cultural, historic, economic, and political contexts, we will engage the production of knowledge as a raced, gendered, and contested process with material consequences that has served to normalize and legitimize some while de-legitimizing and even dehumanizing others. In all, this course examines difference and power as rhetoric is practiced across cultures and publics.</p>
4230	MW	2:00 PM	3:30 PM	Tweeddale	<p><b>Special Topics in Rhetoric and Writing: Digital Rhetorics</b> Digital Rhetoric describes how meaning is made in digital, networked spaces. Using both theory and practice, this class will consider the connection between rhetoric and technology, the potential of everyday creators occupying online spaces, and the dangers and critiques of this emerging rhetorical landscape.</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	T	6:00 PM	8:50 PM	Martinez	<p><b>Special Topics in Rhetoric and Writing: Writing Your Way into Graduate School</b> This course focuses on professional writing and research skills necessary for application and success in graduate programs. This course covers fundamentals of writing for research, including a review of research methods, rhetorical methods for textual and data</p>



					analysis, and writing for publication and presentation. Additionally, students will prepare a dossier portfolio that includes the CV, the personal statement, and a writing sample toward graduate school application. In all, students will develop research, writing, and oral communication skills. All majors are encouraged to enroll.
4240	M	6:00 PM	8:50 PM	Moreland	<b>Writing Center Theory and Practice</b>
4700	T	6:00 PM	8:50 PM	Tullos	<b>Language Arts Methods</b>



<b>Creative Writing Courses</b>					
2100	TR	2:00 PM	3:20 PM	Granata	<b>Introduction to Creative Writing</b>
2100	TR	3:30 PM	4:50 PM	Duckworth	
2100	MW	11:00 AM	12:20 PM	Isaacs	
3140	MW	2:00 PM	3:20 PM	Zimmerer	<b>Beginning Creative Writing: Fiction</b> Principles and practices in the writing of fiction.
3140	TR	11:00 AM	12:20 PM	Susser	
3140	MW	3:30 PM	4:50 PM	Christian	
3140	T	6:30 PM	9:20 PM	Ray	
3140	W	6:30 PM	9:20 PM	Bernard	
3140	R	6:00 PM	8:50 PM	Mayo	
3150	TR	2:00 PM	3:20 PM	West	<b>Beginning Creative Writing: Poetry</b> Principles and practices in the writing of poetry.
3150	T	6:00 PM	8:50 PM	Pace	<b>Beginning Creative Writing: Poetry</b> Come and explore the curiosity, play, and technique inherent in writing poetry! We'll ask how poems are made and approach our own writiner as participating in long and various literary traditions. We'll share our poems in workshop and learn to revise, and we'll study the work of published poets. Join me in reading poems by Ada Limón, Danez Smith, Natalie Diaz, Ilya Kaminsky, Louise Glück, Aimee Nezhukumatathil, and more!
3150	TR	11:00 AM	12:20 PM	Barnhart	<b>Beginning Creative Writing: Poetry</b> Principles and practices in the writing of poetry.
3150	W	2:00 PM	4:50 PM	Dubrow	<b>Beginning Creative Writing: Poetry</b> Principles and practices in the writing of poetry.
3160	W	6:30 PM	9:20 PM		<b>Beginning Creative Writing: Nonfiction</b> The goal of this class is to find the balance between truth and invention; to create work that both excites and inspires readers. How can we achieve this? Through our individual voices, our uniqueness, and our ability to build worlds from the stuff that already builds the one we live in. This class will push you to challenge your preconceived ideas of what "Creative Nonfiction" is and find the boundaries you want to explore more.
3160	TR	3:30 PM	4:50 PM	Talbot	
3160	TR	12:30 PM	1:50	Moore	

					We will pay specific attention to multiple forms of literacy—visual, gestural, spatial, audio, linguistic—to find ways to write <i>beyond</i> the written word. Especially relevant during our current society, your work with multimodal pieces will utilize technology and media to create new nonfiction in innovative and progressive ways.
4100	W	6:00 PM	8:50 PM	Tait	<b>Advanced Fiction Writing</b>
4100	T	6:00 PM	8:50 PM	Penkov	Advanced study and practice of fiction writing in a workshop setting.
4110	R	2:00 PM	4:50 PM	Dubrow	<b>Advanced Poetry Workshop</b> Advanced study and practice of poetry writing in a workshop setting.
4120	TR	11:00 AM	12:20 PM	Talbot	<b>Advanced Nonfiction Workshop</b> Advanced study and practice of nonfiction writing in a workshop setting.

