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| Spring 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 | | | | | | | |
| **Literary Studies Courses** | | | | | | | |
| 2321 | MWF | 12:00 PM | | 10:50 AM | | Armintor, D | **British Literature**   * Part of the UNT Core Curriculum (Literature, Language, & Culture) * Required 6 hours of 2000-level literature courses for English majors * **This section is partially remote** |
| 2321 | ONLINE COURSE | | | | | Smith | **British Literature**  **Weapons, Dress, and Sex in Medieval and Modern Literature**  This class uses medieval and modern literature to ask what it means to be embodied as a man or a woman from a concrete, historical point of view, and from a theoretical perspective. Working from the ways gender and sexuality are strictly organized and regulated for warriors and women in the epic of *Beowulf* and tracing those arcs of masculinity and femininity through later romances to modern poetry, we will examine the tortured logics of gender and sexual scripts. The medieval verse read in this class is paired with contemporary poems so as to offer a way of understanding how literature at once constructs codes of gender and sexuality and offers alternative models for resistance and rebellion. Secondary readings in feminism and in women’s and gender studies offer insight into assumptions that define dominant understandings of romantic love, masculinity, femininity, and assumptions that biological sex determines gender identity.   * Part of the UNT Core Curriculum (Literature, Language, & Culture) * Required 6 hours of 2000-level literature courses for English majors * **This course is asynchronous and online** |
| 2321 | MWF | 10:00 AM | | 10:50 AM | | Armintor, D | **British Literature**   * Part of the UNT Core Curriculum (Literature, Language, & Culture) * Required 6 hours of 2000-level literature courses for English majors * **This course is partially remote** |
| 2321 | TR | 3:30 PM | | 4:50 PM | | Schneider, K | **British Literature**   * Part of the UNT Core Curriculum (Literature, Language, & Culture) * Required 6 hours of 2000-level literature courses for English majors * **This course is partially remote** |
| 2326 | ONLINE COURSE | | | | | Davis-McElligatt | **American Literature: An American Demonology**  This course is a critical survey of witchcraft, vodou, hoodoo, healing, shamanism, conjure, and magic in American literature and culture from beginnings to present. What is a witch, anyway—and who gets to define that? Why were US Americans so eager to persecute women and people of color for the practice of witchcraft? What social orders does witchcraft disrupt? Why are witches connected to nature? And why are US Americans still compelled to return to the Salem witch trials as a way for thinking about many different forms of oppression? Though we will be reading and watching speculative fiction—fantasy, science fiction, and horror—we will also be reading literature and watching films that ask us to interrogate the limits of the possible, our connection to an invisible spirit world, and the nature of our belief in a world beyond that which we can readily see and intuit. To that end, we will explore historical tracts, poems, short fiction, novels, films, essays, and academic criticism in order to better understand why witchcraft has so continuously and completely captivated the American imaginary. This course will ask you to read primary source documents—literature and film—alongside secondary sources, in the form of essays, theses, reviews, articles, and blogs.   * Part of the UNT Core Curriculum (Literature, Language, & Culture) * Required 6 hours of 2000-level literature courses for English majors * **This section is asynchronous and online** |
| 2326 | TR | 2:00 PM | | 3:20 PM | | Hawkins | **American Literature**   * Part of the UNT Core Curriculum (Literature, Language, & Culture) * Required 6 hours of 2000-level literature courses for English majors * **This section is partially remote** |
| 2326 | MWF | 12:00 PM | | 12:50 PM | | Susser | **American Literature**   * Part of the UNT Core Curriculum (Literature, Language, & Culture) * Required 6 hours of 2000-level literature courses for English majors * **This section is synchronous and online** |
| 2326 | MW | 2:00 PM | | 3:20 PM | | Armes | **American Literature**   * Part of the UNT Core Curriculum (Literature, Language, & Culture) * Required 6 hours of 2000-level literature courses for English majors * **This section is partially remote** |
| 2331 | MW | 2:00 PM | | 3:20 PM | | Moore | **World Literature**   * Part of the UNT Core Curriculum (Literature, Language, & Culture) * Required 6 hours of 2000-level literature courses for English majors * **This section is synchronous and online** |
| 2331 | ONLINE COURSE | | | | | West | **World Literature**   * Part of the UNT Core Curriculum (Literature, Language, & Culture) * Required 6 hours of 2000-level literature courses for English majors * **This section is asynchronous and online** |
| 2331 | TR | 9:30 AM | | 10:50 AM | | Holdeman | **World Literature**   * Part of the UNT Core Curriculum (Literature, Language, & Culture) * Required 6 hours of 2000-level literature courses for English majors * **This section meets face to face** |
| 2331 | TR | 2:00 PM | | 3:20 PM | | Holdeman | **World Literature**   * Part of the UNT Core Curriculum (Literature, Language, & Culture) * Required 6 hours of 2000-level literature courses for English majors * **This section meets face to face** |
| 2331 | TR | 3:30 PM | | 4:50 PM | | Raja | **World Literature**   * Part of the UNT Core Curriculum (Literature, Language, & Culture) * Required 6 hours of 2000-level literature courses for English majors * **This section is synchrnous and online** |
| 2331 | ONLINE COURSE | | | | | Conn | **World Literature**   * Part of the UNT Core Curriculum (Literature, Language, & Culture) * Required 6 hours of 2000-level literature courses for English majors * **This section is asynchronous and online** |
| 2341 | ONLINE COURSE | | | | | Joines, R | **Forms of Literature: “New Maps of Hell”: Dystopian Literature**              The popularity of dystopian literature and film is on the rise, and new work in the genre—*The Hunger Games, Divergent, Blade Runner 2049—*has circulated widely. But how can we contextualize such dark visions of the future? These “new maps of hell” chart parts of a larger landscape of utopian writing, the literature of “no place” that allows us to explore the world we live in by imagining one that doesn’t yet exist. This course will introduce students to the formal features of dystopian literature and offer a framework for discussing some of its central themes: accumulations of state power, coercive conformity, resource scarcity, our desire to tinker with technology and tamper with nature, species competition, and our taste for destruction. We’ll read a few novels, short stories, and comics and watch some groundbreaking films in the genre to engage in a lively critique of the present and analyze representations of a world gone wrong.   * Part of the UNT Core Curriculum (Literature, Language, & Culture) * Required 6 hours of 2000-level literature courses for English majors * **This section is asynchronous and online** |
| 2341 | MWF | 9:50 AM | | 10:50 AM | |  | **Forms of Literature**   * Part of the UNT Core Curriculum (Literature, Language, & Culture) * Required 6 hours of 2000-level literature courses for English majors * **This section is synchronous and online** |
| 2341 | TR | 11:00 AM | | 12:20 PM | | Tullos | **Forms of Literature:**   * Part of the UNT Core Curriculum (Literature, Language, & Culture) * Required 6 hours of 2000-level literature courses for English majors * **This section is synchronous and online** |
| 2341 | TR | 12:30 PM | | 1:50 PM | | Reaves | **Forms of Literature: Literary Remixes and Adaptations**  This course explores how writers make new texts out of old ones. This class will examine the continued influence and presence of Greek and Roman mythology in our literature and popular culture today as well as the analyzing the rewritings and reproductions of the myths themselves. We will read works as old as the Roman Empire and as current as this year. We will investigate the intertextuality of these myths and their adaptations, how they fit into and affect literary tradition, historical context and relevance, the importance of perspective, and the form and genre of a story. This class will study works of poetry, short stories, plays, and music.   * Part of the UNT Core Curriculum (Literature, Language, & Culture) * Required 6 hours of 2000-level literature courses for English majors * **This section is synchronous and online** |
| 3000 | TR | 2:00 PM | | 3:20 PM | | Garofalo | **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 * **This section is synchronous and online** |
| 3000 | MWF | 10:00 AM | | 10:50 AM | | Caneen | **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 * **This section is synchronous and online** |
| 3000 | MW | 2:00 PM | | 3:20 PM | | Caneen | **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 * **This section is synchronous and online** |
| 3000 | TR | 11:00 AM | | 12:20 PM | | Pettit | **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 * **This section is synchronous and online** |
| 3000 | TR | 9:30 AM | | 10:50 AM | | Garfalo | **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 * **This section is synchronous and online** |
| 3000 | R | 2:00 PM | | 4:50 PM | | Foertsch | **Introduction to Literary Analysis and Interpretation Skills**  Prepares majors to understand literature and to articulate their understanding in essays supported by carefully analyzed evidence from assigned works. Covers basic critical vocabulary, the major literary genres (poetry, drama, fiction) and the conventions that govern these genres. Students learn to evaluate multiple interpretations of a text.   * Required of all English Majors * **This section meets face to face** |
| 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 * **This section is synchronous and online** |
| 3430 | MW | 2:00 PM | | 3:20 PM | | 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 * **This section is synchronous and online** |
| 3440 | MW | 3:00 PM | | 4:50 PM | | Peters | **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 * **This section meets face to face** |
| 3440 | MWF | 9:50 AM | | 11:00 AM | | Couey | **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 * **This section is synchronous and online** |
| 3450 | ONLINE COURSE | | | | | Aziz | **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 * **All sections are asynchronous and online** |
| 3450 | ONLINE COURSE | | | | | Conn |
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| 3500 | ONLINE COURSE | | | | | Magliocco | **Narrative and Story Development for Game Writing**  Video games are the new frontier of imaginative literature.  Game writers rely upon traditional storytelling concepts, but also face unique challenges and opportunities, such as the reconciliation of gameplay and characterization. In recent years, titles such as *The Last of Us* and *What Remains of Edith Finch* 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.   * **All sections are asynchronous and online** |
| 3500 | ONLINE COURSE | | | | | Magliocco |
| 3830 | ONLINE COURSE | | | | | Vastine | **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 * **All sections are asynchronous and online** |
| 3830 | ONLINE COURSE | | | | | Vastine |
| 3840 | ONLINE COURSE | | | | | Joines, R. | **American Literature since 1870**  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 * **All sections are asynchronous and online** |
| 3840 | ONLINE COURSE | | | | | Magliocco |
| 3840 | ONLINE COURSE | | | | | Joines, R. |
| 3920 | ONLINE COURSE | | | | | Conn | **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 * **This section is asynchronous and online** |
| 3924 | TR | | 9:30 AM | | 10:50 AM | Calcaterra | **Women’s Literature: Storytellers, Activists, Leaders, Mothers: Native American Women’s Writing**  As the recent election of the first Native American women to Congress attests, Indigenous women are a force to be reckoned with in the current political climate. Native women have long been at the center of their communities, in such roles as political activists, givers of life, and peacemakers. They have also been prolific storytellers and authors on the cutting edge of literary aesthetics and politically engaged writing. This course will delve into the richness of Native American women’s literature, historical and contemporary. We will explore Indigenous women’s literary work to consider questions about human and non-human relations and responsibility, environmental justice, gender and sexuality studies, settler colonialism, and political and geographic borders and notions of belonging. We will also consider queer/two-spirit texts that complicate/redefine the category “women’s literature.” Readings will span centuries and tribal affiliations and will include various genres (poetry, novels, short stories, non-fiction, drama).   * Language Arts Majors must take 3450 OR 3920 * Satisfies *20th & 21st century* historical period for Lit-Concentration * **This section is synchronous and online** |
| 4150 | TR | | 9:30 AM | | 10:50 AM | Davis-McElligatt | **Literary Criticism and Theory**   * Satisfies Advanced Writing/Rhetoric requirement for Lit-Concentration and is an option for a 4000-level class for Writing/Rhetoric Concentration * **This section is synchronous and online** |
| 4250 | ONLINE COURSE | | | | | Rodriguez | **Latinx Lit**   * Satisfies Diversity Core requirement * **This section is asynchronous and online** |
| 4410 | ONLINE COURSE | | | | | Smith | **Chaucer**  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, *The Canterbury Tales,* 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 Canterbury Tales 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 *Tales,* terms of prosody, and lessons in literary analysis, both verbal and written.   * 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 * **This section is asynchronous and online** |
| 4430 | MW | | 9:30 AM | | 11:50 AM | Hughes | **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 * **This section is synchronous and online** |
| 4430 | ONLINE COURSE | | | | | Vanhoutte | **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 * **This section is asynchronous and online** |
| 4430 | TR | | 3:30 PM | | 4:50 PM | Doty | **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 * **This section is partially remote** |
| 4435 | TR | | 3:30 PM | | 4:50 PM |  | **Studies in Victorian Literature**   * Satisfies *19th century* historical period for Lit-Concentration * **This section is synchronous online** |
| 4440 | TR | | 2:00 PM | | 3:20 PM | Doty | **Milton**  Milton's *Paradise Lost*is one of the first great achievements of "world-building" in English. This course explores how Milton sets his great characters Satan, Adam, Eve and God in the intricate moral and material geographies of earth, heaven, hell, and chaos -- we'll ask what kinds of freedom and what kinds of relationships are allowed in each. For Milton, cosmic questions of freedom and justice were directly relevant to our own earth-bound struggles. Although the focus will be on *Paradise Lost*, we will read Milton's other major poems as well. No prior knowledge of Milton or Christianity necessary.   * Qualifies for the Communication and Digital Skills Core * **This section meets face to face** |
| 4450 | TR | | 11:00 AM | | 12:20 PM | Hawkins | **Studies in Single/Dual Author**   * **This section is partially remote** |
| 4610 | R | | 6:00 PM | | 8:50 PM | Foertsch | **Children’s & Young Adult Literature**   * **This section meets face to face** |
| 4620 | TR | | 2:00 PM | | 3:20 PM | Gilbert | **Literature & Film: Women Behaving Badly: Victorian Sensation Fiction and Hollywood Film Noir**  Although they are linked by neither time nor place nor medium, Victorian sensation fiction and Hollywood film noir have a striking number of formal, thematic, and production-history attributes in common: both burst abruptly onto the popular culture scene and were primarily produced over a contained period of one or two decades; both are “genre fictions” that play into audience expectations even as they work to subvert and rewrite them; both feature plots that revolve around scandalous and/or criminal acts that must be discovered by some form of detective work; both of their narrative structures highlight the importance of—or, rather, the inescapability of—the dark and shadowy past. What we’ll be focusing on most in this class, though, is the way these genres similarly dramatize the (perceived)social threat of transgressive female behaviors and desires. Over the course of the semester, we will view our assigned novels and films through the lens of feminist theory, queer theory, critical race theory, and psychoanalytic theory, as we explore the relationship between this particular set of texts and the broader cultural politics of their respective eras. **Novels we’ll read:**  *East Lynne*(1861)*, Lady Audley’s Secret*(1862)*, Carmilla*(1872)*, Fingersmith*(2005) **Movies we’ll watch:**  *The Maltese Falcon*(1941)*, Double Indemnity*(1944)*, Mildred Pierce*(1945)*, Gilda*(1946)*, Notorious*(1946)*, The Postman Always Rings Twice*(1946)*, Out of the Past*(1947)*, Born to Kill*(1947)*, Sunset Boulevard*(1950)*, One False Move*(1992)*, Devil in a Blue Dress*(1995)*, Mulholland Drive*(2001)*, Widows*(2018)   * **This section is synchronous and online** |
| 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 * **This section meets face to face** |
| 4665 | ONLINE COURSE | | | | | Rodriguez | **Studies in Science Fiction: US-American Science Fiction**  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.   * Satisfies *20th & 21st century* historical period for Lit-Concentration * **All sections are asynchronous and online** |
| 4665 | ONLINE COURSE | | | | | Rodriguez |
| 4680 | MW | | 3:30 PM | | 4:50 PM | Armintor, M | **Games as Literature**  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. At the same time, we will investigate what makes game-narrative experiences unique to their medium. The two broad currents of inquiry in this course are the psychological dimensions of game-playing, and the cultural context in which games are played, designed, and critiqued.  The former aspect involves the character of storytelling from the first-person point of view; this can be found in interactive fiction and is also afforded to players through the one-point perspective of “shooters,” such as *Doom* or *Call of Duty*. To examine the latter current, we will investigate the practice of world-building, drawing from texts devoted to the creation of new environments, with special attention to exploring ethical conflicts found within them. Some of the questions we will explore: what is character? For that matter, what is consciousness? Can we negotiate a game-space without a weapon (or even props)? How are older literary genres reinvented with new layers of storytelling on top of them? How do we balance ludemes (bits of gameplay) and narremes (bits of narrative)? Discussions of individual game texts (and 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.   * **This course is partially remote** |
| 4831 | TR | | 11:00 AM | | 12:20 PM | Calcaterra | **Studies in the Literature of the Eighteenth-Century Americas: American Violence and Peace: An Early Literary History**  This course will delve into the literature, writing, and storytelling at the center of violent or peaceful relations in early America. We will compare Indigenous, African American, and Euro-American philosophy and literary practices as we consider the ways people used and use words, stories, and writing to promote certain types of relations and ways of being in the world, particularly in the context of European conquest and slavery and Indigenous and Black resistance. We will also consider the ongoing significance of early American violence and peace in today’s political world, such as how we represent early American gun violence and the second amendment.   * **This section is synchronous and online** |
| 4832 | TR | | 9:30 AM | | 10:50 AM | Finseth | **Studies in 19th Century American Literature**   * **This course is synchronous and online** |
| 4850 | ONLINE COURSE | | | | | Hinton | **Literature in Context**   * **This course is asynchronous and online** |
| 4920 | ONLINE COURSE | | | | | Pettit | **Cooperative Education in English**   * **This course is asynchronous and online** |

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| **Writing and Rhetoric Courses** | | | | | |
| 3110 | ONLINE COURSE | | | Tullos | **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 * Qualifies for the Communication and Doigital Skills Core * **All sections are asynchronous and online** |
| 3110 | ONLINE COURSE | | | Caneen |
|  | ONLINE COURSE | | | Caneen |
| 3200 | ONLINE COURSE | | | Heard | **Rhetorical History and Historiography**  Required for Writing/Rhetoric Concentration   * Satisfies Advanced Writing/Rhetoric requirement for Lit-Concentration * **This section is asynchronous and online** |
| 4195 | MWF | 1:00 PM | 1:50 PM | Schoolfield | **Advanced Grammar and Usage**  Covers basic and advanced concepts of grammar; usage and punctuation; and techniques and practices for effective writing and publishing in the humanities.   * Required for Language Arts Concentration * **This section is synchronous and online** |
| 4200 | MW | 2:00 PM | 3:20 PM | Malinowski | **Modern Rhetorics**   * **This section is** |
| 4210 | ONLINE COURSE | | | Martinez | **Advanced Writing Studies**   * **This section is asynchronous and online** |
| 4230 | MW | 3:30 PM | 4:50 PM | Malinowski | **Special Topics in Rhetoric and Writing**   * Satisfies 4000-level class requirement for Writing/Rhetoric Concentration * Satisfies Advanced Writing/Rhetoric requirement for Lit-Concentration * **This section is** |
| 4700 | T | 6:00 PM | 8:50 PM | Phillips | **Language Arts Methods**   * **This section is** |

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| **Creative Writing Courses** | | | | | |
| 3140 | ONLINE COURSE | | | Penkov | **Beginning Creative Writing: Fiction**  Principles and practices in the writing of fiction.   * **This section is asynchronous and online** |
| 3140 | MW | 2:00 PM | 3:20 PM | Ray | **Beginning Creative Writing: Fiction**  Principles and practices in the writing of fiction.   * **This section is synchronous and online** |
| 3140 | TR | 9:30 AM | 10:50 AM | Bernard | **Beginning Creative Writing: Fiction**  Principles and practices in the writing of fiction.   * **This section is partially remote** |
| 3140 | MW | 3:30 PM | 4:50 PM | Magliocco | **Beginning Creative Writing: Fiction**  Principles and practices in the writing of fiction.   * **This section is synchronous and online** |
| 3140 | ONLINE COURSE | | | Tait | **Beginning Creative Writing: Fiction**  Principles and practices in the writing of fiction.   * **This section is asynchronous and online** |
| 3140 | ONLINE COURSE | | | Blackwood | **Beginning Creative Writing: Fiction**  Principles and practices in the writing of fiction.   * **This section is asynchronous and online** |
| 3140 | ONLINE COURSE | | | Blackwood | **Beginning Creative Writing: Fiction**  Principles and practices in the writing of fiction.   * **This section is asynchronous and online** |
| 3150 | TR | 3:30 PM | 4:50 PM | Pace | **Beginning Creative Writing: Poetry**  Principles and practices in the writing of poetry.   * **This section is** |
| 3150 | T | 6:00 PM | 8:50 PM | Koch | **Beginning Creative Writing: Poetry**  In English 3150 we will develop and cultivate skills for reading, writing, and critiquing poetry.  Through the careful close-reading of a variety of contemporary poetic texts, development of your own critical faculties, as well as the persistent practice of the craft, you will engage in both critical and generative poetic endeavors. This course will specifically concentrate on key concepts and practices such as development of the image, figurative language, diction, narrative and lyrical modes, incorporating research into poetry, and the line and line break.  Throughout this class, you will focus on producing entirely brand-new poems that engage directly with the texts and concepts we are studying.  Probable texts we’ll read include Eve L. Ewing’s *1919*, Ariel Francisco’s *A Sinking Ship Is Still a Ship*, Edgar Kunz’s *Tap Out*, Danez Smith’s *Homie*, and others.   * **This section is partially remote** |
| 3150 | ONLINE COURSE | | | Arlett | **Beginning Creative Writing: Poetry**  Principles and practices in the writing of poetry.   * **This section is asynchronous and online** |
| 3150 | ONLINE COURSE | | | Dubrow | **Beginning Creative Writing: Poetry**  Principles and practices in the writing of poetry.   * **This section is asynchronous and online** |
| 3160 | MW | 2:00 PM | 3:20 PM | Hameline | **Begining Creative Writing: Nonfiction**  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. We will pay specific attention to multiple forms of literacy—visual, gestural, spatial, audio, linguistic—to find ways to write *beyond* 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.   * **This section is synchronous and online** |
| 3160 | ONLINE COURSE | | | Talbot | **Begining Creative Writing: Nonfiction**  Principles and practices in the writing of non-fiction.   * **This section is asynchronous and online** |
| 3160 | R | 2:00 PM | 3:20 PM | Friedman | **Begining Creative Writing: Nonfiction**  Principles and practices in the writing of non-fiction.   * **This section is** |
| 4100 | ONLINE COURSE | | | Penkov | **Advanced Fiction Writing**  Advanced study and practice of fiction writing in a workshop setting.   * **All sections are asynchronous and online** |
| 4100 | ONLINE COURSE | | | Tait |
| 4110 | ONLINE COURSE | | | Marks | **Advanced Poetry Workshop**  Advanced study and practice of poetry writing in a workshop setting.   * **This section is asynchronous and online** |
| 4120 | TR | 2:00 PM | 3:20 PM | Friedman | **Advanced Nonfiction Workshop**  Advanced study and practice of nonfiction writing in a workshop setting.   * **This section is** |