ENGL 111G | RHETORIC AND COMPOSITION
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41404 Section M01 | MWF: 09:30 – 10:20
41405 Section M02 | MWF: 10:30 – 11:20
41406 Section M03 | MWF: 11:30 – 12:20
41407 Section M04 | MWF: 11:30 – 12:20
41408 Section M05 | MWF: 13:30 – 14:20
41409 Section M06 | MWF: 13:30 – 14:20
41410 Section M07 | TR: 10:20 – 11:35
41411 Section M08 | TR: 08:55 – 10:10
41412 Section M09 | TR: 08:55 – 10:10
41413 Section M10 | MWF: 08:30 – 09:20
41414 Section M11 | MWF: 09:30 – 10:20
41415 Section M12 | TR: 10:20 – 11:35
41416 Section M13 | TR: 10:20 – 11:35
41417 Section M14 | TR: 10:20 – 11:35
41418 Section M15 | MWF: 09:30 – 10:20
41419 Section M16 | MWF: 09:30 – 10:20
41420 Section M17 | TR: 11:45 – 13:00
41421 Section M18 | TR: 11:45 – 13:00
41422 Section M19 | TR: 11:45 – 13:00
41423 Section M20 | TR: 11:45 – 13:00
41424 Section M21 | MWF: 10:30 – 11:20
41425 Section M22 | TR: 13:10 – 14:25
41426 Section M23 | MWF: 10:30 – 11:20
41427 Section M24 | TR: 13:10 – 14:25
41428 Section M25 | TR: 14:35 – 15:50
41429 Section M26 | MWF: 11:30 – 12:20
46653 Section M27 | MWF: 08:30 – 09:20
46655 Section M28 | MWF: 08:30 – 09:20
46656 Section M29 | MWF: 08:30 – 09:20
46657 Section M30 | MWF: 08:30 – 09:20
46658 Section M31 | TR: 16:00-17:15
46659 Section M32 | MWF: 09:30 – 10:20
46660 Section M33 | MWF: 09:30 – 10:20
49099 Section M34 | MWF: 09:30 – 10:20
49100 Section M35 | MWF: 09:30 – 10:20
49101 Section M36 | MWF: 09:30 – 10:20
49102 Section M37 | MWF: 10:30 – 11:20
49103 Section M38 | MWF: 10:30 – 11:20
49104 Section M39 | MWF: 11:30 – 12:20

Rosenbluth
Contreras
Pedroza
Hertzler
Hoffman
Cannella
Mott
Granger
Pearce
Faculty
Faculty
Ghasempour
Bezdek
Randall
Faculty
Faculty
Tafoya
Hallwyler
Faculty
Retzinger
Faculty
Faculty
Faculty
Faculty
Al-Khateeb
Faculty
Faculty
Faculty
Faculty
Trujillo
Arzu Carmichael
Faculty
Faculty
Tome
Lisenbee
Faculty
Manley
Faculty
Skills and methods used in writing university-level essays. Prerequisite(s): ACT standard score in English of 16 or higher or a Compass score 76 or higher; for those scoring 13-15 in English on the ACT or 35-75 on the Compass, successful completion of a developmental writing course; for those scoring 12 or below on the ACT standard score in English or 34 or below on the Compass, successful completion of two developmental writing courses.

**ENGL 111G**  
Rhetoric and Composition  
49116 Section M70  
Online  
DesGeorges

Skills and methods used in writing university-level essays. Prerequisite(s): ACT standard score in English of 16 or higher or a Compass score 76 or higher; for those scoring 13-15 in English on the ACT or 35-75 on the Compass, successful completion of a developmental writing course; for those scoring 12 or below on the ACT standard score in English or 34 or below on the Compass, successful completion of two developmental writing courses.

**ENGL 111GH**  
Rhetoric and Composition  
49117 Section M01  
TR: 10:20 – 11:35  
Field Bell
49119 Section M03  
MWF: 09:30 – 10:20  
Bialostosky
49120 Section M04  
MWF: 10:30 – 11:20  
Carlyle

Individualized assignments and independent study. Prerequisite: ACT standard English score of 25 or higher and departmental approval. Satisfies 4 credits of General Education English Composition requirement.

**ENGL 115G**  
Perspectives on Literature  
41433 Section M01  
TR: 13:10 – 14:25  
McGuire

In this class, we will read works by a wide variety of writers in order to learn the basic conventions, techniques, and terminology of the major literary genres (fiction, poetry, and drama), so that we may be able to appreciate (and enjoy!) literature more deeply. Along the way, we will complete a number of short and long term assignments in order to refine our analytical reading and writing skills.

**ENGL 116G**  
Perspectives on Film  
46685 Section M01  
TR: 14:35 – 17:05  
Lavender-Smith, J
49121 Section M02  
MW: 16:00 – 18:30  
Conley

Explores narrative and documentary film and examines significant developments in the history of cinema. Criticism of film as an art form, technical enterprise, business venture, and cultural phenomenon.

**ENGL 203G**  
Business & Professional Communication  
41435 Section M01  
TR: 08:55 – 10:10  
Faculty
41436 Section M02  
MWF: 08:30 – 09:20  
Gzemski
41437 Section M03  
MWF: 08:30 – 09:20  
Faculty
49122 Section M04  
MW: 10:30 – 11:45  
Gray
49123 Section M05  
TR: 14:35 – 15:50  
Treon
49124 Section M06  
TR: 10:20 – 11:35  
Gray
49125 Section M07  
TR: 13:10 – 14:25  
Whitney
49131 Section M30  
TR: 16:00 – 18:30 (Mini course – 1st class meets on 10/14/2015)  
Brasher
49128 Section M70  
Online  
Monsivais
49129 Section M71  
Online  
Greene
49130 Section M72  
Online  
Faculty
49126 Section M73  
Online  
McCulloh

Effective writing for courses and careers in business, law, government, and other professions. Strategies for researching and writing correspondence and reports, with an emphasis on understanding and responding to a variety of communication tasks with a strong purpose, clear organization, and vigorous professional style.
ENGL 211G WRITING IN THE HUMANITIES & SOCIAL SCIENCES
Subtitle: Women in the Media
41440 Section M01 TR: 13:10 – 14:25 Conley
Theory and practice in interpreting texts from various disciplines in the humanities and social sciences. Strategies for researching, evaluating, constructing, and writing researched arguments. Course subtitled in the Schedule of Classes.

ENGL 211G WRITING IN THE HUMANITIES & SOCIAL SCIENCES
Subtitle: The Rhetoric of How We “Look”
41441 Section M02 MWF: 13:30 – 14:20 Westmor
This class would be a rhetorical approach to a range of visualizing practices and forms, emphasizing seeing as a socially situated, culturally variable, and historically specific practice. Focusing on the many different ways we see and are seen by others, from ‘the male gaze,’ to ‘surveillance’ to ‘study’ and ‘other-ing’. This course will demonstrate and analyze the many different forms of seeing and what’s at stake when we are not aware of our own gaze. We will touch on activism as a way to disrupt the dominant ways of seeing civil rights along with advertising as a pre-packaged way of seeing market goods. Topics include image, imagination, and power; visual economies; expert visions; moral and social implications of forms of seeing; the intersection of visual, material, discursive and embodied practices.

Key terms: staring, male gaze, surveillance, highlighting, passing, authenticity, mask, performance, activism, marketing, dominant ways of seeing.

ENGL 211G WRITING IN THE HUMANITIES & SOCIAL SCIENCES
Subtitle: The Rhetoric of Sport
41442 Section M03 TR: 16:00 – 17:15 Grewell
This course will examine sport in various manifestations—from individual to group—in various contexts—from local to international—as well as across history to interrogate sport’s material, symbolic, and ideological functions. With sport as theme, the course will both offer theories for and practice in interpreting texts from various disciplines in the humanities and social sciences as well as from popular culture such as film and emphasize strategies for researching, evaluating, constructing, and writing researched arguments as well as preparing a multi-modal presentation.

ENGL 211G WRITING IN THE HUMANITIES & SOCIAL SCIENCES
Subtitle: Survive or Perish
41443 Section M04 TR: 08:55 – 10:10 Treon
This course will investigate how and why humans live or die under extreme conditions. We will read, discuss, and write about selected classic survival stories. We will also examine how certain factors—preparation and expertise, physical and mental condition, supplies and equipment, and even luck—all play a role in survival. Finally, we will explore the survival value of Positive Mental Attitude or “inner strength”—whatever its source—and we will consider just how prepared we are as individuals ourselves to survive a sudden, worst case scenario.

ENGL 211G WRITING IN THE HUMANITIES & SOCIAL SCIENCES
Subtitle: Survive or Perish
49132 Section M05 TR: 10:20 – 11:35 Treon
This course will investigate how and why humans live or die under extreme conditions. We will read, discuss, and write about selected classic survival stories. We will also examine how certain factors—preparation and expertise, physical and mental condition, supplies and equipment, and even luck—all play a role in survival. Finally, we will explore the survival value of Positive Mental Attitude or “inner strength”—whatever its source—and we will consider just how prepared we are as individuals ourselves to survive a sudden, worst case scenario.

ENGL 211G WRITING IN THE HUMANITIES & SOCIAL SCIENCES
Subtitle: Disciplining Sensation
49133 Section M06 TR: 13:10 – 14:25 Wells
Like much in our lives, our understanding and experience of sensation has been “disciplined” by common beliefs and practices. We tend to assume, for instance, that we have five discrete senses, that sensation represents “reality,” and that sense experience
doesn’t vary much from one person to the next. This course will explore how scholars in the humanities and social sciences have challenged these assumptions, reimagining sensation through their own, distinctive disciplinary practices. Our readings will question how many senses we have, suggest how society and culture “discipline” sensation, and investigate how sensory habits themselves shape our worlds, impacting everything from our facial identities to our understanding of climate change. Students will analyze and produce writing in both the humanities and social sciences (e.g., psychology, anthropology, history, philosophy). They will also have the opportunity to investigate sensation from a disciplinary perspective of their choosing, such as sociology, marketing, food science, animal science, disability studies, engineering, HRTM, art, or media studies.

ENGL 211G  WRITING IN THE HUMANITIES & SOCIAL SCIENCES  
Subtitle: AI and Androids: The Rhetoric of Robots and Cyborgs  
49134 Section M07  MWF: 10:30 – 11:20  Howerton
From L. Frank Baum’s Tin Man to Draft Punk’s “Robot Rock,” the manlike machine is a relatively new construction of the Western cultural imagination. Though hardly one hundred years old, this archetype has appeared in many mediums—print, film, and even life itself—taking on new traits as it has evolved over time. In this course, we will attempt to track its transformation from its origins in war-torn first half of the twentieth century, through its development during the Cold War era, and finally its place in contemporary society. We will examine how the effects of mass industrialization, the mechanization of warfare, and other historical factors shaped the way we now think of robots, androids, and cyborgs. We will also study cases of real-life bionic people and how robotics are influencing modern industries. We will attempt to answer difficult questions through a rhetorical lens. Can humans be replaced by machines? Can machines become human? Are we humans, in many ways, merely machines ourselves? Throughout the semester, I hope we will be able to come closer to understanding the difference between intelligence and artificial intelligence. As a class, I desire to discover what it is that makes Robocop more than a programmed man and why at the end of Terminator 2, the T-1000 says, “I know why you cry. But it’s something I can never do.”

ENGL 211  WRITING IN THE HUMANITIES & SOCIAL SCIENCES  
Subtitle: Disciplining Sensation  
52476  Section M08  TR: 14:35 – 15:50  Wells
Like much in our lives, our understanding and experience of sensation has been “disciplined” by common beliefs and practices. We tend to assume, for instance, that we have five discrete senses, that sensation represents “reality,” and that sense experience doesn’t vary much from one person to the next. This course will explore how scholars in the humanities and social sciences have challenged these assumptions, reimagining sensation through their own, distinctive disciplinary practices. Our readings will question how many senses we have, suggest how society and culture “discipline” sensation, and investigate how sensory habits themselves shape our worlds, impacting everything from our facial identities to our understanding of climate change. Students will analyze and produce writing in both the humanities and social sciences (e.g., psychology, anthropology, history, philosophy). They will also have the opportunity to investigate sensation from a disciplinary perspective of their choosing, such as sociology, marketing, food science, animal science, disability studies, engineering, HRTM, art, or media studies.

ENGL 211G  WRITING IN THE HUMANITIES & SOCIAL SCIENCES  
Subtitle:  
49137 Section M10  MWF: 09:30 – 10:20  Woods
Theory and practice in interpreting texts from various disciplines in the humanities and social sciences. Strategies for researching, evaluating, constructing, and writing researched arguments. Course subtitled in the Schedule of Classes.

ENGL 211G  WRITING IN THE HUMANITIES & SOCIAL SCIENCES  
Subtitle:  
49138 Section M30  TR 14:35-17:05 (Mini course – 1st class meets on 10/14/2015)  Faculty
Theory and practice in interpreting texts from various disciplines in the humanities and social sciences. Strategies for researching, evaluating, constructing, and writing researched arguments. Course subtitled in the Schedule of Classes.
ENGL 211G  WRITING IN THE HUMANITIES & SOCIAL SCIENCES
Subtitle:
49139  Section M70  Online  Diab
Theory and practice in interpreting texts from various disciplines in the humanities and social sciences. Strategies for researching, evaluating, constructing, and writing researched arguments. Course subtitled in the Schedule of Classes.

ENGL 211G  WRITING IN THE HUMANITIES & SOCIAL SCIENCES
Subtitle:
49810  Section M71  Online  Lopez-Medina
Theory and practice in interpreting texts from various disciplines in the humanities and social sciences. Strategies for researching, evaluating, constructing, and writing researched arguments. Course subtitled in the Schedule of Classes.

ENGL 218G  TECHNICAL & SCIENTIFIC COMMUNICATION
41448  Section M01  MWF: 08:30 – 09:20  La Torra
41449  Section M02  MWF: 09:30 – 10:20  La Torra
Through reading, writing and workshop exercises, you will learn the theory and identify the “best practices” of technical and scientific communication in both academic and professional settings. You will learn and demonstrate an understanding of what constitutes effective document design. You will read papers from a peer-reviewed journal in your field to evaluate your understanding of professional research materials. Individually, you will produce several technical documents, and collaboratively, you will produce a long report with oral presentation including use of presentation software, all of which meet or exceed criteria of quality in this field. Finally, you will gain an understanding of the importance of ethical considerations in technical and scientific communication.

ENGL 218G  TECHNICAL & SCIENTIFIC COMMUNICATION
49140  Section M03  TR: 08:55 – 10:10  Hastings
41451  Section M04  TR: 11:45 – 13:00  Rich
41452  Section M05  TR: 13:10 – 14:25  Surya
41453  Section M06  TR: 13:10 – 14:25  Treon
49141  Section M07  TR: 10:20 – 11:35  Hastings
49142  Section M08  TR: 14:35 – 15:50  Hastings
49143  Section M09  MW: 14:30 – 15:45  Wojahn
46703  Section M10  TR: 08:55 – 10:10  England
49144  Section M30  MW: 16:00 – 18:30 (Mini course – 1st class meets on 10/14/2015)  Hastings
49145  Section M70  Online  Lanier
49146  Section M71  Online  Lanier
49147  Section M72  Online  Lanier
49148  Section M73  Online  Schaub
50748  Section M75  Online  Vessel
This course is designed to introduce and provide experience with written, oral, and visual communication as they are used for technical and professional purposes. Through individual and collaborative projects, you will gain practice in researching, designing, and evaluating appropriate communications for varying rhetorical situations. Using both print- and computer-based technologies, you will develop abilities to create and critically analyze documents so that they engage and inform readers in a variety of circumstances.

ENGL 220G  INTRODUCTION TO CREATIVE WRITING
41457  Section M01  MWF: 10:30 – 11:20  Salas
41458  Section M02  TR: 08:55 – 10:10  Vardell
41459  Section M03  TR: 10:20 – 11:35  Wales
Examines classic and contemporary literature in three genres. Various forms, terminologies, methods and technical aspects of each genre, and the art and processes of creative writing.
ENGL 220G  INTRODUCTION TO CREATIVE WRITING
49152  Section M70  Online  Pedroza
Examines classic and contemporary literature in three genres. Various forms, terminologies, methods and technical aspects of each genre, and the art and processes of creative writing.

ENGL 220G  INTRODUCTION TO CREATIVE WRITING
49150  Section M71  Online  LaPorte
In this fully online writing workshop, students will read samples from three genres—memoir, fiction, drama; take weekly content quizzes; complete numerous short writing exercises; and contribute to the course discussion board. They will then compose and submit their own essays, stories, and plays for peer review and respond to the work of their classmates.

HON 234G  THE WORLDS OF ARTHUR
52145  Section M70  Online  Lavender, G
This online course will investigate the various renditions of the legends of King Arthur and the Knights of the Round Table. As we witness the evolution of this great story through time, we will see not only a historical evolution, but a psychological, social, cultural, religious, and mythic progression as well. We will also consider Arthur in film, visual art, and popular culture. We will read and discuss the works of Geoffrey of Monmouth, Thomas Malory, Chrétien de Troyes, Mary Stewart, Alfred Lord Tennyson, T. H. White, and others. To enroll in this course, be sure you have the following computer capabilities: Apple iTunes, Web Browser, PowerPoint, and a DSL or Cable internet connection. Also, be aware that this class requires students to check in during the week.

ENGL 243  THE BIBLE AS LITERATURE
41462  Section M01  TR: 11:45 – 13:00  Burnham
ENGL 243 is an introduction to the study of the Bible from the perspective of literary scholarship and interpretation. We will study the historical, cultural, and geographical contexts in which the Bible was written in order to understand what the texts meant to their original audiences. We will also consider how the Bible was constructed over time, how the canon was formed, and how the Bible came to be rendered in English. Facility in reading the Bible as a literary anthology is our primary goal, so we will spend time practicing analytical reading skills; discussing genre, literary technique, and rhetorical tropes; examining language and translation issues; and exploring formal critical approaches to the study of the Bible. The Bible is arguably the most influential single book in the Western literary tradition, so we will also consider the texts as historical and cultural documents.

Learning Outcomes

When you complete this course, you should be able to:

- Identify and discuss the significant characters of the Bible and their stories, and the genres and themes that have influenced Western Literature;
- Describe the Bible as a whole text, including the divisions of the Old Testament (the Hebrew Bible), the books of the Apocrypha, and the elements of the New Testament;
- Understand the historical, cultural, and geographical contexts in which the texts collected in the Bible were written;
- Understand how the Bible was constructed over time, how the canon was formed, and how the Bible came to be translated into English;
- Understand several critical approaches to the Bible, including source and historical criticism, form and redaction criticism, and literary criticism;
- Learn and practice analytical reading and writing skills as a result of close reading and class discussions and writing short analytical and interpretive essays.

HON 244G  MASTERPIECES OF WORLD LITERATURE
52148  Section M01  MW: 16:00-17:15  Rourke
Humans throughout the word recited poetry, told stories, and performed drama long before they began writing these works of verbal art down and producing what we now call literature. In this class we will study works of literature from the earliest surviving epic, lyric, and dramatic poetry through the prose fiction of the last two centuries.
This course will survey American Literature from its beginnings to the Civil War, moving from the literature of Contact, through the Colonial Period, Revolutionary America, the Early Republic, and the Antebellum period. We will cover both canonical and non-canonical authors so as to construct a broad and representative understanding of who was writing within the territory that by 1865 was considered the United States. We will examine the various voices and genres that comprised early American Literature and we will discuss issues at stake in constructing an “American” literary canon.

This course surveys American literary history since the Civil War, a period with a chronological brevity (less than a century and a half) that conceals vast cultural changes leading to a reenvisioning of every genre. We will begin by considering the development of various realisms (regional realism, naturalism, psychological realism), before then examining the emergence of cultural pluralism and then modernism. After World War II, we turn our attention to various postmodernisms, some of which extend modernist experimentation, while others rethink realism or reinvent cultural pluralism as contemporary multiculturalism. Much time will be spent considering how/why one movement transitions into the next. In short, this course seeks to offer a series of narratives that begin to help us see (via literature) why American culture became what it is today.

We will ask two questions:

- How do people use language and additional media to convince others to think, feel, and act as we want them to? And
- How has the process of arguing and persuading developed and changed over time?

The course has four elements: defining the terms and mapping the universe of argument; reviewing the history of argument in the West; practicing several analytic approaches to argument that allow us to construct a theory of argumentation; and, finally, constructing effective arguments for various audiences in different contexts.

This course surveys English literature from the Anglo-Saxon period through the end of 18th century, providing an introduction to English literary history. We will grapple with the major themes, genres, and functions of literature in English, as they developed across the tradition’s first millennium (!). For example, we will trace the history of “the hero” from Beowulf to Milton to Gulliver’s Travels; explore ideas about gender and agency in the Canterbury Tales and the Faerie Queene; and consider how the Reformation affected lyric poetry. To help us appreciate English literature as an historical tradition, we will ground our study in various historical, social, and linguistic contexts, focusing especially on the development of the English language. In addition to a substantial reading load, you will write regular, informal “think sheets” on the assigned readings, and a series of five formal “word studies” that integrate language study with literary analysis. No background in early English is required.

The purpose of this course is to provide students with a thorough introduction to significant and influential ways of thinking about literature, art, culture, and language. We will begin with a close study of the literary and cultural theory of the first half of the twentieth century, followed by a survey of contemporary theory and criticism. The most important goals of the course are 1) to increase students’ knowledge of and confidence in using critical theory and 2) to provide an opportunity for students to begin articulating their own cultural judgments and critical positions in theoretically coherent and persuasive terms.
ENGL 304  CREATIVE WRITING: PROSE  
41471 Section M01  TR: 13:10 – 14:25  
Johnston  
Imaginative writing, chiefly prose narrative. Repeatable for a maximum of 9 credits.

ENGL 306  CREATIVE WRITING: POETRY  
Section M01  TR: 13:10 – 14:25  
Faculty  
Introduction to the writing of poetry. Repeatable for a total of 9 credits.

ENGL 310  CRITICAL WRITING  
41491 Section M01  TR 14:35 – 15:50  
Cull  
Designed with the junior-level English major in mind, this course introduces students to a variety of strategies for reading as well as writing about literary texts. Operating on the premise that strong reading makes for strong writing, we will spend most of our class time in critical engagement with literary texts drawn from a range of genres and historical periods. Our goal will be to develop skills particular to literary study (but often useful in other contexts as well) through the analysis of texts, the study of relevant critical terminology, the construction of cogent and persuasive arguments about texts, and the evaluation of such critical arguments-our own and those of others. We will also discuss research strategies useful for writing about literature and culture, as well as the conventional techniques for documentation. Course requirements will include substantial reading assignments, active participation in class discussion, several written analytical exercises, and at least two formal papers, one of which will involve research.

ENGL 310  CRITICAL WRITING  
41492 Section M02  TR: 08:55 – 10:10  
Stolte  
This course will focus on the critical reading and writing that are the core of literary study. Our primary reading will cover poetry, fiction, and drama, and our approaches to these texts will be equally varied. We will begin by developing our skills as close readers, but we will quickly move to incorporate critical, historical, and theoretical sources into the arguments we make; we will learn how to find these sources and how best to put them to use. Along the way, we will also consider the relationship between the smallest literary detail and the larger historical periods in which these texts have been written and read, and we will think about the degree to which literary meaning shifts as texts are taken up by new audiences and put to new purposes. By the end of the course, students will be fully prepared for upper-division literary research, writing, and reading.

ENGL 311G  ADVANCED COMPOSITION  
49160 Section M01  MW: 12:00 – 13:15  
Gray  
Writing of nonfiction prose. Reviews principles of expository and descriptive writing. Emphasizes the argument/persuasion essay with detailed discussion of semantic and rhetorical techniques. Prerequisite: junior or senior standing, or consent of instructor.

ENGL 311G  ADVANCED COMPOSITION  
49161 Section M70  Online  
Grewell  
This online course will require students to write a series of essays as well as collaborate regularly with peers to workshop drafts of essays. While essays written during the semester will not be graded, the instructor will offer copious commentary on these drafts, pointing to ways to improve them. Near the course’s end, students will then submit a Portfolio including revisions of essays written throughout the term, which will then be assessed for a course grade. Because this is an online course, students will be responsible for managing time and projects as well as will be required to be attentive to deadlines and to peers’ workshop needs.

ENGL 318G  ADVANCED TECHNICAL AND PROFESSIONAL COMMUNICATION  
49164 Section M70  Online  
Alarid  
Theory and practice of writing in technical and professional fields, individualized to each student’s field. Emphasizes efficient writing processes and effective written products. Prerequisite: junior or above standing, or consent of instructor.

ENGL 321V  MODERN EUROPEAN DRAMA  
52328 Section M01  MW: 13:30-14:45  
Storm  
Masterworks of European drama from the late 18th century to present. Crosslisted with: THTR 321V.
ENGL 326  CULTURAL IDENTITY AND REPRESENTATION ACROSS THE MEDIA
Section M01  TR:  11:45 – 13:00  Grewell
Considers complex relationships between representation and culture including how images and language shape racial, ethnic, gender, sexual, and class identities. Examines theories from several disciplines. Includes lecture, discussion and production exercises.

ENGL 327V  SHAKESPEARE AROUND THE GLOBE
51669  Section M01  MW:  12:00 – 13:15  Miller-Tomlinson
First performed at the Globe Theatre in early modern London, Shakespeare’s plays remain the most frequently performed around the globe today. Four hundred years later, Shakespearean motifs appear in popular and performance cultures all over the world. How do Shakespeare’s plays continue to speak to us? For their original audiences Shakespeare’s plays took on charged social and political issues in a rapidly changing world. In this course we explore how these plays have continued to serve as vehicles of debate and catalysts for change in the modern era, from the use of The Merchant of Venice to indict western anti-Semitism in the years leading up to World War II to the adaptation of Richard III to highlight issues of authoritarianism, political succession, and power vacuums during the Arab Spring. How are the star-crossed lovers from feuding families (Romeo and Juliet) understood in cultures that are fractured by internal divisions, such as Northern Ireland? How was the jealous man led to kill the woman he loves (Othello) used to challenge first racial segregation in the US, and later the institutional racism that upheld South African apartheid? We will explore multicultural issues and representations of race, class, gender, and sexuality in Shakespeare’s plays as interpreted on the page, stage, and screen. In the final unit, students will update a scene we have read for our times.

ENGL 328V  LITERATURE OF SCIENCE FICTION AND FANTASY
41497 Section M01  MW 16:00-17:15  Murrell
Dystopian science fiction and dark fantasy have become mainstream crazes in the 21st century, but these genres have a long history, appeal, and social function. They provide entertainment and escape from the familiar routine of daily life, but they also ask serious questions, probing the dark sides of human nature while examining the social, psychological and environmental consequences of our abilities to pursue fulfillment through the creation of systems.

In this class we will read and discuss a small sample of dystopian science fiction and some fantasy selected from the last 100+ years, including works by E. M. Forster, Octavia Butler, James Tiptree Jr., Jack Williamson, and many others. Students will read, analyze, and discuss the techniques, visions, and themes of three novels, a few novellas and essays, Fritz Lang’s film Metropolis, and many short stories. Your course grade will be based on weekly readings quizzes, three short response papers, a researched presentation, and contributions to class discussion.

ENGL 328V  LITERATURE OF SCIENCE FICTION AND FANTASY
49168 Section M70  Online  La Torra
This is not a survey course. This course is centered on “hard” or center-core science fiction, with special emphasis on some contemporary leading-edge examples. The course also examines certain aspects of fantasy that are philosophical (and sometimes funny) but without the swords and sorcery” so often associated with the genre. We will read the works of several major “hard” or “center core” science fiction authors and two fantasy authors, including selections from several short story collections and 3 novels. There will be PowerPoint presentations and weekly discussions, as well one five-page paper on some aspect of science fiction or fantasy.
This section of “Studies in the Novel” will focus on fictional representations of vampires. We’ll begin with the origins of vampiric representation in the early 19th century, move to the classic representation of the vampire as Dracula, and shift to the revisionary representation of the vampire in post-Dracula literature. Readings for the course will include as much of the following as we can manage, without screaming: John Polidori’s The Vampyr, J. Sheridan Le Fanu’s Carmilla, Bram Stoker’s Dracula, Fritz Lieber’s The Girl with the Hungry Eyes, Theodore Sturgeon’s Some of Your Blood, Richard Matheson’s I Am Legend, Stephen King’s Salem’s Lot, Anne Rice’s Interview with a Vampire, Suzy McKee Charnas’ The Vampire Tapestry, Octavia Butler’s Fledgling, and John Lindqvist’s Let the Right One In.
ENGL 392V
51052  Section M71  TR:  13:10 – 14:25
Greek and Roman mythology and its impact on European and English literature. Readings in myths, classical plays, and other literature with mythological interest, including non-classical myths.

ENGL 400
$41566$  Section M01  TBA
Faculty
For students with demonstrated aptitude for independent work. Approval of instructor required before registration. Repeatable under different subtitles.

ENGL/THTR 408
$41567$  Section M01  MW:  10:30 – 11:45
This class will focus on the dynamic and experimental plays Shakespeare composed in the first half of his dramatic career. Beginning with The Comedy of Errors and ending with Hamlet, we will examine how these early comedies, histories, and tragedies represent ideas and experiences such as selfhood and identity, love, gender, personal agency, political authority, justice, and the emergent concept of the nation. In the last segment of the course, groups will act out a scene we have studied to gain a better sense of the problems and possibilities of performance. If the class so votes, these group performances may be replaced by group presentations on your final paper research.

ENGL 413
$41568$  Section M01  M:  17:30-20:00
Our objective is simple: to make your work—stories, novellas, and novels—publishable, either by a commercial or independent press.

To that end, we will discuss the following as it applies to your “willed word”: plot’s relationship to character; Point of View, including the Double-I and the variation on the 3rd limited which is the “central consciousness” (re: Henry James); the importance of place to the illusion that is fiction (re: Eudora Welty, in particular her 1956 essay titled, not surprisingly, “Place,” which she calls the “crossroads of time and character”); “stuff,” which adds texture, hue, heft and depth to scene; work in fiction; flashback and flash-forward (prolepsis); round and flat character (“the motive role”); ficelle; texture and detail (by which fiction is made real); how time operates in fiction; the virtue of white space (achieved, so Tom Wolfe argued, by using the “crot”), titles; endings (re: Madison Jones); causality; Point of Entry (re: John Clellon Holmes); climax (“Don’t fear the Reaper”); scene versus half-scene, incident, episode, and anecdote; the utility of “still” and “yet”; tone (re: language); eschewing the conventional wisdom; theme (“Don’t preach or make speeches”); the obligatory scene; symbols; the irrelevance of verbs of sense; exposition; description, active versus static; dialogue; indirect dialogue; interior monologue; the use of dreams in fiction; names (Will versus Willy versus William versus Bill versus Billy); technology in fiction (how to account for, say, cell phones); genre fiction (“Good writing is good writing”); form and structure (“organic” versus “contrived”); the “plant”; style (nouns and verbs, friends); originality between margins; coincidence (The Autocrat of the Breakfast Table); dialect (diction and grammar); research: revision, how and why; ethical concerns (including race, gender, sexuality and origin); what makes a “good reader” (Nabokov versus Mary Oliver); what we owe the reader; action versus activity; the “page 2” move; the inside/outside sentence (re: The Horse’s Mouth by Joyce Cary); speaking of a Joyce: the epiphany; the deus ex machine; “saving” characters; tense in fiction; humor in fiction; foregrounding; the past in fiction; personal taste; “So what?” and “Who cares?” (aka: “the stout stake of emotion”); pacing—well, you get the point: almost nothing on the page goes without saying and/or fretting about.

Here are my expectations: you are to come to every class on time, having read the assignment thoroughly with pencil in hand. You are to give to the writer in question a critique, not less than one single—spaced page in length, in which you note what pleased and what frustrated, and offer your concerns, suggestions, praise and so forth as honestly and politely as you
can; you are to give me a copy of the document. I expect lively discussion from each of you, what I hope is a given for those
in thrall to words and what we make with them. I also expect you to support your peers, those celebrated and those yet to be,
by going to Department-sponsored readings and lectures featuring resident and visiting poets and prose writers (yes, poets:
everything I know about the music a sentence can make is the consequence of reading, for a Form and Theory of Poetry
seminar in graduate school, Paul Fussell, Jr’s fetching and fussy book Poetic Form and Poetic Meter).

On occasion I will assign texts—stories, essays, maybe a novel or two—by strangers, dead or alive, to be read in conjunction
with your work. In any event, throughout our evenings together, I will make suggestions that I hope you will be smart
enough to write down and thereafter seek out. Our teachers are everywhere, fellow scribblers, on and off the page.

We will work out the schedule for the balance of the semester at our first meeting in August.

Now, you in-stained wretches, let’s tell some tales that bend time toward beauty.

ENGL 414 ADVANCED CREATIVE WRITING: POETRY WORKSHOP
Section M01 TR: 14:35 – 15:50 Faculty
For advanced writers of poetry. Repeatable for a total of 12 credits. Prerequisite(s): ENGL 306 or consent of instructor

ENGL 419 MODERN RHETORICAL THEORY
51673 Section M01 T: 17:30 – 20:00 Burnham
Our course will investigate the development of rhetorical theory in the 20th century and into the 21st. While “Modern Rhetorical
Theory” was once an appropriate title for this course, now “20th Century Western (i.e., European and American) Rhetorical
Theories” is a more appropriate label. The theory and epistemology of Modernism dominated the first half of the 20th century
while the second half of the century was marked by the development of a number of rhetorics embracing different
epistemologies and cultural views that are generally labeled Post Modern. The Post Modern perspective continues through the
beginning of the 21st century.

ENGL 423 ADVANCED STUDY IN A MAJOR AUTHOR
Subtitle: Melville and Hawthorne
48298 Section M01 TR 13:10 – 14:25 Finley
According to Herman Melville, Nathaniel Hawthorne was an American Shakespeare, able to capture the dark realities of the
American experience. In his own subsequent writings, Melville tried to achieve what he praised Hawthorne for doing. Did
Nathaniel Hawthorne and Herman Melville love each other? Was their relationship queer, homoerotic, or something else
entirely? How did their personal and literary relationships shape their works, including classics like The House of the Seven
Gables and Moby Dick? In addressing these questions, this course will cover major works of Hawthorne and Melville “in
relation.” Soul-mates who were also direct opposites, Hawthorne and Melville have written some of the most enduring texts
of American literature. We will read and discuss those texts that both shaped and emerged out of their relationship and will
examine how considering these texts in relation enables distinct interpretations. Focusing on their relationship will also provide
opportunities to examine questions of literary influence generally, the political and social contexts of antebellum America,
literary professionalism and authorship, race and class, and especially gender and sexuality.

ENGL 433 VICTORIAN LITERATURE: REALISMS
51675 Section M01 TR: 16:00 – 17:15 Stolte
The Victorian Period represented the high-water mark of realism as a narrative mode. As England’s empire expanded to the
edges of the earth, and as technological developments and scientific discoveries radically altered how the Victorians thought
about their world, the novel became a key technology in efforts to conceptualize and visualize the age. In this class, we will
consider the varieties of Victorian realism—including high-realist, multi-polt novels; novels-in-verse like Aurora Leigh;
sensation fiction; and late-century science fiction—trying to account for the profusion of details within the realist novel, the
profusion of novels in the marketplace, and the profusion of readers eager to consume the latest fictions. We will read novels
by such authors as Dickens, Eliot, Braddon, Hardy, and Wells alongside a series of Victorian essays that attempted to theorize
the novel, in order to try to understand how these long, unwieldy texts (“loose baggy monsters,” as henry James put it) came
to acquire such popularity and such cultural centrality in the period—and why people still read these texts today.
This course considers American poetry from roughly 1900-1950, from the so-called fireside poets of the turn-of-the-century to post-World War II poets writing in a nuclear age. We will focus on the poetic modernism of the teens and twenties, a period when more poets asked more intense questions about what a poem should be and what a poem should do than at any other time in the twentieth and now twenty-first centuries (a case be made that most contemporary debates about poetry have their roots in modernist debates). After asking what factors initiated this revolution in poetry, we will consider (among other topics) the way that T.S. Eliot’s The Waste Land catalyzed a remarkable sequence of major works by many of his peers (e.g. Marianne Moore, Hart Crane, William Carlos Williams, Ezra Pound, etc.), the development of various gendered modernisms (Gertrude Stein, Edna St. Vincent Millary, Mina Loy, etc.), and the emergence of African American poetic voices in the Harlem Renaissance (Langston Hughes, Sterling Brown, Claude McKay, etc.). Along the way we will read a wide range of poetic idioms, from traditional forms to wildly experimental collages.
these poems are hailed today as literary masterpieces and taught widely in English classes: Pearl is a dream vision in which a bereaved father encounters his beatified two-year-old daughter “across the river” and is led by her to a vision of the Celestial City; Sir Gawain and the Green Knight is a quirky Arthurian romance that asks a lot of uncomfortable questions about courtly values—and includes what may be first literary representation of soccer. The other two poems in the manuscript, Cleanness and Patience, are more narrowly didactic and less frequently read. They are shaped like sermons and made up mostly of stories from the Hebrew Scriptures, including Jonah and the whale (Patience) and the terrifying moment when the hand of God appears and writes the mysterious words, Mane, techel, phares on the wall at Belshazzar’s feast. As different as they are, and as differently as we value them, these four poems are clearly meant to be read together, in conversation with each other, and were almost certainly written by the same author. Nor, despite their provincial qualities, were they produced in isolation. They ask to be read alongside London-based literary efforts from this crucial period, including Chaucer’s, as well as contemporary religious debates and controversies, such as the Lollard heresy. What can this unique manuscript teach us about the emerging category of “the literary” in late-medieval England? About the complex relations that pertained between literary and religious writing, poetry and theology; between dream vision and romance, (French) rhyme and (Germanic) alliteration; between the hand of the author and the hand of God?

*NOTE: This course will fulfill the ENGL 405/407 requirement for English majors in the English and Literature/Language/Culture emphases.

**SPCD**

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<td>ADVANCED ENGLISH COMPOSITION FOR INTERNATION STUDENTS</td>
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In this required composition course, students will build on prior knowledge of writing in English as a second or additional language by engaging in several genres of reading and writing, including reading responses, discussion posts, formal academic papers (Rhetorical Analysis and Documented Argument), and peer review. Students will also learn to conduct and integrate ethical research into your academic papers and work through writing as a process. Students will become a more fluent and engaging communicator in English by giving and receiving feedback from peers and participating in oral discussions.

Prerequisites(s) for international students: Placement based on English language screening test, and either a minimum TOEFL score of 500 or consent of instructor; or successful completion of SPCD 110. Restricted to: Main campus only.