

# FALL 2022

## ENGLISH UNDERGRADUATE COURSE DESCRIPTIONS

Course offerings, places, and time subject to change

PLEASE CHECK ULINK FOR COMPLETE COURSE OFFERINGS

PREREQUISITE FOR ALL COURSES: C OR BETTER IN ENGL 101 *AND* 102/115; OR ESOL 101 *AND* 102. Check catalog for additional prerequisites.

### ENGL 201: BRITISH LIT FROM MEDIEVAL PERIOD TO 1800

201	British Lit from Medieval Period to 1800	Check schedule for days and times
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Survey of British literature from the medieval period through 1800, emphasizing the critical reading of individual works.

### ENGL 202: BRITISH LIT FROM 1800 TO THE PRESENT

202	British Lit from 1800 to the Present	Check schedule for days and times
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Survey of British literature from 1800 to the present, emphasizing the critical reading of individual works.

### ENGL 205: AMERICAN LIT TO 1865

205	American Lit to 1865	Check schedule for days and times
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Survey of American literature from its beginnings to the Civil War, with emphasis on critical reading.

### ENGL 206: AMERICAN LIT SINCE 1865

206	American Lit since 1865	Check schedule for days and times
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Survey of American literature from the Civil War to the present, with emphasis on critical reading

### ENGL 215: HONORS BRITISH LIT

215	Honors British Lit	Check schedule for days and times
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Intensive exploration of British literature with broad historical coverage, with attention to authors' relation to the changing canon and significant intellectual and cultural movements of their eras. Students who receive credit for ENGL 215 cannot receive credit for ENGL 201 or ENGL 202.

### ENGL 216: HONORS AMERICAN LIT

216	Honors American Lit	Check schedule for days and times
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Intensive exploration of American literature with broad historical coverage, with attention to authors' relation to the changing canon and significant intellectual and cultural movements of their eras. Students who receive credit for ENGL 216 cannot receive credit for ENGL 205 or ENGL 206.

## ENGL 210: POETRY

210	001	Literary Genres	MW 1:00 – 2:15	Rhonda Berkeley
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This course is an exploration of the poem's "unconscious." The first half of the semester we will focus on poetics and a variety of poems from different time periods, as we work our way into the unconscious of the poem. The second half of the semester will be devoted to application of the psychological approach as a means of engaging with poetry, and subsequently, our own texts, where we will explore the self-as-poem. Featured psychological readings for this course include essays and excerpts from a plethora of theorists, including Sigmund Freud, Melanie Klein, Anna Freud, Carl Jung, Jacques Lacan, and Norman Holland. Students will engage in a variety of formal and creative writing assignments that will ultimately lead to the intersection of poetry and self.

## ENGL 210: QUEER IDENTITIES FANTASY LITERATURE

210	002	Literary Genres	MWF 9:00 – 9:50	Harold Bosstick
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Fantasy novels are often thought of as escapism. Why worry about homework, jobs, and prejudice when you could immerse yourself in books about wizards, vampires, and dragons? This can be doubly true for marginalized people, such as the LGBTQIAP+ community. However, is escapism the only way for fantasy to function? How can queer identity be expressed through fantasy literature? In this course, we will investigate how fantasy literature creates space for queer people to explore and define their own identities and opportunities to speak back against prejudice and marginality through the fantastical. We will read novels, short stories, and a graphic novel that include a variety of prominent queer protagonists and side characters, including characters of color, to see how matters of identity intersect with other facets of personhood.

## ENGL 210: REINVENTION: ERASURE POETRY

210	003	Literary Genres	MW 2:30 – 3:45	Samantha Schaefer
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As Mary Ruefle defines it, "An erasure is the creation of a new text by disappearing the old text that surrounds it." This course will focus on erasure poetry, meaning poetry created by excising significant portions of a found text, which is then edited, shaped, and structured by the poet. Questions we will address include: When may one take liberties with someone else's text? How does one reconcile found texts with one's own voice as a poet? How does one present erasure material from a visual standpoint? In what ways have writers blended erasure poetry with procedural and constraint-based writing? Finally, what is the relationship between an erasure poem and the original source text (i.e., does the erasure always function as a critique, parody, or argument about the original text)? We will also discuss how one chooses a source text for an erasure poem, as well as strategies for editing, revising, and placing erasure poems with literary magazines and small presses.

## ENGL 210: CONTEMPORARY EPISTOLARY NOVEL

210	004	Literary Genres	TR 8:00 – 9:15	Sarah Warner
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Human beings have always had a need for self-reflection; one could even argue that this is why writing came to be in the first place. Letter-writing as a form has long existed as a way to

communicate information and emotions, but epistolary novels took this form to the next level, going beyond communication and introducing an entire genre well-suited for self-reflection. Though epistolary novels have changed considerably in form over the centuries, the function has remained largely the same at its core: a way to process emotions and trauma, as well to self-reflect. In doing so, these novels make use of their audience, both implied and real. This course will examine the epistolary novel and its function as a therapeutic form of self-reflection for the characters. Through the reading of several contemporary epistolary novels (1999 and beyond), students will evaluate the functions and effects of epistolary novels as well as the relationship between the author of the letters and the audience, both that to which they are writing and the student who holds the book in their hands.

## ENGL 210: DEVOTIONAL POETRY

210	005	Literary Genres	TR 11:00 – 12:15	Maxwell Gontarek
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This course will be an introduction to the poem as prayer: devotional poetry is a genre that includes lyric poems that speak *to* the divine (rather than only *of* or *about* the divine). Common themes include: history and eternity, persecution and sanctuary, iconography and iconoclasm, the transcendent and the immanent, the ecological, the political, chaos, love, and silence. Tracing the descent of this genre should do two things simultaneously: 1. it will demonstrate that prayer is still very much ubiquitous in contemporary poetry, and 2. it will disturb the immobile, fragment the unified, and reveal the diversity of what is typically imagined consistent with itself. Attending to the historical breadth of this genre (through Sappho, John Donne, Emily Dickinson, H.D., Paul Celan, Nathaniel Mackey, Solmaz Sharif, and more) will also raise the question: *what can the divine be?* God? Nature? Culture? Language? The Other? The Self? The imagination? A red wheelbarrow?

## ENGL 211: WITCHES IN FICTION AND FILM

211	001	Literature & Other Media	TR 12:30 – 1:45	Rachel E
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This course will explore the three traditional forms of the witch—the magical young woman, the evil (step) mother, and the old crone—as they appear in literature and film. We will examine ways this figure has both served to reinforce restrictive cultural norms and been used to create room for subversion. What threat does the witch pose, beyond murdered farm animals or a hot oven? Who opposes the witch in a text, or for whom does she cause trouble? Why do we fear or celebrate her? In class, students will learn to use basic concepts of gender studies, queer theory, psychoanalysis, and film theory to think and write critically about literature and film in which the witch appears. Cauldron and broomstick not required.

## ENGL 211: BLACK POETRY NOW!

211	002	Thematic Approaches to Literature	TR 11:00 – 12:15	Maria Seger
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Poetry has always been important to the Black literary and cultural imaginary. After all, according to Alice Walker, “poetry is the lifeblood of rebellion, revolution, and the raising of consciousness.” However, in recent years, especially in the wake of the summer 2020 uprisings, the public has expressed a renewed interest in contemporary Black poetic production. In this course, we’ll

examine the triumphant resurgence of this body of work, considering how it represents Blackness, resistance, and radicalism in the United States as well as, more broadly, the political and historical implications of Black poetics. In doing so, we'll learn to close read poetry with the critical keywords of poetics, and we'll discuss a variety of methodological approaches to Black literary and cultural studies, including theories from Afrofuturism, Afropessimism, Black feminism, and Black Marxism.

**NOTE:** This course fulfills the Race & Ethnic Studies Requirement. This course counts for the Black and African Diaspora Studies Minor

## **ENGL 211: WORLD INDIGENOUS LITERATURES & CULTURES**

<b>211</b>	<b>003</b>	<b>Thematic Approaches to Literature</b>	<b>TR 9:30 – 10:45</b>	<b>Laurel Ryan</b>
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In this course, we will learn about the cultural contexts of Indigenous peoples around the world, from the South Pacific to the Arctic, by studying their geographies, histories, languages, and stories. We will discuss such topics as creation stories, trickster figures, and the relationships between oral and written literatures. We will examine the effects of colonization on Indigenous societies, and we will consider movements of resistance, reconciliation, and decolonization. We will examine the specific cultural contexts of each of the works we study, but one of the key objectives of this course is to learn how literary and cultural traditions do not exist in isolation. Rather, they can cross national borders, continents and even oceans. In this course, we will study how these Indigenous traditions interact not only with each other but also with Western traditions. **NOTE:** This course fulfills the Race & Ethnic Studies Requirement.

## **ENGL 211: BOOK SNIFFING FOR BEGINNERS: NEURODIVERSITY IN LITERATURE**

<b>211</b>	<b>005</b>	<b>Thematic Approaches to Literature</b>	<b>TR 11:00 – 12:15</b>	<b>David Squires</b>
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In his most recent book, autistic writer Tito Mukhopadhyay asks, “Which of you neurotypicals is free to sniff a book in public?” His question speaks to the social norms that prescribe conventional ways of knowing and behaving. A typical education tells us we should read books to learn, but Mukhopadhyay shows us how we limit our knowledge when we fail to imagine diverse ways of experiencing books, literature, and education. This class will foster imaginative approaches to reading through an exploration of neurological differences in literature. We will start by reading about conditions like autism from the perspective of writers like Mukhopadhyay who have written about their own cognitive experiences. Next, we will turn to examples of literary classics that challenge reading conventions through what literary scholar Michael Bérubé calls “narrative deployments of disability.” Then we will explore fiction that represents cognitive difference to understand how social norms influence not just behavioral conventions but also literary conventions. Finally, we will view two films that represent disability in very different ways to reflect on how popular visual representations compare to literary representations of cognitive difference. With any luck, our survey of how literature expresses neurological difference will teach us new ways reading and thinking.

## ENGL 211: ACTIVIST RHETORICS IN AMERICA

211	006	Thematic Approaches to Literature	MWF 11:00 – 11:50	Sarbagya Kafle
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Freedom and rights many take for granted today were not there for all people in the United States in the past. Had not the activists taken the ground and spearheaded the struggles for civil, social, and environmental justice, we would not have been entitled to these rights and privileges today. This course explores the rhetoric of the nineteenth- and twentieth-century speeches and texts of selected American activists who voiced the struggle for social justice, including but not limited to voting rights, civil rights, gender equality, indigenous rights, and environmental justice. By a close reading of these civic discourses, we will analyze how the activists used “available means of persuasion” in order “to form attitudes or to induce actions in other human agents,” to use the words of Aristotle and Kenneth Burke. In addition to reading them in the context of their production, we will also investigate the reception of their call to action in posterity, including our own time.

## ENGL 211: POWER & DECEPTION IN THE EUROPEAN RENAISSANCE

211	007	Thematic Approaches to Literature	MW 1:00 – 2:15	Jahidul Alam
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This course explores and reevaluates the integrated relationship between power and deception as manifested in the Renaissance literatures of Europe. It has become increasingly important to see and measure out that relationship and compare it with that in the past, especially during the time of the English Renaissance. Taking Machiavelli's *The Prince* as the base text together with other classical authors like Cicero and Montaigne, we will explore the corrupting influence that power has on the Kings at the time of Renaissance. Students will investigate how the idea of deception predominates the actions and decisions of the Kings to enjoy power with an unfaltering courage and determination. Studying the advantages and disadvantages of different routes to power, they will know how to handle with the states and people and how the lofty ideals translate into bad government. Students will also learn to question on the nature of deception and its relation to politics and power through critical readings of the texts. Besides, studying the ideas of power and deception in the early modern texts, students will be given scope to see the relevance of those ideas in today's global politics.

## ENGL 211: PSYCHOLOGICAL HORROR STORIES

211	008	Thematic Approaches to Literature	TR 12:30 – 1:45	Julie Clement
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Horror stories conjure spirits that chill and thrill. Psychological horror stories conjure specters and spectral spaces buried deep within the human mind. Apparitions and monsters arise to drag us into hellscape of repressed desire, guilt, trauma, and derangement. Take a tour of psychological horror stories past and present—from classics of the genre like Poe's “The Black Cat,” Edith Wharton's “Afterward,” and Henry James' *The Turn of the Screw* to contemporary tales on film like *The Babadook* and *His House*. Discover what these stories reveal about our darkest, most secret selves.

## **ENGL 211: SHERLOCK HOLMES, HIS PREDECESSORS, AND HIS PROGENY**

<b>211</b>	<b>010</b>	<b>Thematic Approaches to Literature</b>	<b>ONLINE</b>	<b>Denise Rogers</b>
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This course is fashioned as a “history of the mystery” literature survey which will explore not only Arthur Conan Doyle’s most famous character, but also works by his predecessor, Edgar Allan Poe (C. Auguste Dupin), his contemporaries, Arthur Morrison (Martin Hewitt), Catherine Pirkis (Loveday Brooke), R. Austin Freeman (Dr. Thorndyke), and his successors, Agatha Christie (Hercule Poirot), Raymond Chandler (Phillip Marlowe), Dashiell Hammett (The Continental Op), and Joe Ide (Isaiah Quintabe (I.Q.)). Students will learn a bit about the time periods and cultures in which Doyle and his fellow mystery writers lived and worked.

## **ENGL 212: HAUNTED HOUSES**

<b>212</b>	<b>001</b>	<b>Literature &amp; Other Media</b>	<b>MWF 8:00 – 8:50</b>	<b>Dora Holland</b>
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In this course, students will examine how the haunted house occupies a significant and symbolic place in literature, film, and other media. We will look at how haunted houses can be viewed as a reflection of larger cultural anxieties, as well as how the stories which feature them serve as an avenue for social commentary. Questions we will ask include: What does it mean for a house to be haunted? How do haunted house narratives explore topics such as race, gender, and identity? How can a text itself be haunted by history, meaning, or memory? To answer these questions and others, students will practice critically reading and interpreting texts, as well as developing their skills of analytical thinking and writing.

## **ENGL 223: INTRO TO CREATIVE WRITING**

<b>223</b>	<b>all</b>	<b>Intro to Creative Writing</b>	<b>Check schedule for days and times</b>
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Introduction to the forms and concepts of literary creation. The basic elements and compositional principles of fiction, poetry, drama are all treated.

## **ENGL 290: INTRO TO ENGLISH STUDIES**

<b>290</b>	<b>001</b>	<b>Intro to English Studies</b>	<b>TR 12:30 – 1:45</b>	<b>Laurel Ryan</b>
<b>290</b>	<b>002</b>	<b>Intro to English Studies</b>	<b>MW 1:00 – 2:15</b>	<b>Shelley Ingram</b>

What is English Studies? In this course, you will learn the basics of working in the various disciplines under the banner of “English,” including literature, folklore, linguistics, creative writing, and professional writing. We will learn how to work with different types of sources, from scholarly journals and databases to social media. You will also learn how to use a range of theoretical approaches to develop a complex research question from an initial topic or problem, and how to use sources to make advanced, original arguments and creative projects. We will address ways of engaging with the broader world of English studies, including potential career paths and various outlets for presenting or publishing your work. This class is meant to introduce you to the wide array of possibilities of work and research in English.

## ENGL 304: VOCABULARY DEVELOPMENT

304	001	Vocabulary Development	MW 2:30 – 3:45	
304	002	Vocabulary Development	TR 9:30 – 10:45	

## ENGL 312: SHAKESPEARE

312	001	Shakespeare	TR 2:00 – 3:15	Jennifer Vaught
312	002	Shakespeare	TR 12:30 – 1:45	Jennifer Vaught

In this course we'll read and discuss Shakespeare's history play *Richard III*; his comedies *The Merchant of Venice*, *As You Like It*, and *Twelfth Night*; and his tragedies *King Lear* and *Macbeth*. Class discussion will include careful, close analysis of Shakespeare's plays in relation to their historical context and the material properties of the theater in Renaissance England. We'll also make use of current, rich resources for analyzing adaptations of Shakespeare's plays on film and in performance at the Globe Theater in London. Requirements for the course are two short papers (4-5 pp. each), a midterm and a final exam, and periodic reading quizzes.

## ENGL 319: MODERN AND CONTEMPORARY POETRY

319	001	Modern and Contemporary Poetry	MW 1:00 – 2:15	Henk Rossouw
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In this course you will read, discuss, and write about 20<sup>th</sup> and 21<sup>st</sup> century poetry. While most of the poems we will study are in English by poets from the United States or Anglophone countries, we will also study poetry in translation. We will start with contemporary poems whose diction and concerns are most familiar to you, and then gradually work our way backwards in time to 1970s feminist poetry, to the Black Arts Movement in the 1960s, and to the groundbreaking modernist poems of the early 20<sup>th</sup> century. This course requires no prior knowledge of poetry: New strategies for figuring out how to read, discuss, and write about poetry will be provided. Assigned books will include *Don't Read Poetry*, by Stephanie Burt, and Katherine Acheson's *Writing Essays about Literature*, 2<sup>nd</sup> edition. All other texts will be PDFs.

## ENGL 320: MODERN AND CONTEMPORARY FICTION

320	all	Modern Fiction	Check schedule for dates and times	
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## ENGL 325: CREATIVE WRITING - FICTION

325	001	Creative Writing-Fiction	TR 9:30 -10:45	Sarah Hoagland
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English 325 is a creative writing class designed for students who have passed ENGL 223 or its equivalent and who wish to improve their reading and writing of literary fiction, particularly the short story. The goal of the course is that each student improves and expands her understanding of stories and their elements both in terms of her own writing as well as her ability to apply critical literary analysis. The most successful student will test and push the limits of her/his potential as a writer and work diligently to become a careful reader of not only published work, but also the writing produced by his/her classmates. In addition, we will work to become objective readers of our own work, and learn to see our stories in a critical light, allowing for more fruitful revision in order to produce more refined work. This course comes with a heavy reading and writing load both

inside and outside of class. We will be writing two short assignments and two longer pieces, workshopping one another's work, and discussing several published short stories that are successful in very different ways.

## **ENGL 326: CREATIVE WRITING - POETRY**

<b>326</b>	<b>001</b>	<b>Creative Writing-Poetry</b>	<b>MW 2:30 – 3:45</b>	<b>Henk Rossouw</b>
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This poetry writing course emphasizes art as a form of play. You'll write new poems by responding to and repurposing techniques from the wide range of poems that I assign: Code-switch languages like Eduardo C. Corral, dwell in a house of possibility like Emily Dickinson, offer startling images like Robin Coste Lewis, extend your syntax like New Orleans poet Rickey Laurentiis, upend the American sonnet like Terrance Hayes, or compose a self-addressed love poem like Ocean Vuong, all while supported by structured workshops and individual feedback. Simply put, you will learn to read creatively so that you write creatively. Most but not all readings will be in PDF; there'll be a handful of poetry books to purchase. You'll have an individual conference with your professor to discuss your mid-semester portfolio. Other assignments will include a short essay and a final portfolio of your poems.

## **ENGL 327: CREATIVE WRITING - DRAMA**

<b>327</b>	<b>001</b>	<b>Creative Writing-Drama</b>	<b>Online / TR 2:00 – 3:15</b>	<b>Dayana Stetco</b>
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Study of the techniques of writing for the stage and/or screen, with critical analysis of student works. Students not meeting prerequisites may enroll with permission of instructor.

## **ENGL 329: CREATING THE TV PILOT**

<b>329</b>	<b>001</b>	<b>Genres in Creative Writing</b>	<b>W 5:00 – 7:50</b>	<b>Joshua Capps</b>
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Cross-listed with MIA 343-001.

## **ENGL 329: INTRO TO SHORT FORM SCREENWRITING**

<b>329</b>	<b>002</b>	<b>Genres in Creative Writing</b>	<b>MW 1:00 – 2:15</b>	<b>Joshua Capps</b>
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Cross-listed with MIA 340-001.

## **ENGL 332: INTRODUCTION TO FOLKLORE**

<b>332</b>	<b>001</b>	<b>Introduction to Folklore</b>	<b>MW 2:30 – 3:45</b>	<b>Shelley Ingram</b>
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Introduction to the concepts of folklore as well as traditional oral, social, customary, and material forms, like urban legends, fairy tales, folk horror, fandom practices, food traditions, folk music, and much much more!

## **ENGL 333: LOUISIANA LITERATURE**

<b>333</b>	<b>001</b>	<b>Louisiana Literature</b>	<b>MW 2:30 – 3:45</b>	<b>Charles Richard</b>
<b>333</b>	<b>002</b>	<b>Louisiana Literature</b>	<b>TR 2:00 – 3:15</b>	<b>Charles Richard</b>

Ancestral and family ties have been an important feature of Louisiana's culture and, naturally, this is reflected in its literature. This semester, we will examine works of prominent Louisiana authors who have taken up questions about how individuals relate to the families and communities to which they belong. Featured authors include Kate Chopin, Ernest Gaines, Tennessee Williams, Robert Olen Butler, and Tim Gautreaux. This is a discussion-driven class, requiring thoughtful reflection on the works we will read.

## **ENGL 350: YOUNG ADULT LIT AND MEDIA**

<b>350</b>	<b>001</b>	<b>Young Adult Lit and Media</b>	<b>MWF 12:00-12:50</b>	<b>Jennifer Geer</b>
<b>350</b>	<b>002</b>	<b>Young Adult Lit and Media</b>	<b>MWF 10:00-10:50</b>	<b>Jennifer Geer</b>

This online course will explore the relationships between novels and their film adaptations. It will also cover questions about how to define a young adult text; we'll be reading some novels for children that have been turned into films for young adults and vice versa, as well as novels for adults that have been adapted for young adults in film. As adolescents' entertainment becomes increasingly tied to multimedia forms, scholars, teachers, and parents need to become informed readers of the ways printed stories are adapted into films.

## **ENGL 351: INTRODUCTION TO LINGUISTICS**

<b>351</b>	<b>all</b>	<b>Intro to Linguistics</b>	<b>Check schedule for days and times</b>	
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This course is an introduction to the nature, structure, acquisition and uses of human language. During the course, students will become familiar with different kinds of knowledge that underlie language use and with basic methods and principles of linguistic analysis, in addition to learning about how humans acquire and use language.

## **ENGL 352: ENGLISH GRAMMAR & USAGE**

<b>352</b>	<b>all</b>	<b>English Grammar &amp; Usage</b>	<b>Check schedule for days and times</b>	
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Mechanics and terminology of English grammar including parts of speech, voice, grammatical roles, and basic sentence patterns, with attention paid to usage and other writing conventions such as style and punctuation.

## **ENGL 353: ADVANCED ENGLISH GRAMMAR**

<b>353</b>	<b>001</b>	<b>Advanced English Grammar</b>	<b>TR 3:30 – 4:45</b>	<b>Wilbur Bennett</b>
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## **ENGL 355: ADVANCED WRITING FOR TEACHERS**

<b>355</b>	<b>002</b>	<b>Advanced Writing for Teachers</b>	<b>TR 2:00-3:15</b>	<b>Monica Busby</b>
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## **ENGL 357: ADVANCED WRITING FOR BUSINESS**

<b>357</b>	<b>001</b>	<b>Advanced Writing for Business</b>	<b>MW 2:30 – 3:45</b>	<b>Monica Busby</b>
<b>357</b>	<b>002</b>	<b>Advanced Writing for Business</b>	<b>TR 9:30 – 10:45</b>	<b>Sheri Lazare</b>

## ENGL 357: ADVANCED WRITING FOR BUSINESS (ONLINE)

357	003	Advanced Writing for Business	ONLINE	Shelly Leroy
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This course is designed primarily for majors and minors in the College of Business. The purpose of this online course is to improve students' skills of research and writing for a business context. They will learn how to customize their writing for particular audiences, purposes, and situations; how to read, analyze, and write good arguments; how to present information in writing and orally; and how to create job search materials.

## ENGL 359: ADVANCED WRITING IN THE SOCIAL SCIENCES

359 002	Advanced Writing in the Social Sciences	MW 1:00 – 2:15	Julie Clement
359 003	Advanced Writing in the Social Sciences	TR 9:30 – 10:45	Julie Clement

The practice of discipline-specific academic writing, with a focus on rhetorical awareness and critical thinking. Designed primarily for Behavioral Science and Communication majors.

## ENGL 360: ADVANCED WRITING

360	all	Advanced Writing	Check schedule for days and times
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An advanced course in the practice of academic writing, with a focus on rhetorical awareness and critical thinking. May be taught as a discipline-specific course.

## ENGL 365: TECHNICAL WRITING

365	all	Technical Writing	Check schedule for days and times
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Course in technical communication with an emphasis on practical documents. Recommended for students in technical majors and for students considering careers in technical/Professional writing.

## ENGL 370: 1922: A YEAR IN LITERATURE AND ART

370	001	Special Topics	MW 1:00 – 2:15	Lisa Graley
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The year 1922 saw the publication of James Joyce's *Ulysses* and T.S. Eliot's *The Waste Land*, the "twin towers at the beginning of modernist literature," according to writer Kevin Jackson in his book *1922: Constellation of Genius*. While the two publications caused a stir, other noteworthy creative works came to light that year, as well, with artists and writers attempting to address the Great War, cultural crises, and, at least, in the U.S., racial inequality. Now, a hundred years later, this class will treat 1922 as a Time Capsule of literary and artistic achievement and struggle. We'll read selections from Willa Cather's *One of Ours* (1922), Isaac Rosenberg's *War Poems* (1922), Claude McKay's *Harlem Shadows* (1922), James Weldon Johnson's anthology *The Book of American Negro Poetry* (1922), Rainier Maria Rilke's *Duino Elegies*, and stories by Katherine Mansfield and F. Scott Fitzgerald. Additionally, we'll listen to 1922 hits of the Jazz Age, consider work from Harlem Renaissance artists, Dadaists, Expressionists and others. We'll even view a "silent" film from the year. And, yes, we'll take a look at *Ulysses* and *The Waste Land*. Students will be expected to read, take reading quizzes, present research, write, and take a final exam. Cross-listed with HUMN 300-002.

## ENGL 370: COMING OF AGE IN JAPANESE LITERATURE

370 004	Special Topics		Randy Gonzales
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This world literature course considers childhood, youth, and coming of age in literature and film from modern Japan. We will analyze feature and animated films, novels, novellas, and short stories, with the goal of understanding the perspectives these works present of childhood and youth. We will examine the impact place of origin, gender, and social class have on Japanese youth as they transition to adulthood. In the process, you will be introduced to some major writers and directors from the region and learn about contemporary Japanese society. Cross-listed with HUMN 300-004. **NOTE:** This course fulfills the Race & Ethnic Studies Requirement.

## ENGL 370: DANTE

370 005	Special Topics	TR 9:30-10:45	Jennifer Vaught
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“Abandon hope all ye who enter here”—graffiti inscribed over the gate that leads to Hell in Dante’s *Inferno*—is perhaps the most widely recognized line of poetry in Western European literature. Dante’s *Inferno* has inspired countless literary writers and visual artists and has been appropriated in popular culture, video games, and film. In this course we’ll read Dante’s *Inferno* in detail as well as selected cantos from *Purgatorio* and *Paradiso* in *The Divine Comedy*. We’ll examine visual artists who represent The Inferno such as the French modern artist Gustav Doré and the Spanish modern artist Salvador Dalí. Requirements for the course are two short papers (4-5 pp. each); a midterm and a final exam; periodic reading quizzes; and a visual imagining of an episode in The Inferno such as a drawing, painting, or short film. This course is crosslisted with EN300 Humanities and EN385 Honors. **NOTE:** English majors can count this course for their minor in Medieval and Early Modern Studies by enrolling in Humanities 300 or Honors 385: Dante.

## ENGL 380: LITERATURE BY WOMEN

380 001	Literature by Women	TR 9:30 – 10:45	Lydia Whitt
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**NOTE:** This course counts for the Gender and Sexuality Studies Minor.

## ENGL 381: THE SCRIPTURE AS LITERATURE

381 001	The Scripture as Literature	TR 11:00 – 12:15	Lisa Graley
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In this class, we will explore the literature of several religious traditions through a variety of sacred texts including parts of *The Hebrew Bible*, *The Qur'an*, *The Epic of Gilgamesh*, *The Bhagavad Gita*, *The Gospel of Mark*, and the *Buddhacarita*, among others. Students will take a midterm and final and write two analytical essays. There will be reading quizzes.

## ENGL 406: LITERARY LETTERS

406 001	Restoration & 18 <sup>th</sup> Cent Lit	TR 12:30 – 1:45	Leah Orr
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How do letters function in literature? Before electronic communications were possible, letters were the primary way that people communicated across distance. In literature, they offered many possibilities for telling stories, showing different perspectives, adopting a poetic persona, or even appearing on stage as a physical object that might be mislaid, lost, or read by eyes other than its

intended audience. In this course, students will read a range of works featuring letters by eighteenth-century writers, including William Wycherley, Alexander Pope, Samuel Richardson, and Jane Austen. **NOTE:** This course fulfills the Pre-1800 requirement and the Major Figures requirement.

## **ENGL 409: EXPERIMENTAL FORMS**

<b>409 001</b>	<b>Special Topics in Creative Writing</b>	<b>TR 9:30 – 10:45</b>	<b>Jessica Alexander</b>
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This course explores the rich tradition of experimentation from a variety of perspectives—feminist, post-structural, transpoetics, necropoetics, intertextual, and more. In addition to reading a range of experimental fictions, narrative theory, and essays on craft, students will be required to submit short-form creative responses to each assigned reading. The goals of this course are manifold, and include but are not limited to: 1) developing a common lexicon, 2) sharpening our understanding of narrative conventions, 2) interrogating the implicit expectations we bring to fictional works, and 3) discovering new and innovative approaches to our own creative praxis. Writing assignments may include short-form creative responses, an experimental manifesto, and a final portfolio. This course is open to undergraduate students as well as graduate students. This course will include a pedagogical component for graduate students. Readings include works by Tom Cho, Carmen Maria Machado, Claudia Rankine, Lance Olsen, Khadijah Queen, and Harmony Holiday.

## **ENGL 410: POETRY**

<b>410 001</b>	<b>Adv Creative Workshop</b>	<b>MW 4:00 – 5:15</b>	<b>Henk Rossouw</b>
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This advanced poetry writing workshop emphasizes the reading and discussion of challenging texts as a source of inspiration. The first half of each class time focuses on assigned readings in poetry and poetics; the second half focuses on structured workshops of new poems. Note: This is a cross-listed course that includes both undergraduates and graduate students. Workshop for graduate students and undergraduates will be distinct and alternate weekly so that feedback will come from peers at the same level. Graduate students will gain experience in creative writing pedagogy by teaching a poetry book of their choice. The remaining assigned texts will comprise free books from the library's digital collection. Graded portions include a portfolio of new work, active participation in workshops, and teaching a book if you are a graduate student.

## **ENGL 412: ELIZABETHAN & JACOBAN DRAMA**

<b>412 001</b>	<b>Elizabethan &amp; Jacobean Drama</b>	<b>ONLINE</b>	<b>Elizabeth Bobo</b>
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How does one reconcile what has been considered the glorious period of the Golden Age of English Drama with the countless atrocities on which the money to fund that drama relied? One place to start is to acknowledge the domestic and international brutalities of the Elizabethan and Jacobean eras as the principal contexts in which to analyze the literature. Next, one can ask do these plays either uphold or subvert established customs, laws, and expectations of the dominant group? Some concerns of early modern drama seem unique to the period: absolute monarchy without political representation, God-given hierarchy among genders, ethnicities, and rank, and the universality of Anglican or Protestant theology. However, many of their concerns continue to be

relevant to the 21st Century: national chauvinism, xenophobia and ethnic justifications of oppression, patriarchal domination, toxic masculinity, domestic violence, dysfunctional families, bloody murder, revenge, insanity, socially transgressive sexuality, gender bending, infertility, hyper-fertility, and selling one's soul to the devil. Film adaptations and video-recorded live performances provide accessible introductions to texts by Christopher Marlowe, Ben Jonson, Thomas Middleton, Francis Beaumont, John Fletcher, Thomas Dekker, John Webster, and William Shakespeare. Additionally students will be exposed to, the anonymous true crime drama, Arden of Faversham, to one of the earliest woman-authored English plays, The Tragedy of Mariam, the Fair Queen of the Jews, and to early modern representations of Muslims in Robert Daborne's A Christian Turned Turk. **NOTE:** This course fulfills the Pre-1800 requirements.

## ENGL 425: SEMANTICS

425	001	Semantics	MW 4:00 – 5:15	Michele Feist
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Are you looking for meaning? This course will investigate the ways in which meaning can be encoded in, and communicated through, language. From the encoding of small units of meaning in words to the combinations of meanings in sentences to the interplay and co-construction of meaning in discourse, we will ask questions about the nature of meaning and the means by which it is represented and used by speakers. Along the way, we will look at relationships between language and logic, thought, and the world we represent, en route to a deeper understanding of what we mean by "meaning".

## ENGL 432: AMERICAN FOLKLORE

432	001	American Folklore	MW 1:00 – 2:15	John Laudun
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## ENGL 433: BLACKNESS IN PRINT, BLACK PRINT

433	001	Approaches to African Amer Lit in US	TR 11:00 – 12:15	Yung-Hsing Wu
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The printed word has been with you since you first started reading. Actually, even before you read your first word, you probably encountered the printed word. And while it's true that in 2022 print is no longer the dominant medium it once was (hello, Internet), its impact on everyday lives, ideas, and histories still remains. That fact means that thinking about how the printed word reaches individuals, communities, and even nations — and how it affects them and how they respond — shouldn't be taken for granted. This class starts with the premise that the medium of print offers a particular angle on the experiences of Black people and the work of Black cultural formations in the U.S. We will take the first half of the semester to learn about specific dimensions of print culture through case studies from the pre-Civil War years through Reconstruction and the Harlem Renaissance era. In the second half of the semester we'll take what we've learned about print culture to the careers of three Black authors, Zora Neale Hurston, Gwendolyn Brooks, and Toni Morrison, focusing on the ways in which print culture — on the one hand, a white mainstream print culture, and on the other hand, an alternative Black print culture — has identified, (mis?)understood, and marketed their work to Black and white readers alike. **NOTE:** This course fulfills the Race & Ethnic Studies Requirement.

## ENGL 462: PUBLISHING

462 001	Special Projects in Professional Writing	TR 11:00 – 12:15	Randy Gonzales
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Hybrid. This project-based course will focus on processes related to the *Advance Journal for Student Research*, a peer-reviewed publication of research, scholarship, and creative works from UL undergraduates. Students will learn about the management, editing, publication, and promotion of an online journal. The course focuses on workplace processes with students responsible for fulfilling workplace roles to meet both learning outcomes and project goals.

## ENGL 470: FAIRY TALES

470 001	Genres in Children's Literature	MW 2:30 – 3:45	Jennifer Geer
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The title of this course implies two things: that it's relatively easy to define a fairy tale, and that fairy tales are mostly for children. As we'll see, these assumptions are only partially true. The term "fairy tale" can encompass many things, and the tales we now associate with children's entertainment frequently derive from adult-oriented folktales. Even today, fairy tales provide adults with a focus for their debates over education, politics, and sexuality. In this course, we'll explore some of these debates and consider the often messy distinctions between children's literature and literature for adults, as we read (and watch film adaptations of) traditional and modern fairy tales. Texts will probably include: several of Perrault's and the Grimms' tales, print and film versions of "Beauty and the Beast," Maxine Hong Kingston's reworking of Chinese folktales in *The Woman Warrior*, Miyazaki's film *Spirited Away*, and adult-oriented fairy tales such as Angela Carter's "The Company of Wolves."

## ENGL 472: PROFESSIONAL WRITING

472 001	Professional Writing	ONLINE	Taylor Clement
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This online course prepares students for professional writing situations. The project-based course focuses on the analysis of professional writing contexts and the creation of documents for businesses, non-profit organizations, and/or community groups. Students will produce a range of documents, which depending on the work context, could include standard operating policies and procedures, feasibility reports, handbooks, and business proposals.

## ENGL 480: PROFESSIONAL DESIGN STUDIO I

480 001	Professional Design Studio I	M 12:00 – 12:50	Randy Gonzales
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This 1-credit course is for students pursuing a concentration in professional writing. ENGL 480 prepares you to get the most out of your professional writing courses and to develop the skills and competencies necessary to create a professional portfolio. In this course you will plan your online professional writing portfolio and develop a strategy to take advantage of the writing opportunities available to students. The course is required in order to take ENGL 481: Professional Design Studio II (2 credits) as a senior seminar.

## **ENGL 481: PROFESSIONAL DESIGN STUDIO II**

<b>481 001</b>	<b>Professional Design Studio II</b>	<b>W 11:00 – 12:50</b>	<b>Randy Gonzales</b>
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This 2-credit course is the capstone course for students pursuing a concentration in professional writing. ENGL 481 prepares you to enter professional writing careers. In this course you will finalize your online professional writing portfolio and complete projects that prepare you for writing careers.

## **ENGL 490: SENIOR SEMINAR**

<b>490 001</b>	<b>Senior Seminar</b>	<b>TR 12:30 – 1:45</b>	<b>Maria Seger</b>
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This course serves as the capstone for advanced undergraduate students majoring in English, giving you the opportunity to develop your research skills to your fullest potential and apply your knowledge of the methods and content of one or more of the various scholarly disciplines housed in English—including literature and culture, folklore, rhetoric and composition, and linguistics—in a semester-long research project. In this course, we'll investigate and perhaps even rethink what it means to “do research” in humanities disciplines, understanding research as a process of knowledge production that builds on and responds to ongoing conversations in our disciplines using carefully-selected methods. Your capstone research projects will be thoughtfully and intentionally designed and executed not only through reading and writing but also through learning to: conceptualize problems in our disciplines; pose research questions about our topics; situate ourselves in relevant scholarly conversations; and choose and implement relevant methods for gathering and interpreting evidence. In generating our capstone research projects, we'll come to identify academic writing as a continual process of reading, thinking, writing, and revision.

## **ENGL 496: VIRGINIA WOOLF**

<b>496 001</b>	<b>Major Literary Figures</b>	<b>MW 1:00 – 2:15</b>	<b>Jonathan Goodwin</b>
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Most of Woolf's novels, plus several essays. Secondary literature. **NOTE:** This course fulfills the Major Figures requirements.