

FALL 2020
English Undergraduate Course Descriptions
Course offerings, places, and time subject to change
PLEASE CHECK ULINK FOR COMPLETE COURSE OFFERINGS

The following courses maybe used for **Gen. Ed. Lit. requirements**: 201, 202, 205, 206, 210, 211, 212, 215, 216 and multiple 300-level courses. If you have a question about whether a course meets the Gen Ed Lit requirement, please email Shelley Ingram at singram@louisiana.edu .

PREREQUISITE FOR ALL COURSES: C OR BETTER IN ENGL 101 AND 102; OR ESOL 101 AND 102; OR ENGL 115. Additional prerequisites may apply.

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.

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.

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.

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

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.

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 cannon 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.

210 001	Literary Genres	ONLINE	Clinton Craig
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DARK FANTASY

210 003	Literary Genres	MW 1:00 – 2:15	Rhonda Berkeley
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POETRY: POETICS- A PSYCHOLOGICAL APPROACH. 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.

211	001	Thematic Approaches to Literature	TR 11:00 – 12:15	Leah Orr
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WOMEN WRITERS AND EDUCATION. What constitutes a good education? Who has access to education? How does education enable and perpetuate patriarchal, social, economic, and cultural hierarchies? How can education help to break down those hierarchies? Women writers have always been interested in education as a means to promote their interests, access cultural and economic power, and influence the next generation. This course surveys women writers in Britain and America writing about the topic of education from the eighteenth to the twenty-first centuries. Through reading novels, short fictions, and non-fictional prose by women writers on the theme of education, this course will also introduce students to the history of women's literature in Britain and America and to the techniques of close reading and interpretation that are common to all literary study. Authors studied may include Mary Wollstonecraft, Jane Austen, the Brontës, Sarah Orne Jewett, Virginia Woolf, Maya Angelou, Julia Alvarez, and others. Note: this course will count for the Women's, Gender, and Sexuality Studies Minor.

211	002	Thematic Approaches to Literature	MWF 11:00-11:50	
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AFRICAN AMERICAN LITERATURE.

211	003	Thematic Approaches to Literature	TR 8:00-9:15	Ali Unal
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TIME TRAVEL AND FREE WILL. Ray Cummings, in his 1924-short story "The Man Who Mastered Time", defines time as "what keeps everything from happening at once." Here Cummings seems to be pointing at the very question that have bothered many writers for centuries: Is our future already determined? Do we have free will, or are we just dust particles floating around space based on a pre-established fate? In this course we will be looking at these questions very closely. We will survey the most important and compelling works of speculative fiction to explore how different authors from different time periods and cultures have attempted to offer an answer to this existential inquiry. We'll read and discuss time travel stories from Hindi Mythology to Ancient Japan, from the 19th century Europe to contemporary America. While we track the evolution and progress of time travel, we'll discover thought-provoking and unique interpretations of time. At the end of our course, you will have the opportunity to contemplate and write about the nature of time, free will and time travel yourselves, both critically and creatively, through your assignments.

211	006	Thematic Approaches to Literature	MWF 11:00 – 11:50	Jarrett Kaufman
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AMERICAN PROTEST LITERATURE. In this course, we will examine the tradition of protest literature in the United States by focusing on twelve political, social and cultural protest movements, including but not limited to topics like: The American Revolution, abolition, women's rights, LGBTQ rights, antiwar protests, and Black Lives Matters movement. The course will move chronologically through US history, studying how social protest and activism can bring important issues to the public's attention and enact change. Throughout the semester, we will be paying particular attention to the social and political contexts that shape protests' development, the organizational forms they take, and the strategies and tactics used to articulate their goals that mobilize the public. To do this, we will examine the historical circumstances that ignite—or are ignited by—objections and tracing how these texts change the course of history. We will explore how various expressions of dissent function as aesthetic, performative, rhetorical, and identify ideological texts within specific cultural contexts. By focusing on a variety of texts, we will consider how literature makes arguments not just through ideology and rhetoric but through strategies of writing like plot and figurative language. Some, but not all, of the writers that will be read include: Thomas Paine, John Brown, Tecumseh, Lydia Sigourney, Frederick Douglass, Harriet Jacobs, Charlotte Perkins Gilman, Rebecca Harding Davis, Ida B Wells, W.E.B. Dubois, John Steinbeck, Martin Luther King, Malcolm X, Tillie Olsen,

Shirley Chisholm, Allen Ginsburg, James Baldwin, Brett Easton Ellis, Audre Lorde, Walt Whitman, Alicia Garza, David Sedaris, Dan Savage, and Opal Tometi.

211	007	Thematic Approaches to Literature	MW 1:00-2:15	Kevin Stones
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JOURNEYS HOME: MYTH AND ADAPTATION. What do mythic heroes, cunning wives, thieving suitors, sacrificial maidens, and shape-shifting gods have in common? In this course, we will begin by reading some of the great classics of Greek and Latin literature in order to explore the rich socio-cultural contexts behind these works. With this understanding of classical culture, we will turn to the novels of critically acclaimed and beloved authors Margaret Atwood and Ursula K. Le Guin to explore how and why these authors use classic stories to express modern cultural issues. You will gain a finer appreciation of these cultures and hone your critical reading and writing skills. Works covered in this course include *The Odyssey*, *The Penelopiad*, *The Aeneid*, and *Lavinia*. Through these classic and modern works of literature, you will learn that the greatest journeys end with the return home.

211	010	Thematic Approaches to Literature	ONLINE	Denise Rogers
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SHERLOCK HOLMES, HIS PREDECESSORS, AND HIS PROGENY. 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. Assignments: Reading, quizzes, online discussions, glossary building, peer review, one short paper, and a final essay. Most texts are in the public domain and are provided to the student online, with these exceptions: Christie, Agatha. *The Murder of Roger Ackroyd* Ide, Joe. *I.Q.*

212	002	Literature and Other Media	TR 12:30-1:45	David Squires
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LITERATURE AND THE INTERNET. This is a special topics course on literature and other media. This class will ask how recent developments related to the Internet and digital technology have impacted literary culture. We will discuss novels written on, and intended to be read on, cell phones. We will ask how e-readers have changed reading practices and the experience of literature. We will ask if GIF poems are literary or visual art forms. And we will examine early experiments in digital literature that made use of innovations (such as hypertext) that have since become essential to the Internet. Students will write critical and creative reading responses on our course blog in addition to participating in class discussion.

223	all	Intro to Creative Writing	Check schedule for days and times	
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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.

290	001	Introduction to Literary Studies	TR 12:30 – 1:45	
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290	002	Introduction to Literary Studies	MWF 10:00 – 10:50	Joshua Capps
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304	001	Vocabulary Development	M W 1:00 – 2:15	Joan Stear
304	002	Vocabulary Development	T R 9:30 – 10:45	Joan Stear

312	001	Shakespeare	ONLINE	John Ferstel
312	002	Shakespeare	TR 12:30 – 1:45	John Ferstel

This course is a general introduction to Shakespeare's work. After several lectures devoted to Shakespeare's time and Elizabethan theatre, we will look at six representative plays (*Richard III*, *Romeo and Juliet*, *As You Like It*, *Julius Caesar*, *King Lear*, and *The Tempest*) and a selection of his sonnets. There will be two short papers (not more than 5 pages each), seven pop quizzes, seven Moodle forum assignments, and three exams. Class time will involve both small group discussion and class-wide discussion. Film excerpts and Youtube will be utilized to enhance your appreciation of the visual qualities of Shakespeare's stagecraft. TEXT: David Bevington, ed. *The Necessary Shakespeare*, 5th Edition (Pearson, 2017) or 4th Edition or 3rd Edition.

319	001	Modern Poetry	MW 2:30 – 3:45	Rhonda Berkeley
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Studies in twentieth and twenty-first century poetry from diverse cultures and nationalities.

320	001	Modern Fiction	MW 2:30 -3:45	Lydia Whitt
320	003	Modern Fiction	MW 1:00 -2:15	Lydia Whitt

320	002	Modern Fiction	MWF 11:00 -11:50	Charles Richard
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In this course, we will examine works of fiction that represent Modernism and Post-Modernism in the 20th century. Our reading list will include the cycle of stories in Sherwood Anderson's *Winesburg, Ohio* (1919, American); Graham Greene's 1940 novel *The Power and the Glory* (1940, British); *The Plague* by French existentialist author Albert Camus (1947, French); the lyric novel *Housekeeping* by Marilyn Robinson (1980, American); and selected stories from Raymond Carver's collection, *Where I'm Calling From* (1986, American). Along with many other ideas at work in these books, we will focus on a theme central to all of them: *mercy*. This is a discussion-driven course; students should be prepared to talk about what they read this semester!

320	004	Modern Fiction	TR 9:30 -10:45	
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320	005	Modern Fiction	TR 12:30 – 1:45	Yung-Hsing Wu
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It's a cliché to say that literature concerns itself with the question of identity. But because it's a cliché, there's some degree of truth in it. This course focuses on narratives for which identity is practically a hyperbolic concern. The protagonists (and antagonists) we'll encounter are sincere liars, grand fakers, star-crossed lovers who sometimes hate one another, and aspiring seekers of truths they don't believe. For these characters, identity isn't just the usual quest, it's a thrill ride. For us, reading them, the question of identity may turn out to have no real answer. We'll be reading Gillian Flynn's *Gone Girl*, Tana French's *The Likeness*, Patricia Highsmith's *The Talented Mr. Ripley*, and Sarah Waters' *Fingersmith*. Course work will include plenty of discussion, quizzes, short papers and projects, a midterm, and a final project.

321	001	Survey of World Lit I	TR 11:00-12:15	Laurel Ryan
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From Babylon to Mesoamerica, from Sappho to Murasaki, this course will travel across time and place to examine the cultural influences of literature in the pre-modern world. How did oral and written traditions combine in 13th-century West African epic poetry? What did it take to write (or even read) a novel in 11th-century Japan? How does a song cycle more than 2000 years old influence contemporary Indian politics? We will examine the specific literary and cultural contexts of each of the works we study, but one of the key objectives of this course is to learn how literary traditions do not exist in isolation. Rather, they can cross national borders, continents and even centuries.

325	001	Creative Writing-Fiction	TR 9:30 -10:45	Sarah Hoagland
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This 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.

326	001	Creative Writing-Poetry	MW 2:30 – 3:45	Henk Rossouw
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This poetry writing course emphasizes art as a form of play. You will write new poems by repurposing, or playing with, elements and structures from the wide range of poems that I assign. In other words, you'll write original poems in response to assigned poems, even if that response is at a tangent. Code-switch languages like Eduardo C. Corral, dwell in a house of possibility like Emily Dickinson, offer startling images like Robin Coste Lewis, write a liquid list poem as if Anne Carson, 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 both online and face-to-face. 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.

327	001	Creative Writing-Drama	TR 2:00 – 3:15	Dayana Stetco
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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.

328	001	Creative Writing-Non-fiction	MW 1:00 - 2:15	Charles Richard
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The simplest definition of creative nonfiction is: *The truth told beautifully*. In this workshop, student writers will learn the fundamental principles of creative nonfiction and then apply them in crafting their own nonfiction narratives. The goal of the course is to enable students to tell the truth of their own experiences, through good storytelling. One of the main ideas we will focus on this semester is Philip Gerard's concept of "creative research." Although the course lists ENGL 223 as a pre-requisite, this requirement can be waived at the instructor's discretion; for more information, contact the professor directly at cerichard@louisiana.edu

333	001	Louisiana Literature	MW 2:30 – 3:45	Charles Richard
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Few places in the United States can claim such a rich literary tradition as Louisiana. With its long history and its complex mix of races, ethnicities, and cultures, Louisiana has been a favorite literary landscape for many well-known American authors, including some who are native to Louisiana. In this discussion-driven course, we will look at a few representative samples, most of them from 20th century, with a special focus on *setting* as a literary concept. Our reading list will include writers like Kate Chopin, Ernest Gaines, Tim Gautreaux, and Robert Penn Warren.

333	002	Louisiana Literature	TR 2:00 – 3:15	Jack Ferstel
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This course is a selective survey of some major Louisiana authors from the 19th and 20th centuries, ranging from Solomon Northrup's real-life account of his abduction into slavery in *Twelve Years A Slave*, to the ground-breaking New Orleans stories of George Washington Cable in the 1870's in *Old Creole Days*, to Adolphe DuQuesnay's novelette *Summer at Grand Isle*, to John Kennedy Toole's classic comic novel *Confederacy of Dunces* and Josh Neufeld's post-Katrina graphic novel *A.D. New Orleans After the Deluge*.

334	001	Folklore & Culture	MWF 10:00 – 10:50	John Laudun
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DIGITAL FOLKLORE AND CULTURE. Memes, fake news, trolling, rickrolling are all well-established forms of internet behavior and are as much a part of our everyday lives as grandma’s gumbo. English 334 explores the varieties and depths of digital cultures, from the first email forwards to the latest tiktoks and everything in between. Course activities include curating collections of multimedia materials; learning how to parse digital content; annotating, sorting, and compiling data sets; applying appropriate analytical frameworks; and exploring ways to present your ideas effectively. The course includes producing an online portfolio and learning collaborative and versioning systems to make it possible to work with others as well as secure your own work.

342	001	Modern Drama	TR 11:00 – 12:15	Dayana Stetco
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350	001	Young Adult Lit and Media	ONLINE	
350	002	Young Adult Lit and Media	ONLINE	

As always, we will explore media in various formats as it interacts with literary production. While some of the course will look at the ways in which young adults use media to tell their own stories, the bulk of the course will look at the problem of adaptation, using examples of both successful and unsuccessful adaptation involving young adult and children’s novels that have become mainstream films. Much of the work of the course will be posting to online forums; all students regardless of major will do three short reviews and a short research paper (text); in place of a longer research requirement (another text), MIA majors are welcome/encouraged to do a short project such as an animation or short that could lead directly into their capstone project. Students in majors other than English are encouraged to read their disciplinary knowledge against the topics found in YALM, including race, gender, sexuality, class, disability, medical issues, suicide, adoption, animal studies, food studies and on and on. Students will be watching a number of films assigned from Amazon Video that they will need to rent. They may use other full versions of assigned films from services such as Netflix (NOT pirated/cut/low resolution pirated films on YouTube), but a student membership in Amazon Prime, while not required, will significantly reduce the cost of the course. The instructor may also require students to attend one of two showings of relevant films in the Acadiana region. All costs for film rentals and tickets are the responsibility of the individual students.

351	all	Intro to Linguistics	Check schedule for days and times	
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Introduction to the scientific investigation of language, including the basics of phonology, syntax, semantics, dialects, and language learning.

352	all	English Grammar & Usage	Check schedule for days and times	
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353	all	Advanced English Grammar	Check schedule for days and times	
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355	002	Advanced Writing for Teachers	TR 12:30-1:45	Monica Busby
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357	001	Advanced Writing for Business	M W 2:30 – 3:45	Monica Busby
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357	002	Advanced Writing for Business	TR 9:30 – 10:45	Sheri Lazare
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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. This class will NOT meet face-to-face. Strong Recommendation: Students should be majoring

or minoring in a field in the College of Business.

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
359	004	Advanced Writing in the Social Sciences	TR 12:30 – 1:45	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.

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.

365	all	Technical Writing	Check schedule for days and times	
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Prereq: “C” or better in ENGL 102 or ESOL 102 or ENGL 115 or advanced placement, and at least 60.0 hours of credit toward degree. (Junior or Senior)

365		Technical Writing	ONLINE	Michelle Ritter
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The purpose of this online course is to prepare students for future technical writing situations with an emphasis on designing and producing practical documents of a professional quality. Students will read course materials from the required textbook (Gurak and Lannon, *Strategies for Technical Communication in the Workplace*, 4th edition) as well as from other resources posted on Moodle by the instructor. They will also complete short written assignments, participate in discussion forums, take online quizzes, take a test on writing employment documents, and produce the following major projects: an inquiry letter, a proposal, a set of instructions, a progress report, and an oral research presentation (oral presentation will be done in video format). This class will NOT meet face-to-face. Freshmen and first-semester sophomores should NOT schedule this course.

370	001	Spec Topics in Lit & Or Media Art	MW 2:30 – 3:45	Joshua Capps
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Cross-listed with MIA 325-001

370	002	Spec Topics in Lit & Or Media Art	W 6:00 – 8:50	Joshua Capps
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Cross-listed with MIA 340-001

370	003	Spec Topics in Lit & Or Media Art	MW 1:00 – 2:15	Lisa Graley
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PLAGUES AND POXES: RESPONSES TO PANDEMICS. Cross listed with HUMN 300-002 and HONR 385. Taking as its starting point the bubonic plague of 1347-48, this course will explore the attitudes and behaviors of people in times of pandemic and infectious contagion--alongside our contemporary experience of the novel Coronavirus 19. We will study expressions of suffering and survival as these are demonstrated in literature, film, and visual arts. Moreover, we will consider themes common to many disease outbreaks: the naming and blaming of scapegoats, paranoia and suspicion, the balance between saving the self and helping others, the benefits and detriments of home quarantines—or the “shutting up of houses,” as Daniel Defoe says, the exploiting scams of con artists, the sermonizing to encourage repentance or bring condemnation, and attitudes regarding changes in daily life, to name a few. Students will take a midterm and final exam and write analytical essays. In addition, there will be frequent reading quizzes. Texts will likely include Boccaccio’s “Prologue” to *The Decameron*, Daniel Defoe’s *Journal of the Plague Year*, Albert Camus’ *The Plague*, Katherine Ann Porter’s *Pale Horse, Pale Rider*, Tony Kushner’s *Angels in America*, and Ingmar Bergman’s *The Seventh Seal* (film).

371	001	Intro to Ethnic Literatures	TR 9:30 – 10:45	John Ferstel
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NATIVE AMERICAN FICTION. This course will be an introduction to the contemporary North American Indian novel from N. Scott Momaday, Louise Erdrich, and James Welch to more recent writers such as Thomas King and Sherman Alexie. Common themes in Indian literature such as resistance to Euro-American encroachment, the recovery of self-identity, the importance of community, and survival will be emphasized. Students will first be introduced to native American cosmology with early readings in Indian myths and legends followed by Momaday's *The Way to Rainy Mountain*. Then the students will consider the dynamics of resistance illustrated by the historical fiction of James Welch in his magnificent novel, *Fools Crow*. The importance of community will be found in the novels of Louise Erdrich (*Love Medicine*) and Thomas King (*Medicine River*). While all of the works express the theme of survival to one degree or another, Sherman Alexie's (*The Absolutely True Diary of a Part-Time Indian*) is a semi-autobiographical work that underscores the coming of age of a young teenager coping with the problems of reservation life and the urban environment beyond in mid-adolescence. **ASSIGNMENTS:** Students will be required to actively participate in this class through daily small group and class-wide discussion. Writing assignments will include a number of short reports on readings and special topics and later a longer analytic essay on character and theme in one of the novels. Students will also be encouraged to view relevant films and visit various websites that will further expose them to issues found in the fiction.

380	001	Readings in Literature by Women	TR 9:30 – 10:45	
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381	001	The Scripture as Literature	TR 11:00 – 12:15	Lisa Graley
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Study of literary themes and techniques in selected works of scripture.

409	001	Special Topics in Creative Writing	MW 1:00 – 2:15	Jessica Alexander
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EXPERIMENTAL FORMS IN FICTION. This course explores the rich tradition of literary 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, 1-2 workshop submissions, 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 may include works by Jenny Boully, Akwaeke Emezi, Nana Kwame Adjei-Brenyah, Roland Barthes, Kathryn Bond Stockton, Katie Jean Shinkle.

410	001	Adv Creative Writing Workshop	T 3:30 – 6:20 pm	Sarah Hoagland
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This course is an advanced creative writing workshop with the intent of developing your potential as a writer through a rigorous writing, reading, and workshop schedule. I'll be asking you to push past your personal boundaries and discover new territory as a writer through "experiments." Additionally, I'll ask you to work diligently to become a careful reader of not only published work, but also the writing produced by your classmates. My goal for each student is to emerge from this course with a 1) a more complex method and appreciation of reading/editing stories 2) an accumulated body of new work 3) a refined appreciation for the craft of fiction, and a sense of the discipline it takes to be a writer.

412	001	Elizabethan & Jacobean Drama	ONLINE	Elizabeth Bobo
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SHAKESPEARE AND CONTEMPORARIES. How can the study of early modern plays benefit 21st Century readers? These plays are filled with topics of interest to us now: national chauvinism, xenophobia, demagoguery, ethnic violence, working-class values, representation of criminal culture in the

entertainment industry, *cross dressing*, *women's resistance to patriarchy*, upward social mobility, pretensions of the nouveau riche, *carnival*, *ghosts*, *insanity*, *feigned insanity*, *rage*, *revenge*, *bloody murder*, dysfunctional families, infertility, hyper-fertility, friendship, sexuality, cuckoldry, *selling one's soul to the devil*, and the metatheatrical. The Golden Age of English Drama was the period in which the dramatic genres – comedy and tragedy – were reborn out of their classical formulations and situated in their early modern contexts. The Elizabethan and Jacobean playwrights we will study model a successful blend of inherited literary tradition and innovation. These creative writers were able to balance the demands of the past, the commercial stage, and their unique artistic inspiration to create works that were successful in their day and continue to compel readers and directors 400 years later. Film adaptations and video performances provide introductions to over twenty dramatic texts by Christopher Marlowe, Ben Jonson, Thomas Middleton, Francis Beaumont, John Fletcher, Thomas Dekker, John Webster and William Shakespeare, from which students choose texts for focused study. Students submit weekly worksheets on the lessons, participate in discussion forums, contribute to a class glossary, take quizzes, create bibliographic annotations, do research, write three papers, and take two exams.

416	001	Restoration & 18th Cent Lit & Culture	TR 9:30 – 10:45	Leah Orr
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THE SUBMLIME AND THE BEAUTIFUL. In 1757, Edmund Burke distinguished two major aesthetic categories of the eighteenth century, the sublime and the beautiful: the first is powerful and awe-inspiring, and the second is pleasing and elegant. Much eighteenth-century literature and culture engaged with one or both of these artistic modes. In this course, we will investigate the literature and culture of the eighteenth century by looking at the sublime and the beautiful, considering how these influenced the major genres of fiction, poetry, and drama, as well as movements such as neoclassicism and the Gothic. We will also briefly survey how these ideas influenced other cultural productions, including art, music, and performance. Authors studied may include Anne Finch, Alexander Pope, Samuel Richardson, Samuel Johnson, Thomas Gray, Oliver Goldsmith, and Ann Radcliffe.

430	001	Southern Literature	TR 11:00 -12:15	Shelley Ingram
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SOUTHERN CRIMES. In this course, we'll read, think about, and talk about crime fiction of the contemporary US south. Catherine Ross Nickerson says that the genre of crime fiction "is deeply enmeshed with most of [society's] thornier problems .. including gender roles and privileges, racial prejudice and the formation of racial consciousness, the significance and morality of wealth and capital, and the conflicting demands of privacy and social control." This course will trace a path of crime through (mostly) contemporary southern fiction to reveal the contours of the crime genre itself, the adaptations of the genre to spaces within the ever-shifting borders of the US south, and the ways in which these southern crime fictions are "enmeshed with the thornier problems" of our eras. Texts may include Sara Gran's *Claire DeWitt and the City of the Dead*, Barbara Neely's *Blanche on the Lam*, J. Todd Scott's *The Far Empty*, Attica Locke's *Bluebird Bluebird*, the podcast *Atlanta Monster*, and the documentary *Murder in the Bayou*.

432	001	American Folklore	MW 1:00 – 2:15	John Laudun
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AMERICA IN LEGEND. This course explores the way that America is socially constructed through stories we tell, sometimes to cheer ourselves on and sometimes to scare ourselves silly. As an advanced course for undergraduates and a foundational course for graduate students, this course attempts to address folk materials and dynamics in terms of rhetorical effectiveness, literary/generic structure, and cultural history. The goal of this course is to examine online, and offline, legends and understand the sources, both structural and referential, upon which they draw. Social media will be one of our foci, and as such this course highlights that media, first, has always been social, and that, second, the social world has always been mediated. Much of the material in this course reveals the anxieties and fears, the prejudices and blindnesses, that humans too often carry with them and rarely communicate directly, only allowing them to slip out indirectly, in stories and assertions that manifest what are often tangled knots of things thought and/or felt.

442	001	Modern American Drama	W 6:00 – 8:50 pm	Dayana Stetco
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455	001	Topics in Linguistics	TR 4:00 – 5:15	Michele Feist
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LINGUISTIC TYPOLOGY. There are nearly 7000 languages spoken in the world today. How are these languages similar to one another? How do they differ? This course provides an introduction to linguistic typology: the study of language universals and cross-linguistic variation. Through the study of universals, we begin to understand what makes language language; through our study of variation, we turn our focus to the breadth of possibility that underlies this uniquely human behavior. Taken together, our study of linguistic typology provides a multi-faceted window into the richness of what it means to be human. Prerequisites: Introduction to Linguistics (either ENGL 351 or ENGL 506) or permission of the instructor

457	001	Classical Rhetoric	T 6:30 – 9:20 pm	James McDonald
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Since the 5th century BCE, classical rhetoric has been accused of teaching students how to deceive, lie, and manipulate and praised for how it formed students into ethical adults, political and religious leaders, and knowledgeable contributors to culture and literature. Classical rhetoric was the basis of liberal arts education into the 19th century, and we continue to employ the theories and terminology of classical rhetoric in teaching argument and the analysis of literature, political rhetoric, and religious discourse. As a starting point, we will use Sharon Crowley’s *Toward a Civil Discourse: Rhetoric and Fundamentalism* and her arguments about how classical rhetoric is fundamentally different from the modern liberal Enlightenment rhetoric that informs our political discourse and writing instruction today. We will read the dialogues, speeches, and treatises of influential Greek rhetoricians of the 5th and 4th centuries BCE (Gorgias, Protagoras, Isocrates, Plato, and Aristotle), influential rhetoricians of the late Roman Republic and Roman Empire (Cicero, Quintilian, Tacitus, Aphthonius, and “Longinus”), and often overlooked women rhetoricians (Sappho, Aspasia, and Diotima). We will discuss how these rhetoricians disagreed with each other and would disagree with modern assumptions about rhetoric today, consider how their rhetorics served the historical and political contexts and agendas of ancient Greece and Rome, and discuss how these rhetorics can be applied to teaching writing and analyzing political speech today. We’ll use debate about gun control after the Parkland High School shooting for examples and possible research subjects. This will be a lecture/discussion class with graduate student presentations on several texts. Students will take a midterm and a final exam, keep a weekly reading journal, and write a research paper. Graduate students will also write an annotated bibliography. **Undergraduates can count this class as a Major Figures class or a pre-1800 literature class.**

460	001	Themes & Issues in Children Lit	MW 2:30 – 3:45	Jennifer Geer
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CHILDREN’S LITERATURE AND FILM ADAPTATION. This course will explore the relationships between children’s/young adult stories and their film adaptations. As children’s and adolescents’ entertainment becomes increasingly tied to multimedia forms, scholars, teachers, and parents need to become informed readers of the ways printed novels and tales are adapted into films. Some questions we’ll be asking in this class include: How do the requirements and conventions of different media affect the ways stories are told? How might those different forms affect reader/viewer response to these stories? What happens when a novel or tale is adapted for the needs of an audience in a different time, place, or nation? What might these differences tell us about changing views of childhood and adolescence? Text/film groupings will probably include *The Princess and the Frog*, *The Wizard of Oz*, *Coraline*, *Howl’s Moving Castle*, *Stand By Me/“The Body”*, *Harry Potter and the Prisoner of Azkaban*, and *Emma/Clueless*.

462	001	Special Projects in Prof Writing	ONLINE	
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467 001	Modern British Literature & Culture	MW 2:30 – 3:45	Jonathan Goodwin
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Satire and the comic tradition in twentieth-century British fiction. Texts will include Beerbohm, *Zuleika Dobson*; Powys, T. F., *Mr. Weston's Good Wine*; Warner, *Lolly Willowes*; Waugh, *Decline and Fall*; Wodehouse, *Right Ho, Jeeves*; Gibbons, *Cold Comfort Farm*; Pym, *Excellent Women*; Amis, *Lucky Jim*; Naipaul, *The Suffrage of Elvira*; Quin, *Berg*; Adams, *Hitchhiker's Guide to the Galaxy*; Smith, *White Teeth*.

472 001	Professional Writing	ONLINE	Randy Gonzales
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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.

480 001	Professional Design Studio I	F 2:00 – 2:50	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. You will spend at least 2 hours per week in The Studio, following a schedule arranged the first weeks of the semester. Once you complete ENGL 480, you will be prepared to pursue workplace writing experiences on campus, particularly in the program's Professional Design Studio (HLG 143). The course is required in order to take ENGL 481: Professional Design Studio II (2 credits) as a senior seminar.

481 001	Professional Design Studio II	ONLINE	Randy Gonzales
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A capstone course for professional writing students.

490 001	Senior Seminar	TR 12:30 – 1:45	
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SENIOR SEMINAR. This class is a senior seminar that serves as a capstone to English major.