Spring Semester 2015
Undergraduate Course Descriptions

Department of English and Comparative Literature
ENGL 1018 Freshman Seminar in English

Section 001
Call Number: 301827  MWF 2:30-3:25
Instructor: Hennessey

Baseball Literature

For more than 150 years, baseball has not only been our national pastime, but also a source of inspiration for some of this country’s finest writers. As we endure another dormant winter, awaiting the promise of spring and a new season on the diamond, we'll explore the very best that baseball’s literary canon has to offer, from classic novels (Malamud’s The Natural, Coover’s The Universal Baseball Association..., Delillo’s Pafko at the Wall, Kinsella’s Shoeless Joe, and Harbach’s The Art of Fielding), to short fiction, poetry and even experimental hybrids. Along the way, we'll consider the meaning and metaphors baseball gives to our ordinary lives and the lessons offered by its heroes and tragedies.

Section 003
Call Number: 301976  T/R 8:00-9:20
Instructor: Reutter

Medical Humanities

Often we think of issues of health and medicine in a scientific light without considering the great extent to which they are, in fact, humanitarian matters. Whether we or anyone we love is on the giving or receiving end of health care of any sort--from the laboratory to the doctor's office, from the cradle to the grave--we are all affected by the humanitarian aspects of the medical arts. A study of literature and film involving medical and health care issues allows for exploration and critical thinking, and indeed "helps to develop and nurture skills of observation, analysis, empathy, and self-reflection." This course will be comprised of five units: The Tyranny of the Normal; Death, Dying, and Grief; Cancer and AIDS Narratives; Issues of Race, Gender, and Class; and Ethics in Research and Patient Care. Other issues addressed are Children's Rights, Ageism, Disabilities, Spirituality, and Aesthetics. Genres of study may include plays, essays, films, short stories, short stories, novels, poetry, creative nonfiction, and television mini-series. Writers of note include Susan Sontag, Audre Lorde, Sharon Olds, Martha Stephens, Jodi Picoult, Oliver Sacks, and others
ENGB 2035 - Survey English Literature II

Selected readings in British Literature from 1780 to the present. Material might include the English Romantic Poets; fiction by Jane Austen, Charles Dickens, James Joyce, Joseph Conrad, and Virginia Woolf; Victorian poets and essayists; drama by G. B. Shaw; modern and contemporary British fiction, poetry, and drama.

Section 001
Call Number: 301501 Meeting Time: M 6:00-8:50
Instructor: Carlton-Ford

Section 002
Call Number: 301756 Meeting Time: T/R 2:00-3:20
Instructor: Tsang

ENGL 2045 001 Lesbian and Gay Literature

Call Number: 304187 MWF 2:30-3:25
Instructor: Dean

This course explores important themes (e.g., childhood and growing up, coming out and finding community, families, oppression and resistance, bisexuality, relationships and friendships, AIDS and aging) in lesbian and gay literature using literary materials -- novels, poetry, plays -- as the primary focus and considering an interdisciplinary context for the study of those materials.
ENGL 3000-Introduction to English Studies

This course prepares students to succeed in courses in literary and cultural studies. Students will be introduced to the kinds of texts and the critical vocabularies used in the fields of literary and cultural studies. This writing-intensive course will require students to draft, develop, and revise analyses of a range of texts. Students will integrate appropriate research materials into their own writing so as to demonstrate their understanding of the conventions, terminology, and research methodologies specific to literary and cultural studies.

Section 001
Call Number: 301498
Instructor: Rieke

Section 002
Call Number: 301499
Instructor: Kamholtz

Section 003
Call Number: 301500
Instructor: Carlson

ENGB 3006 001 – Introduction to Shakespeare
Call Number: 301757
Instructor: Leech

This course gives students the skills for further study and enjoyment of Shakespeare. Through an intensive study of a number of plays, the course will highlight the variety of genres, characters, styles, and problems that characterize Shakespeare's work.
ENGL 2008 American Literature Survey II

This course surveys the second half of the American literature, from 1900 to the present, emphasizing major literary figures, trends, issues, and genres of the historical period.

Section 001
Call Number: 302056  TR 9:30-10:50
Instructor: Norton

Section 002
Call Number: 302058  MWF 3:30-3:25
Instructor: Rieke

ENGL 3044 001 Interracialism
Call Number: 302412  MWF 12:20-1:15
Instructor: Dean

Using both the "high" and the popular literature from this period as well as legal documents, essays, and film, students will examine the peculiar phenomenon known as race in America, focusing specifically on how race difference impacts relationships.
ENGL 2002  Topics in Literature

Section 004
Call Number: 303807  T/R  9:30-10:50
Instructor: Rumney

Subversive Literature

We will use the notions of “resistance” and “subversion” as our points of departure into explorations of American literature from the 1950s to the present. We will explore both terms as they relate to the content of the texts we study and as it relates to how the texts push against, circumvent, or undermine the conventions of genre. Through this approach, we will place a wide array of texts that are generally kept far away from each other (in bookstores and in institutions of higher learning) in conversation with each other as we seek to examine how various authors challenge certain institutions and discourses. We will take a look at the work of authors like Mary Crow Dog, Edward Abbey, William S. Burrough, Allen Ginsberg, Alison Bechdel, N. Scott Momaday, James Baldwin, Kate Bornstein, and others.

Section 005
Call Number: 304281  MWF 9:05-10:10
Instructor: Hurt

MIDWESTERN LITERATURE

In this class, we will address the question of a regional literary style through readings of contemporary literature that grapples with the idea of a Midwestern identity. Furthermore, we will challenge the myth of a monolithic Midwest, question the dichotomy of urban and rural, and explore traditionally overlooked points of view. We will read books in the genres of fiction, creative nonfiction and poetry, including *Gilead* by Marilynne Robinson, *Love Medicine* by Louise Erdrich, *The House on Mango Street* by Sandra Cisneros, *Thomas and Beulah* by Rita Dove, *The Hard Way on Purpose* by David Giffels, as well as several shorter pieces. Students will be responsible for short reading responses and two longer papers.
ENGL 2020 001 Introduction to Science Fiction
Call Number: 302082    *Online*
Instructor: Henley, C.

An examination of science fiction and its development over the past 50 years, from adventure stories to speculative fiction. An introduction to the genre, focusing on dominant thematic concerns and styles, including science dominant, sociology dominant, and experimental science fiction.

ENGL 2035 001 Contemporary Novel
Call Number: 302083    T/R 12:30-1:50
Instructor: Schiff

We will read and discuss a variety of contemporary novels, which may include McCarthy’s The Road, Diaz’s The Brief Wondrous Life of Oscar Wao, Everett’s Erasure, Egan’s Visit from the Goon Squad, and more. Engaging novels, weekly quizzes, and discussion.

ENGL 2059 001 American Jewish Literature
Call Number: 302403    T/R 9:30 – 10:50
Instructor: Glaser

Guilt, devotion, exile, boredom, tradition, voice, sex. Philip Roth, Saul Bellow, Cynthia Ozick, Bernard Malamud, Isaac Bashevis Singer, Allen Ginsberg. As critic Morris Dickstein put it, “The work of these writers proved deliberately provocative, hugely entertaining, always flirting with bad taste and often very funny, but with an edge of pain and giddiness that borders on hysteria.” This course will study the “deliberately provocative” postwar Jewish writer in modern America. What made the Jewish American writer so radical? How did the postwar Jewish American writer become the archetypical American author? Why have Jewish American writers turned out to be lightning rods for changes in twentieth century American culture, and its shifting landscape of race, ethnicity, gender, and the individual? Looking first at the core generation of postwar Jewish American authors (such as Bellow, Malamud, and Roth) and then at the newest wave of writers such as Michael Chabon, Dara Horn, Gary Shteyngart, and Nathan Englander, we will address the thorny question of just what makes a Jewish American writer in modern America. We will also look at the writing and performances of Jewish comedians, such as Sasha Baron Cohen, Sarah Silverman, Woody Allen, and Joan Rivers.
ENGL 2082 001 African American Poetry
Call Number: 302407   T/R  11:00-12:20
Instructor: Reutter

Reading and analysis of African American poetry, particularly from the Harlem Renaissance to the present. Students will research one major African American poet in-depth. Includes a service learning/community outreach project that gives students the opportunity to share and discuss the poetry they find most meaningful with middle or high school students.

ENGL 2084 001 African American Literature II
Call Number: 300381   T/R  9:30-10:50
Instructor: Johnson

In this course we read, interpret, and write about a variety of African American literary works, including poems, letters, essays, short stories, plays and extracts, from the Harlem Renaissance to the present, from literary and cultural studies points of view. We discuss the work of several African American writers and the themes, genres and styles they present.

ENGL 3009 001 Early American Fiction
Call Number: 302408   T/R 12:30-1:50
Instructor: Person

The course Early American Fiction contains as its principal texts those short stories and novels written by American authors and published mainly between the close of the American Revolution (1783) and the end of the Civil War (1865). The choice of authors studied will vary with instructor, and may include Susannah Haswell Rowson, William Hill Brown, Hugh Henry Brackenbridge, Hannah Foster, Charles Brockden Brown, Washington Irving, James Fenimore Cooper, Nathaniel Hawthorne, Edgar Allan Poe, Herman Melville and others.
American women writers since 1900 have written in a wide range of styles and genres, and have addressed a wide range of social and political issues. Works will include poetry, fiction, drama, autobiography, and other nonfiction. Themes will include gender, race, class, sexuality, and their intersections in works by American women writers.

Francis Scott Key Fitzgerald (1896-1940) and Zelda Sayre Fitzgerald (1900-1948) led flamboyant public lives during the 1920s that came to be identified in the popular mind with the moral, alcoholic, and sexual excesses of that era. Their lives, in turn, adeptly transmuted into fiction, became in large part the raw material of their novels, essays, and short stories. The principal focus of the course will be on Scott's novels and short stories, including his two masterpieces THE GREAT GATSBY (1925) and TENDER IS THE NIGHT (1934), his early novels (THIS SIDE OF PARADISE (1920) and THE BEAUTIFUL AND DAMNED (1922)), his unfinished THE LAST TYCOON (1941), and his most compelling short stories.
Why have J. K. Rowling’s Harry Potter books been an international, cross-generational phenomenon, inspiring films, fan sites, and scores of spin-offs including a major theme park? In this course we will read the Harry Potter novels to examine their major themes and to explore why the books have proved so popular. Topics will include:

- Rowling’s skillful synthesis of the conventions of such literary genres as fantasy, quest-romance, the coming of age story, Gothic, and mystery;
- The representation of such edgy issues as racial and class prejudice and Rowling’s resolute complication of simple moral binaries.

While our primary focus will be the books themselves, we will also offer opportunities through assignments to explore topics related to the novels' role in contemporary culture, including:

- The reproduction, revision, and marketing of the novels through such artifacts as films, commodities, and fanfiction;
- What the Potter fandom reveals about the dialogue between texts and readers in the internet age.
ENGL 2002 002 Topics in Literature
Call Number: 301492      MWF 11:15 – 12:10
Instructor: Araguz

“The Fragmented Self from Sappho to Twitter”

“...narrative is international, trans-historical, transcultural: it is simply there, like life itself” – Roland Barthes

From the poems of the classical Greek poet Sappho (available to us only in scraps) to the personal updates shared online, depictions of the self can be found in fragmentary form. This course will explore how fragmentary depictions of the self differ from life narratives (such as biographies and memoirs) that are linear, chronological, and cohesive. Through readings that include poems, notebooks, and diaries, as well as nontraditional texts such as stand-up comedy routines and self-presentations in social media (Facebook, Twitter, etc.), we will explore the capacity of fragmentary texts to convey lived experience and selfhood in ways that more traditional narrative forms cannot. In addition to short critical responses to the readings, work will include a final project which will be a creative and critical endeavor involving fragmentary writing and social media.
Afrofuturism encompasses science fiction, historical fiction, fantasy, myth, magic realism and Afrocentricity. It examines not only present-day issues of race, but also re-examines and "revisions" the past. In short, Black science fiction, not just bugs in space. This course examines the fusion of past and present, real and fantastic in order to discuss the ways afrofuturism reveals the conflicts, struggles, differing perspectives and circumstances of people of color. We examine the ways in which what is "reality" is neither necessary nor inevitable in nature, history, or psychology. Short works such as Du Bois' 1920, "The Comet" to Due's and Butler's 21st contemporary vampire novels raise questions for discussion of the uses of historic "fact" in literature. No previous knowledge of "speculative fiction" is required.

An online course that explores classic and contemporary works of children's fantasy, with discussion of the values and lessons they convey. Topics include the historical meaning and influence of early rhymes and tales on societies that created them and contemporary social issues related to children's literature.
ENGL 2063 001 African Literature
Call Number: 308811  M 6:00-8:50
Instructor: Kalubi

The course focuses on major fictional texts, authors and movements that characterize African literature from colonial and postcolonial periods. It will also examine the literary representation of tradition and modernity, religion and education, gender and class, as major themes and motives in African fiction.

ENGL 2076 001 Literature of the Old Testament
Call Number: 302406  MWF 10:10—11:05
Instructor: Durst

One might ask: Why study the Bible? Besides its religious significance for more than two billion people throughout the world, the Bible is a foundational text that has profoundly influenced western culture and thought. It’s also a beautiful, dramatic, complex, surprising, and sometimes disturbing work of literature. Yet few people have read the Bible closely. In this class, we will examine the Old Testament, also known as the Hebrew Bible, as a literary text, focusing on its stories, poems, prayers, prophecies, and laws. We will explore its distinctive characters, themes, and literary forms. We will consider the historical and philosophical underpinnings of the books that make up the Hebrew Bible. Our course material will fascinate, inform, and delight you. It will help you better understand not only the ancient Near Eastern world from which the Bible emerged, but our present day world as well. Course assignments will develop your ability to analyze texts and to express your growing understanding.

ENGC 3025 001 Introduction to Critical Theory
Call Number: 301759  T/R  12:30-1:50
Instructor: Norton

This survey of contemporary critical theory introduces students to major schools and movements in the contemporary period that have shaped the study of literature and culture, such as New Criticism, Structuralism, Post-Structuralism, Deconstruction, Feminist Theory, Psychoanalysis, Marxism, New Historicism, Cultural Studies, Postcolonial Theory, Race Studies, and Queer Theor
ENGL 3025 001 Peer Tutoring
Call Number: 310515     T/R     2:00-3:20
Instructor: Cunningham

This course prepares qualified undergraduate students to tutor in the McMicken Writing Center.

ENGC 3026 001 Introduction to Cultural Studies
Call Number: 301760     T/R     2:00-3:20
Instructor: Mok

This survey of contemporary critical theory introduces students to major schools and movements in the contemporary period that have shaped the study of literature and culture, such as New Criticism, Structuralism, Post-Structuralism, Deconstruction, Feminist Theory, Psychoanalysis, Marxism, New Historicism, Cultural Studies, Postcolonial Theory, Race Studies, and Queer Theory.

ENGL 3092 H 001 Youth Abuse
Call Number: 303295     T/R     MWF 3:35-4:30
Instructor: Dziech

This course will employ fiction, non-fiction, and film to contextualize and illustrate the societal challenges of youth abuse. As a result, students will gain knowledge of and be able to articulate, verbally and in writing, information about the various forms of abuse; the challenges victims face; negative and optimal victim responses to abuse; the social, cultural, economic, and psychological factors associated with abusers' behaviors; the historical background of youth abuse; and contemporary community and organizational methods of dealing with victims and abusers. The class will include presentations by speakers and a service learning trip to an Eastern Kentucky facility for previously abused adolescents.
POST / MODERN CITIES IN LITERATURE

This course examines works of world fiction associated with the literary critical terms of modernism and postmodernism via a focus on the conceptualization and representation of the city.

The first part of the course centers on texts that clearly depart from the conventions of mimetic fiction that had dominated in the 19th century and reveal the emergence of new cultural and ideological perspectives.

The second part of this course examines how the trends that had characterized the modernist period are transformed by new epistemological and ontological questions and concerns.

In the course are included novels as well as other types of texts and media and approach some critical theory. Students read from writers such as Knut Hamsun, Joseph Conrad, Thomas Mann, Julio Cortazar, Italo Calvino, Patrick Chamoiseau, and Teju Cole.

Students give presentations and write daily responses, short essays, and a longer final project.
NO MAN’S LAND
Fractured Identities and Imaginary Homelands

Starting with an ample overview of the topos of exile in the modern period, this course explores this theme in contemporary literature. The focus is primarily on writers whose literary identity was formed around the fracture of exile or dislocation. Students read fiction but also non-fiction, as well as autobiographical works and essays by writers such as Ewa Chrusciel, K. Ishiguro, V. S. Naipaul, Bharati Mukherjee, S. Rushdie, E. Said, W.G. Sebald, and Lawrence Weschler. The focus is on primary texts, but students read and apply to texts critical theory as well. They give presentations, write daily responses, short essays, proposals, and a research essay presented to the class in draft form for critique and then revised.
ENGL 1051 001 Introduction to Film Studies

This is an introductory course in film studies. Topics covered include: film technology, the film industry, and film style. The course also introduces film history, focusing on important films and major film movements 1895 to present. The course consists of lectures, discussions, workshops, and film screenings.

Section 001
Call Number: 304131  T/R  12:30-1:50
Instructor: Epstein

Section 002
Call Number: 310167 *Online*
Instructor: Epstein

ENGL 2067 Topics in Film

Section 001
Call Number: 302405  M  6:00-8:50
Instructor: Knippling

Cinematic Worlds of Quentin Tarantino

Only about half of our primary (required) texts will consist of Tarantino films, which will be examined in relation to works by Godard, Ford, Tourneur, Hawks, Kubrick, De Palma, Leone, Woo, and others. The works of our major figure will be read within the context of his many and diverse cinematic influences. Rigorous critical reading and writing required.
Sex in Cinema

Beyond all the lust, sex, romance, and nudity proliferating the cinema industry lies the scintillating question of uncovering the “erotic” and the forbidden. What is it about sex and “deviant” sexuality that drives the human imagination, and how does cinema act as a bridge fulfilling a diverse audience’s wildest dreams and fantasies? Through a myriad of collaborative activities, discussions, and film screenings, the course will focus on issues of representation to explore how technological tools like films reveal issues of (in)visibility, fetishization, objectification, and empowerment of bodies and (dis)identities. Studying popular culture and counterculture through intersectional lenses of sex(uality), gender, (dis)ability, race, religion, and multiculturalism will help uncover the potential of films, both local and transnational, beyond their roles as mere channels of entertainment toward being transformational agents of social and cultural change.

ENGL 3038 001 Film Noir/Neo Noir

Although many critics question whether film noir exists as a genre, the term describes a large number of movies made in the 1940s and 50s that probe the underside of American life, usually featuring marginal male characters who may or may not be criminals or detectives, dark urban environments, dangerous beautiful females who use sex to manipulate and mislead the males with whom they come in contact, cowardly or corrupt police officers, and scheming politicians. "Neo noir" describes films made mostly from the 1970s onward and featuring the same sort of sleazy or disreputable characters and situations, but with the additional dimension of self-conscious reflection of or allusion to antecedents in film noir, whether introduced in homage or as parody or pastiche. Examples of film noir that we will view in this course include THE MALTESE FALCON, DOUBLE INDEMNITY, OUT OF THE PAST, TOUCH OF EVIL, and others as circumstances permit; neo noirs will include CHINATOWN, BODY HEAT, BLUE VELVET, L.A. CONFIDENTIAL, and others as time allows. Students will be responsible for one additional paper on another film noir or neo noir movie to be assigned, as well as occasional topical papers (3 or 4) and a comprehensive final exam.
ENGL 2047 Introduction to Linguistics

This course focuses on the study of human language, what it is and how it works, how people learn, comprehend, and produce language, how language and society interact, and how languages develop and change over time.

Section 001
Call Number: 302084 T/R 11:00-12:20
Instructor: Leech

Section 002
Call Number: 302402 T/R 3:30-4:50
Instructor: Leech

ENGL 3046 001 Modern English Grammar
Call Number: 302413 MWF 12:20-1:15
Instructor: Durst

The main purpose of this course is to help students improve their command of English grammar to become more knowledgeable about their language, more accomplished speakers, and more effective writers and revisers. We will begin by examining the basic sentence elements of subject, verb, object, adjective, and adverb. We will then study larger issues of sentence structure, phrases, clauses, and the many subtleties of sentence embedding. We will work as linguists, deriving the rules of English inductively from data—rather than deductively from time-honored concepts that in many cases don't hold up to close scrutiny. Our data will include sentences taken from a variety of contexts, including literary works, academic journals, bureaucrats’ memos and reports, students’ own writing, as well as everyday speech. One day a week, we will work on issues of grammar, punctuation, and style in writing. Those students preparing to be English teachers will have an opportunity to examine the role of grammar instruction in the English classroom.
**ENGL 3074 001 Rhetoric of Social Media**

Call Number: 303095  
Instructor: Wilson  
MWF 3:35-4:30

This course will examine the rhetorical strategies of various Social Media pertaining to communication (e-mail, facebook), consumerism (Amazon, craigslist) news (blogs, i-reports), and entertainment (Youtube, fan communities). Through readings, primary and secondary research, and discussion, students will assess and critique how social media are effective (or not), how they function rhetorically, and whether they achieve their purposes. Final projects will include a student research project composed and produced in the most appropriate media for their topics.

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**ENGL 3076 001 Writing with Style**

Call Number: 302416  
Instructor: Malek  
MWF 10:10-11:05

Students will be exposed to a wide-ranging approach to what visuals mean--from a book to the interface of a software application to a logo to an advertisement from a print magazine to the splash page of a web site. Students will explore how different types of texts are designed focusing specifically on the interaction of visual and verbal elements and how effective that interaction is. Based on theories from a variety of fields (such as graphic art, film studies, art history, psychology, reading, computer science and professional writing), students will analyze what it means to see and then to read visual-centric texts. Projects will ask students to create their own rhetorically aware visual artifacts.
ENGL 2011 Intro to Creative Writing: Fiction

Writing of short stories; examination and discussion in class of students' work; assigned readings for history, theory of the short story, and critical analysis.

Section 001
Call Number: 302063       MWF  9:05 – 10:00
Instructor: Skinner

Section 002
Call Number: 302064       TR  2:00—3:20
Instructor: Celona

Section 003
Call Number: 302065       MWF  11:15-12:10
Instructor: Sulzman
Section 004
Call Number: 302066       T/R 3:30 – 4:50
Instructor: Valente

This course is an introduction to the fundamentals of short fiction where we will engage weekly in close reading, critical analysis, and the craft of writing fiction. We will discuss the fundamentals of constructing short stories with an emphasis on the elements of fiction, recognizing these elements at work, and acquiring a craft-based vocabulary for discussing short fiction. We will read a variety of approaches to narrative structure and ways of storytelling, and we will discuss in class the effects of each approach. Students will write analytical work through reading responses and written feedback on classmates’ work, and will write creative work in the form of weekly writing exercises and one culminating full-length story.

Section 005
Call Number: 302067       T/R 9:30-10:50
Instructor: Kosinec

ENGL 3022 001 Writing Sci-Fi and Fantasy
Call Number: 302410       MWF 10:10-11:05
Instructor: Henley, C.

This course will explore the trends, themes, and techniques crucial to the writing of science fiction, fantasy, and related subgenres. Students will read published work, comment on classmates’ work, and produce short fiction in the genres.
The most immediately conspicuous element of the popular novel, and of many literary novels, tends to be plot, and some writers and literary taxonomists tend to divide the world fiction neatly in two, into traditional “plot-driven” works and “experimental” (often a synonym for “dull” or “arty”) ones. This class will provide us an opportunity to explore the meanings and origins of the term plot (going all the way back to Aristotle), to distinguish it from story, and to read a variety of novels that employ it, or alternatives to it, in a variety of ways. By what other means might a reader be propelled through the pages of a book, come to care about its characters, etcetera? To what extent is plot necessary? Can novels not driven by traditional plots still provide an immersive experience, produce a satisfying story arc? Novelists to be read might include Charles Dickens, Virginia Woolf, Joy Williams, Lucy Corin, Charles Portis, Muriel Spark, Padgett Powell, Sergei Dovlatov, Marilynne Robinson, Paul Beatty, Gaetan Soucy, Lorrie Moore, Tom Drury, Evan Connell, Yannick Murphy, Nicholson Baker, and others. We’ll also read some philosophical and theoretical work.

Students will develop skills needed in the writing of fiction through exercises, writing and workshopping full-length stories, and reading both published works and those of their classmates.
ENGL 2017 Intro. to Creative Writing: Poetry

Through class discussion, reading, and most importantly, the practice of writing, this course will introduce students to the discipline and craft of creative writing in the genre of poetry. Students will read modern and contemporary poetry and then put these techniques to work in writing their own poetry, based largely on assigned prompts and exercises. Much of what students write will be critiqued and discussed by their peers in a workshop setting, to which student participation is essential. Additionally, students will write informal analytical responses to readings of poetry and they will complete informal writing exercises in class regularly.

Section 004
Call Number: 302075  MWF 1:25 – 2:20
Instructor: Groves

Section 005
Call Number: 302076  MWF 3:35-4:30
Instructor: Honold

Section 006
Call Number: 302077  T/R 2:00-3:20
Instructor: Koets

Section 007
Call Number: 302078  M W F 3:35 – 4:30
Instructor: Peterson
ENGL 3015 001 Poetry and Sound
Call Number: 302409  MWF 10:10-11:05
Instructor: Hennessey

Poetry: Sound, Media, and Performance

This course traces the growing focus placed upon considerations of both sound and media in contemporary poetics. We'll begin with a series of foundational readings, then move into a number of small units focusing on the interaction between poetry and musical forms, compositional processes influenced by media and technology, poetry in performance, and a number of authors who reduce (or deconstruct) poetry to its most fundamental sonic rudiments, among others. Students will also learn a little about editing and recording sound, and there will be several audio assignments in addition to written sound work.

ENGL 3030 001 Writing Love Poetry
Call Number: 302411  T/R 2:00 -3:20
Instructor: Deulen

In this course, students will read and analyze poetic and critical works on or about love, acquiring knowledge of the literary forms, traditions and trends of love poetry, and the ethical, philosophical, and cultural issues involved in works of literature that have love as its central subject. Students will also write original poetic works and engage in critical discussion of their own and their classmates' poems.
ENGL 6011 Senior Writing Seminar: Fiction

Students write, read, and critique fiction at an advanced level, analyzing the various elements of fiction as those elements interact in the work.

Section 001
Call Number: 302803  W  12:20-3:25
Instructor: Stewart

Section 002
Call Number: 302804  M  12:20-3:25
Instructor: Henley

ENGL 6017 001 Senior Seminar: Poetry
Call Number: 302805  M  12:20-3:25
Instructor: Drury

In this culminating course in the poetry sequence, students write and workshop poems at the advanced level while reading and studying diverse texts of poetry to refine and challenge their ideas about the craft. Students draft and revise their own poems and contribute to the collective workshop format.
In this course, students will learn to use the digital tools of the 21st century to publish professional documents for multiple purposes and audiences. Projects include the design and production of flyers, brochures, presentations, and marketing materials. This course is print focused, and projects may also be client focused.

Multimedia Writing will provide students with a practical and theoretical foundation in multimedia theory and production. Projects include research-driven work into a range of media, including digital audio and video. Students will present their findings using the latest in visual and other media presentation technologies.

This capstone course is required for students completing the Department of English undergraduate track in Rhetoric and Professional Writing. This course offers students an opportunity to demonstrate mastery and integration of the skills, principles, and knowledge gained from their coursework. It requires the application of that learning to a field project that will be evaluated by faculty and clients. The course is open only to undergraduate students who are at the end of their coursework in the Rhetoric and Professional Writing track for the B.A. in English.
ENGL 4091 – Business Writing

This course readies students for the kinds and purposes of writing they will do as they advance in their business careers. Good writing is a means to effective management and profitable customer relations. In studying the theory and practice of writing in the business environment, students will develop strategies for adjusting content, style, design, and delivery method to different rhetorical contexts. This course often operates as a writing intensive workshop where student participation is necessary and vital. This course is not a review of basic composition or grammar skills, although students will learn techniques for successful revising and editing.

Section 001
Call Number: 301514  T/H  12:30-1:50
Instructor: Lavecchia

Section 002
Call Number: 301516  W  6:00pm-8:50pm
Instructor: Kissling

Section 003
Call Number: 301517  R  6:00pm-8:50pm
Instructor: Kissling
ENGL 4092 Technical Science Writing

This course readies students for the kinds and purposes of professional writing they will do in their professional careers in technology, science, and engineering. Writing in these fields supports design processes, research studies, problem solving, and business transactions. In studying the theory and practice of writing in specialized environments, students will develop strategies for adjusting content, style, design, and delivery method to different rhetorical contexts. This course often operates as a writing intensive workshop where student participation is necessary and vital. This course is not a review of basic composition or grammar skills, although students will learn techniques for successful revising and editing.

**Section 001**
Call Number: 301504
Instructor: **Cook**

**Section 002**
Call Number: 301505
Instructor: **Cook**

**Section 003**
Call Number: 301506
Instructor: **Hemmer**

**Section 004**
Call Number: 301507
Instructor: **Staff**

**Section 005**
Call Number: 301508
Instructor: **Staff**

**Section 006**
Call Number: 301509
Instructor: **Wilson**

**Section 007**
Call Number: 301510
Instructor: **Specter**
Section 008
Call Number: 301511
Instructor: Wilson

W 6:00-8:50

Section 009
Call Number: 301515
Instructor: Staff

R 6:00-8:50

Section 010
Call Number: 307770
Instructor: Staff

*Online*