Spring Semester 2016
Undergraduate Course Descriptions

Department of English and Comparative Literature

UCF
ENGL 1002-English Composition Freshman Seminar

Section 001
Call Number: 603563
MWF 10:10-11:05
Instructor: Hammond

Logos, Symbols and Icons

Possible texts:
This course will feature readings from cultural critics, design theorists, semioticians, and sociologists about the power and primacy of visual images and shared signs. We will not use a textbook; rather, readings will be accessible through the internet or our library databases and linked through our Blackboard class site.

Assignments:
Writing assignments will emphasize rhetorical analysis, research, and recast, similar to those assigned in ENGL 1001. In addition, students will practice digital and/or multi-modal composing. There will be an opportunity for group work, through a collaborative project, as well as refining oral communication skills through presentations.

Relevance:
This seminar will focus on recent controversies about visual rhetoric, such as the use and display of the Confederate flag, and other timely discussions, such as the appropriation of cultural symbols, campaign logo designs, corporate branding, and the sliding signifiers of class status and wealth.

Students will bolster their media, digital, and visual literacies, in addition to honing their writing skills.
Section 002
Call Number: 603571    T/R 11:00-12:20
Instructor: Griegel-McCord

Exploring Social Media

Twitter, Reddit, Facebook, Pinterest, Snapchat, Instagram, You Tube, Tumblr, Tinder, YikYak, Secret. Social media platforms like these are everywhere and have revolutionized the way we communicate with others, learn about the world, get our news, find social companions, chronicle our lives and consume and produce a variety of media. This Freshman Seminar will explore the complex and ever-changing world of social media. We will read a diverse selection of texts that offer a range of disciplinary and theoretical perspectives on the social mediaverse. Students will develop a substantial research project that pulls together primary and secondary research on a given social media platform. We will also experiment with producing the genres and forms that serve as the medium for these social media sites.

Section 003
Call Number: 610480    T/R 9:30-10:50
Instructor: Sarr

Autobiography

This course will explore the relationship between autobiography and academic writing. The best research - like the best writing - often begins in the personal experience and passions of the researcher. We will explore memoir, social media, film, television, comedy, popular journalism and academic writing to explore autobiography as a resource for original, insightful writing and research. Course requirements include regular informal writing, extensive class participation, and a final essay.
ENGL 1018-Freshman Seminar in English

Section 001
Call Number: 603426  MWF 12:20-1:15
Instructor: Person

**Literary Film Environment**

A seminar devoted to examining selected novels, memoirs, and films that feature human beings encountering nature or dealing with environmental problems, such as animal extinction, pollution, mountain top removal, global warming, and others. Texts will include Jon Krakauer’s *Into the Wild* and the film based on that book, Cheryl Strayed’s *Wild* (and the recent film starring Reese Witherspoon), Dian Fossey’s memoir, *Gorillas in the Mist* (and film), Timothy Treadwell’s memoir, *Among Grizzlies*, and the film *Grizzly Man*, Barbara Kingsolver’s novel *Flight Behavior* (with the film *The Incredible Journey of the Butterflies*), and John Grisham’s recent novel, *Gray Mountain*.

Section 002
Call Number: 609223  T/R 12:30-1:50
Instructor: Campagna

"The Two Wes Moores: Race, Rhetoric and Narrative"

Using Wes Moore's dual narrative as a foundation, this course will examine samples of past and contemporary American discourse to assess how the concept of race shapes Americans' understanding of their country and its citizens. Our overarching goal will be to develop insightful cultural analysis as we consider the relative social influence of differing rhetorics of race on such issues as policing, voting rights, education, housing, and economic equity.
ENGL 2008 003 – American Literature Survey II

Call Number: 604367     T/R 9:30-10:50
Instructor: Norton

In this course we will read, discuss, and write about novels, poems, and plays written by American writers between 1915 and the present, emphasizing major literary figures, trends, issues, and genres of this historical period. We will pay attention to the following themes: literary movements of the period, including Modernism, intersections of Modernism and the Harlem Renaissance, and the post-modern; literary, historical and cultural contexts of American literature. We will also address questions of American identity and subjectivity in American literature the concomitant expansion of the American canon with regard to questions of history, identity, subjectivity; “gatekeeping” in relation to the canon and American literature (Oprah’s book club; the publishing industry; the MFA program); and ultimately, the expansion (fragmentation?) of the American canon as a reflection of the expansion of American democracy. Assignments will include short reading responses and quizzes, an in-class short answer/essay exam, and a final take-home short answer/essay exam.
ENGB 2035 - Survey English Literature II

Section 001
Call Number: 603282  *Online*
Instructor: Carlson

Section 002
Call Number: 603291  *Online*
Instructor: Carlson

This half of the Survey in English will emphasize the close reading of fiction and poetry of the Romantic, Victorian, and modernist periods. In preparation for an in-depth reading of Virginia Woolf's experimental novel To the Lighthouse, we will examine literature of the nineteenth and early twentieth centuries that registers new ways of thinking, feeling, and being in time; new conceptions of nature and art, the human and the animal; and challenges to traditional social orders and systems of meaning posed by political revolution, scientific discovery, and modern warfare. Texts include Alice’s Adventures in Wonderland and Sherlock Holmes stories. This class requires active online engagement and collaboration.

Section 003
Call Number: 603294  M 4:40-7:20
Instructor: Carlton-Ford

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.
It may seem that a course called "US ethnic literature" has firewalled literature that is not "ethnic" as well as ethnic literature that is not "US"--and yet the case proves to the contrary.

The real objective is exploration and discovery. What exactly is "ethnicity," anyhow? Is it identifiable by art, music, religion, language, fashion, community, ideology, or what? Also, in a study of US ethnic literature, does immigrant or Diasporic literature qualify? Are transnational perspectives valid? Are nationalist perspectives meaningful? Ultimately, the question we'll address is how does US ethnic literature address many relevant and complex themes and issues?

Certainly, literature is a culture-bearer that gives us insight into issues and themes concerning ethnic experience and the United States. Everett Hoagland says in "Putting on the Dog" that "hey, Black poetry's got more than one good way." The same could be said for US ethnic literature in general. In this course we'll begin to apprehend the scope and reach of US ethnic literature as we study texts from a few US ethnic literature traditions and focus on some common themes as well as others specific to each text.

Readings for the course include Maryse Conde's *I, Tituba*, selections from Emma Lazarus's poetry, Nella Larsen's *Passing*, Maxine Hong Kingston's *Woman Warrior*, Norah Labiner's *German for Travelers*, and Khaled Hosseini's *Kite Runner*.

We will engage the texts through discussion, journals, exams, a multimodal presentation and an essay.
ENGL 3000 – Introduction to English Studies

Section 001
Call Number: 604446   T/R 2:00-3:20
Instructor: Weissman

This course will introduce you to different fields of English Studies while emphasizing two skills that define and unify them: reading and writing. The first part of this course will focus on methods of responding to texts (e.g., nonfiction, fiction, poetry, scholarship) as readers and writers. The second will increasingly take the form of a workshop for academic or critical writing, as you and your classmates draft essays and develop them through a revision process that includes feedback from your peers. Work in this course will be collaborative, as we read, write on, and discuss each others’ written work. Our emphasis will be on building skills you will use in future courses you take in English and other departments.

Section 002
Call Number: 604452   T/R 3:30-4:50
Instructor: Dean

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.
ENGB 3006 001 – Seminar: Introduction to Shakespeare
Call Number: 610776  MWF 9:05-10:00
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 3042 001 – Topics in American Ethnic Literature
Call Number: 604896  MWF 10:10-11:05
Instructor: Glaser

Seeing Race Before and After Ferguson

This course will focus on the intersection between race and visual culture in contemporary America. Moving from New Orleans before and after Hurricane Katrina to the Museum of Modern Art in New York City, from Ferguson to Cincinnati, lynching photographs to #BlackLivesMatter activism, we will explore some of the many sites in which we learn how to see, interpret, and police race. Topics include racial profiling, ethnicity and comics, smart-phone activism, photography and violence, surveillance culture, and identity politics and appropriation. We will approach these wide-ranging topics through multiple forms of media (film, novels, Twitter, visual art, comics) and multiple artists, including Kara Walker, Toni Morrison, W.E.B. DuBois, Claudia Rankine, Roland Barthes, Mat Johnson, Susan Sontag, Spike Lee, Dave Eggers, and David Fincher.
ENGL 2002 – Topics in Literature

Section 002 H
Call Number: 604363 R 3:30-6:20
Instructor: Dziech

Males and Females

Designed for both men and women, this course will link science and the humanities to encourage more holistic, objective and educated discussion and debate about gender issues. It will include experiential learning and will relate current research on neurobiological differences between the sexes to analyses of male and female characters in representative film and literature. I would like to update it a little, but I don't think we can, and Honors will have a more extensive description sent out anyway.

Section 005
Call Number: 609221 T/R 9:30-10:50
Instructor: Koets

Story as Survival: Sexuality & Gender in Nonfiction

This course explores the acts of writing and reading nonfiction stories as acts of survival within homophobic, heteronormative cultures. We will engage with a variety of autobiographical texts including memoirs, graphic novels, and essays. In our discussion of these texts we will consider some of the following questions: How are publication and genre tied to issues of identity, gender, and sexuality? How do non-linear narratives challenge the line between fiction and nonfiction? How does creative nonfiction problematize “true” stories in history? How does literature serve as a surrogate family for LGBTQ people rejected by their own families? How does writing (not simply literature or public writing, but also private writings like journals and letters) allow individuals to claim love for another person and how is this act of claiming crucial to one’s survival?
ENGL 2009 001 – Vonnegut
Call Number: 604369     T/R 9:30-10:50
Instructor: Hennessey

American Authors: the Wit and Wisdom of Kurt Vonnegut

We'll explore the life and works of Kurt Vonnegut (1922–2007) — one of postwar America's most unique literary talents — from his early years writing for sci-fi and popular magazine audiences through his postmodern masterpieces to a late career marked by hybrid humanistic forms. Our readings will include classic novels (Slaughterhouse-Five, Player Piano, Mother Night, God Bless You, Mr. Rosewater, Cat's Cradle) along with lesser-known treasures (Jailbird, Galapagos, Deadeye Dick).

ENGL 3010 001 – American Fiction 1860-1910
Call Number: 604453     MWF 10:10-11:05
Instructor: Person

A course devoted to selected works of American fiction published roughly between the Civil War and First World War. To help us make connections between selected works, we shall focus on three themes or issues: (1) the paradigm of “rags-to-riches” in both its positive and negative incarnations, (2) women and freedom, and (3) slavery and its post-Civil-War legacy.

Reading List:

Horatio Alger, Ragged Dick (Norton)
Rebecca Harding Davis, Life in the Iron Mills (Feminist Press)
William Dean Howells, The Rise of Silas Lapham (Penguin)
Henry James, Daisy Miller (Broadview)
Kate Chopin, The Awakening (Penguin)
George Washington Cable, The Grandissimes (Penguin)
Mark Twain, Pudd'nhead Wilson (Norton)
Charles Chesnutt, The Marrow of Tradition (Norton)
ENGL 3020 001 – Contemporary American Fiction
Call Number: 604455 T.R 2:00-3:20
Instructor: Schiff

An investigation of some of contemporary America’s most compelling fiction, including Jennifer Egan’s *A Visit from the Goon Squad*, Percival Everett’s *Erasure*, George Saunders’ *Tenth of December*, Junot Diaz’s *The Brief Wondrous Life of Oscar Wao*, and more. We will also watch and discuss one season of a major television drama, such as *Breaking Bad* or *House of Cards* as well as read one graphic novel, perhaps Alison Bechdel’s *Fun Home*. We will pursue a variety of issues and questions, such as, *What do these stories do for us? Why are they so valuable?*

ENGL 3045 001 – Modern American Drama
Call Number: 604899 T/R 11:00-12:20
Instructor: Mok

This course in 20th century American drama highlights works by playwrights who have shaped modernism and modernity on the American stage. While the course will touch upon the three giants of American modern drama (O’Neill, Williams, Miller), particular attention will be paid (pace Willy Loman) to works by women and people of color. By examining both alternative and canonical discourses, the students will engage in a genealogy of American drama to understand the politics, poetics, and legacy of modernity.
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 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 consider 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.
The Literary Origins of Lord of the Rings

The *Lord of the Rings* books and movies are very popular, but how did Tolkien create this world? What were his inspirations? This course will explore the texts that most directly influenced Tolkien’s creation of Middle Earth. Some, like Beowulf, may be familiar to students. Others, such as the Norse Volsunga saga, Norse mythology, and Old English poems, may not be. These texts will be read together with the *Lord of the Rings* to demonstrate the direct influence these works had on Tolkien. We will also examine how Tolkien’s works have been adapted into other mediums and the resulting influence and development of related fan communities. We will read the entire *Lord of the Rings* trilogy, so we strongly encourage students to begin reading the series before the class starts.
ENGB 4001 001 – Seminar: British Literature

Call Number: 603300  T/R 2:00-3:20
Instructor: Tsang

"The Working Class"

Although it is more accurate to speak of the working classes, the concept of the “working class” in its singular form has been a longstanding and powerful one in British literature and culture. Who are the working classes? What does it mean to grow up working-class? What are the values and feelings associated with the working class? Can literature written by well-educated middle-class authors speak for the working class? In this seminar, we will examine the cultural, political, and aesthetic meanings of the working class as well as the representations of the actual working classes in British literature, films, and sociological studies. At the same time, we will ask how working-class history can transform our understanding of the larger history of England as an industrial nation and global power. Readings may include Engels’s *The Condition of the Working Class in London*, Dickens’s *Great Expectations*, Green’s *Living*, Orwell’s *The Road to Wigan Pier*, Sillitoe’s *Saturday Night and Sunday Morning*, Willis’s *Learning to Labour*, and Steedman’s *Landscape for a Good Woman*. Films may include *Billy Elliot*, *My Name Is Joe*, and *Vera Drake*.
COMPARATIVE LITERATURE

ENG C 1018 001—Special Topics Seminar
Call Number: 610664  MWF 12:20-1:15
Instructor: Reutter

Medical Humanities
It is a truism that all people will experience some medical or health care issues in their lives or the lives of those they are closely associated with. While much of the training of health care professionals focuses on scientific principles, humanists and scientists alike concur that medical and health care issues may be mental, emotional, psychological, spiritual, familial, or communal well as physical. This course focuses on literature and film exploring these social and ethical issues in medicine and health care. It is also interested in patients’ experiences and the intricacies of daily life. Some of the most salient social and ethical issues in this course include race, class, or gender disparities in medicine and health care, patients' rights, illness and spirituality, the stigma of illness, alienation, anorexia, children's rights, disability and ableism, chronic illness and chronic pain, caregiver concerns, senior advocacy, environmental factors, and health and support communities.

Major themes of the course include “the tyranny of the normal”; research ethics; illness narratives; the politics of illness; healthcare disparities; and death, dying and grieving.

ENG L 1075 001—Literature of Apocalypse
Call Number: 604359  MWF 1:25-2:20
Instructor: Twomey

Apocalypse Then and Now
This course will introduce students to the history and characteristics of apocalyptic literature, film, and thought. It will survey apocalyptic writings from Judaism, Christianity, and Islam in order to provide the necessary background for our discussion of contemporary apocalyptic cultural texts. We’ll start the semester with a documentary about Harold Camping, a California radio personality who predicted the end of the world in 1994 and again in 2011. By the time the semester concludes we’ll have examined a zombie apocalypse, a disaster film, and a variety of other texts dealing with the end of the world as we know it.
This course is a comparative study of literature from Africa, the Americas, Asia as well as Europe. The class will concentrate on contemporary world literature as it shapes and reacts to national and global identities, to geographic and political boundaries and conditions, but also, how it poses larger questions of being human and finding meaning amid increasing technological systems and global economic constraints. Some of the books we will examine are novels, such as *Things Fall Apart* by Chinua Achebe and *White Tiger* by Aravind Adiga, plays such as Ariel Dorfman’s *Death and the Maiden*, as well as poetry and short fiction from other world literary figures. Students will be encouraged to respond to a variety of genres as well as exploring the contexts from which these literary texts arise.  Gen Ed HU and DC.
ENGL 2025 001 – Catholic Themes Literature
Call Number: 603878        T/R 3:30-4:50
Instructor: Zalar

The Catholic imagination has produced an enormous body of global literature that plays upon themes of failure, self-scrutiny, and personal transformation. In touch with both the Catholic theological tradition and the experience of enlightenment characteristic of many world religions, this literature probes abiding questions of what it means to flourish as human beings amid the joys and anxieties of everyday life. This course examines the style and substance of this literature through an engagement with some of its notable texts.

ENGL 2061 001 Fantasies of Childhood Literature
Call Number: 604442        *Online*
Instructor: Hundemer

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 Fiction
Call Number: 607712        M 6:00-8:50
Instructor: Kalubi

This 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.
In this seminar we will examine a variety of lore, myths, stories and beliefs in circulation today that we use to explain or understand the world around us. In particular, we will talk about science and scientific skepticism and its relation to the other ways that we communicate ideas, feelings and observations about our surroundings and our lives. Overall we will think about these stories in the context of the culture in which they appear; that is, we will think about what these stories tell us about our contemporary society and how and why they do so. Throughout the course you will engage with your own surrounding community in order to find and study current instances of these kinds of stories, and, by the end of the semester, you will create a publicly-accessible electronic document of this work.

In this course we will explore literature’s capacity to engage readers in ethical thinking. We will do so by taking up a number of questions, among them: What is ethics? What is morality? What is literature? Is there an ethics of reading? And, if so, how should we practice it? What comprises an ethical response to a literary text? Should literature serve an ethical function? Can we identify immoral writing? We will approach answers through reading and discussion of texts including Simon Blackburn’s *Ethics: A Very Short Introduction* and numerous works of poetry, fiction, and nonfiction.
ENGL 3021 001—Topics in Science Fiction
Call Number: 604456
Instructor: Henley

This is a course in science fiction studies recommended for English majors as well as students with an interest in science fiction, with an emphasis placed on different approaches to the various kinds of science fiction writing. Students are expected to gain an appreciation of the various sub-genres of science fiction, along with a variety of critical lenses through which to read and discuss the recurrent issues in science fiction. This course will emphasize analytical writing skills, as the students will be expected to produce a significant research essay in which they examine one or more of the semester's texts through a theoretical framework.

ENGL 3090 001—Literature and Medicine
Call Number: 609689
Instructor: Reutter

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. Many students in applied mental or physical health care fields, for instance, nursing and social work, receive specific practical preparation for working with patients and clients. And yet, 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 and Dying; 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, novels, poetry, creative nonfiction, and television mini-series. Writers of note include Susan Sontag, Audre Lorde, Sharon Olds, Jodi Picoult, Oliver Sacks, and others. The course will require critical reading and thinking demonstrated in two exams, an essay, a partner presentation, online discussion board engagements, quizzes, course participation, and a field trip reflection.
ENGL 3098 001—Careers in English
Call Number: 605274          M 12:20-1:15
Instructor: Twomey

Have you ever been asked, or perhaps wondered yourself, about the career prospects of an English major? Well, here’s where you’ll find some answers. This one-credit, pass/fail class will provide some basic information about the market value (so to speak) of humanities degrees like English. We’ll work on drafting resumes and cover letters that help to highlight your specific skills. And we’ll have conversations throughout the term with professionals (lawyers, financial analysts, small business owners, and others) who were English majors in college; they’ll discuss the many ways in which the BA in English helps to inform their work now.

ENGL 4001 001—Mid-Century Moderns
Call Number: 603415          MWF 1:25-2:20
Instructor: Hogeland

Some of the cultural and literary objects we’ll explore include insect nuclear-fear films, Cold War spy dramas, happy housewife heroine stories, hardboiled detective fiction, Beat poetry, newsreels, television episodes, fiction, history, and criticism. The period 1945-1965 was deeply riven with contradictions: homosexuals were witch hunted and arrested; the first Gay Rights organizations were formed; spies were executed; those who refused to name names were blacklisted; housewives on television vacuumed in pearls and heels while their adulterous sisters, the femmes fatales of fiction and film, murdered their husbands. Post-war anxieties abounded, whether over maladjusted veterans, the unthinkable magnitude of the Holocaust, the implications of nuclear war, the failure of quickie war-time marriages; the injustice of Black veterans’ benefits, or the refusal of women to return to full-time housewifery. Course materials will include violence and sexual violence, racism, homophobia, heteronormative family values and other disturbing themes.
ENGC 6049 001— Dante’s Divine Comedy
Call Number: 603411   MWF 12:20-1:15
Instructor: Romagnoli

In Dante’s Steps

In this course you will become familiar with Dante's poetry, available to American students of Dante in many translations by poets and other artists who use a variety of media to bring the medieval Italian text to life. I especially welcome students who have an interest in ‘translations’ of the Divine Comedy into literary and non-literary media. This year we will focus on a substantial selection from Inferno only, with some references to Purgatory and Paradise, of course. Students are expected to participate in discussions both in class and electronically, to give presentations, and to write and workshop a research essay. During Spring Break, students will have the opportunity to travel to Italy and follow Dante’s exile journey from Florence to Bologna, Verona, and Ravenna. Visits to monuments where apocalyptic and eschatological medieval art is preserved will complement and contextualize the study of the world of Dante’s Inferno.

FILM

ENGL 2015 001— Introduction to Screenwriting
Call Number: 604394   MWF 11:15-12:20
Instructor: Peynado

This course is a rigorous introduction to studying, learning, and practicing screenwriting techniques. The student will learn about screenplay structure, analyze dramatic strategies in film and television, learn and apply correct script form, and creatively engage in the various stages of original scriptwriting for short and feature-length films.
ENGL 2016 001—Script to Screen
Call Number: 610834   R 3:30-6:20
Instructor: Benedyk

This course examines the screenplay’s evolution to the screen from a writer’s perspective. Students will read feature length scripts of varying genres and then perform a comparison of the text to the final produced versions of the films. Storytelling conventions such as structure, character development, theme, and the creation of tension will be used to uncover alterations and how these adjustments ultimately impacted the film’s reception.

ENGL 2067 001—Topics in Film
Call Number: 604444   R 5:00-7:50
Instructor: Cummins

“Classic Film Noir: 1940-1959”

During and after World War II, Hollywood changed national and international cinema forever with a new kind of movie-making that became known as “film noir.” These films—mostly shot in black-and-white—ushered in a more mature era of storytelling, in which themes such as greed, violence, sexual obsession, and “Fate” could be presented to an American audience made more “sophisticated”—i.e., cynical?—by a Depression and two World Wars. We’ll study 15 of these movies, including a couple from French filmmakers, focusing (pun intended!) on their innovative style, subject matter, and international influence over the so-called “classic period.” Some of the films we’ll look at in depth are Double Indemnity, The Asphalt Jungle, and Kiss Me Deadly. Midterm, final, and three short writing assignments, plus attendance/participation required; optional paper. No prerequisites except a love of movies, but you might find Netflix or equivalent helpful.
ENGL 3036 001— Film Comedy
Call Number: 604870  *Online*
Instructor: Arner

Beginning with UNCLE JOSH AT THE MOVING PICTURE SHOW and concluding with Woody Allen's HANNAH AND HER SISTERS, this class examines the origins of comic cinema, film comedy's efforts to legitimize itself as a form of entertainment, the consequences of these efforts on the form of film comedy itself, and film comedy's broader relevance to an understanding of the cultural, social, and political history of the twentieth century. We will view and discuss films acclaimed (or, occasionally, not so highly acclaimed) in their own time and try to determine, among other things, how the passage of time and changes in perspective and tastes have affected the messages and reputations of these movies. To some degree, this will be a telescoped course on film history as well, as we experience films from the silent to the modern era and contemplate the consequences of such moments in movie history as the arrival of the star system, the impact of the studio system, and the modern era of the independent film and the blockbuster movie. Occasional writing assignments (3-4 papers of 3-4 pages each) based on specific films and topics, individual projects based on some comic film not viewed in class (to be assigned), comprehensive final examination.

ENGL 3039 001— Western Films
Call Number: 604890  *Online*
Instructor: Arner

Western films constitute a uniquely American genre in which a brief period of national history (approximately 1870 to 1890) and the rugged Western landscape becomes mythologized and made heroic. Themes that dominate Western movies include nation building, individualism, the frontier, and manifest destiny; these stories often involve the dispossession of native nations as obstacles to the progress of civilization, the subjugation of women to the designs and desires of men, and the triumph of white Eurocentric and patriarchal values, all justified by the need to tame and possess the land. Paradoxically, they sometimes celebrate the self-reliant individual, often a man who knows how to use a gun, and the formation of a new and stable community whose continued existence depends upon feminine influences and from which the self-assertive hero often finds himself excluded. This course begins with the earliest Western, The Great Train Robbery (1903) and wends its way to the end of the twentieth century, concluding with Clint Eastwood's Unforgiven (1992).
What is a "cult film"? Today, it seems, a "cult film" is a term that is employed so frequently and to such a broad variety of movies, that it has practically lost its meaning. Still, we will examine this question and many more: is "Pineapple Express" a cult film? "Night of the Living Dead"? "Drop Dead Gorgeous"? "Star War's (it made lots of money)? In what ways are these movies similar? In what ways are they different? Why is the term "cult movie" so loosely used today? Who watches cult movies? Are cult movie audiences specific (sub)cultures? What defines these (sub)cultures? Why is it that specific genres (horror, sci-fi, fantasy) seem more prone to cultification than other genres? Or are cult films, in fact, a distinct genre? Is there such a thing as a cult star? Please Note: Cult films tend to be transgressive in nature, which is why some of the movies discussed in the course will be explicit in their depictions of sexuality and violence. Nevertheless, the course aims at developing students' visual literacy and ways of "reading" as well as discussing and writing about movies. Students will also become attuned to the influences of fandom on cult movies (and society at large) and questions related to film distribution (drive-in vs grindhouse, home video vs Esquire Midnight movies).
**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: 604440  
Instructor: Leech  
MWF 10:10-11:05

**Section 002**  
Call Number: 604441  
Instructor: Leech  
MWF 1:25-2:20

**ENGL 3005 001—Writing Pedagogy for Peer Tutoring**  
Call Number: 610110  
Instructor: Cunningham  
T/R 2:00-3:20

This course prepares qualified undergraduate students to tutor in the Writing Center.
This class surveys contemporary critical theories such as Structuralism, Marxism, Feminist Theory, and Psychoanalysis in order to understand how approaches to the text ask specific questions and, at times, deliver very different answers. As it turns out a theoretical disposition has a lot to do with how we understand what we read, hear, and see. The class will examine The Long Voyage by Jorge Semprun as well as shorter works of fiction, folklore, poetry, drama, and film with an eye toward understanding how a work variously reveals itself to particular readers or sets of readers. In investigating an array of critical positions, the class will become conversant with several perspectives but also begin to comprehend how one work acquires popularity while another remains enigmatic and layered. Most importantly, however, students will formulate and develop rich interpretations of their own for written, oral, dramatic, or visual texts.
This survey of contemporary critical theory will introduce you to major schools and movements in the contemporary period that have shaped how we study literature and analyze culture, such as New Criticism, Post-Structuralism, Deconstruction, Feminist Theory, Psychoanalysis, Marxism, New Historicism, Postcolonial Theory, Critical Race Theory, and Queer Theory. We will begin by studying the foundations of contemporary theory with a particular focus on the articulations of the key concepts of ideology, hegemony, subjectivity, and identity that are most germane to the aforementioned approaches to literature and culture. We will then study the application of theory through an analysis of Nobel Laureate and African American writer Toni Morrison’s Pulitzer Prize-winning 1987 novel, *Beloved*. Students will be expected to read, discuss, and write about the assigned texts, and to demonstrate an understanding of the discussed theories and methods through short reading responses; a short answer and short essay midterm exam; and by applying the discussed theoretical approaches to a literary text in a longer final essay.

This course will examine the professional use of various social media. 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. In addition to analysis, students will produce a semester-long blog, participate in a class Tumblr, and develop a social media campaign for a company of their choice. Students who take this course realize that social media isn’t just for play - students will develop skills that are in high demand in the job market.
ENGL 3076 001—Writing with Style
Call Number: 604986  MWF 10:10-11:05
Instructor: Malek

Writing with Style,” will help you analyze and use style rhetorically, as an art of selection influenced by audience, purpose, genre, and context.

Through discussions, exercises, and assignments in this workshop-based course, you'll investigate how forms create and structure meaning. The course offers opportunities to experiment with different writing styles to build credibility, strengthen meaning, and connect to your readers.

ENGL 2005 001—Topics in Rhetoric
Call Number: 609220  T/R 9:30-10:50
Instructor: Blewett

Art of the Diary

In this class, we'll read the private words of public women. Some will be famous: diarist Anne Frank, writer Flannery O'Connor, and environmentalist Rachel Carson among them. Others not so much: the recordings of 34 American women from one day in 1994, the diaries of the early settlers who traversed the US frontier, and selections from the diary of a slave woman who wanted to publicly shame her “master.” How do women’s private words influence the public world? What can we learn from them—concerning both specific situations and writing generally? How does private writing enable, and complicate, certain kinds of thinking? Is there even such a thing as truly private writing? We will study the history of diary writing to consider how to analyze kinds of texts. We will visit Langsam library to peruse the papers of many public women—and work with a librarian to develop an exhibit where our class will share those private words with a public audience. We'll conclude the term by considering our contemporary moment, when the divide between public and private words is perhaps blurrier than ever before.
CREATIVE WRITING

ENGL 2010 001—Introduction Creative Writing
Poetry and Prose
Call Number: 604377  *Online*
Instructor: Strickley

For beginning writers, it’s often difficult to decide what form might best suit your talents. Are you a poet? A fiction writer? Do you consider yourself an essayist? How do you know for sure? In this class students will experiment in all three forms—and also learn the value of melding the properties of each in hybrid forms. The idea is not necessarily to decide (once and for all) what kind of writer you are, but rather to discover the full range of the literary tools at your disposal. We will read published work, conduct regular weekly writing exercises, and respond to the work of our peers in order to achieve this aim.

ENGL 2011 – Introduction to Creative Writing: Fiction
Section 001
Call Number: 604383  *Online*
Instructor: Henley

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 002
Call Number: 604386  MWF 11:15-12:10
Instructor: Kirby

“If you don’t have time to read, you don’t have the time (or the tools) to write. Simple as that.” –Stephen King

In this class, we’ll find the tools to write by reading contemporary masters of short fiction. As we read, we’ll ask the small questions and the big ones. How is dialogue
working here? How can setting create mood? How do we know what to write about? Do we have anything worth saying? (Yes!) Each week we'll read stories that help us learn different fundamentals—setting, plot, character—and apply them to our own writing. As we progress, we'll also begin thinking about genre and looking at examples of sci-fi, fantasy, and humorous fiction. Weekly mini-assignments will build toward writing a final full-length story.

Section 003  
Call Number: 604387  MWF 9:05-10:00  
Instructor: Skinner

This course will provide students with an overview of the styles and techniques of contemporary fiction while also offering a venue for the discussion of student work. We will begin the semester by analyzing the craft of anthologized stories, focusing on a different element of craft each week. During the second half of the semester, the class will become a full-time workshop. In other words, we will primarily study student work and, in doing so, will apply the craft concepts and terms we learned earlier in the semester.

Section 004  
Call Number: 604389  T/R 9:30-10:50  
Instructor: Bales

This course provides an introduction to reading and writing short fiction. We'll begin the semester by analyzing the craft of anthologized stories, focusing on different element of craft each week. During the second half of the semester, the class will become a full-time workshop. In other words, we will be studying your work. By the end of the semester, you'll have produced your own portfolio of short fiction.

Section 005  
Call Number: 604390  T/R 12:30-1:50  
Instructor: Sulzman
ENGL 2017 – Introduction to Creative Writing: Poetry

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

Section 004
Call Number: 604400 T/R 11:00-12:20
Instructor: Honold

Section 005
Call Number: 604402 *Online*
Instructor: Peterson

ENGL 3022 001—Writing Science Fiction & Fantasy
Call Number: 604457 *Online*
Instructor: Henley

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.
ENGL 3023 001— Writing the Mystery
Call Number: 604458
Instructor: Staff
T/R 2:00-3:20

This course will explore trends, themes, and techniques in contemporary mystery writing. Students will read published detective fiction, thrillers, and other variations on the mystery genre, comment on classmates' work, and produce their own mystery-driven fiction.

ENGL 3031 001— the Poet as Actor: Persona and Voice in Poetry
Call Number: 604538
Instructor: Opengart
T/R 9:30-10:50

This class introduces students to the use of persona as a means of empathy, self-exploration, interpretation, and disguise. The term “persona” originally referred to masks used to represent the characters in ancient drama. In poetry, the word identifies a kind of poem in which the poet speaks for someone other than herself through a “mask” drawn from myth, the Bible, historical events, events of daily life, fairy tales, and even, in the case of Louise Gluck, common garden flowers. A persona poem can enable the poet to speak in a more genuine way, or about a difficult subject, by drawing over herself a poetic “veil.” Because persona is related to the dramatic monologue, students will read monologues taken from a range of exemplary plays. A convincing persona is a well-wrought character; therefore, character as a fictional element will be examined. Students will read poems in diverse voices to learn how diction and syntax are manipulated to create a unique voice. Method acting, one means by which actors gain access to characters, will be studied, as will the use of self-disguise by contemporary photographers such as Cindy Sherman. Course readings will include persona poems by a range of poets including Robert Browning, Randal Jarrell, John Berryman, Anne Sexton, Sylvia Plath, Louise Gluck, and Ai, to name a few. Students will write poems employing a variety of poetic techniques to learn how the human personality can be realized as a literary construct.
Music has an essential connection to poetry, a shared dependence on rhythm, but too often the genres are separated and their relationship ignored. This course will reunite these two branches of what Lessing calls “the temporal arts” and examine how they have complemented each other since antiquity. As Ezra Pound remarks, poetry “atrophies...when it gets too far from music.” In this course, students will read lyric poems and song lyrics by a wide range of poets and songwriters from many different periods (starting with the Elizabethan lute-song), concentrating on poetic techniques and verbal effects. They will watch and listen to performances of the songs and analyze how the words operate within the confines of musical structures. They will investigate poetic and musical forms such as traditional ballads, blues, fugues, sonatas, and jazz, as well as the varieties of song structure. They will learn how deeply poetry is rooted in music. They will learn about poetic movements such as Symbolism, Surrealism, the Harlem Renaissance, Confessional Poetry, and the Beats. They will keep journals, developing some entries into short papers, and compose poems and songs of their own, making use of techniques and devices learned in this class.

This course will explore the related cross-genre forms of prose poetry and its newer variant, flash fiction (a.k.a. short short fiction, microfiction, etc.), analyzing the characteristics each genre shares and what differentiates them. In addition to reading literary works in each genre, students will experiment with writing their own pieces in these forms and consider the role of characterization, plot, imagery, and music in each.
**ENGL 3086 001— Forms of Fiction**
Call Number: 605269  T/R 11:00-12:20
Instructor: Geddes

The first aim of this class is to build the vocabulary and knowledge students need to read like writers. The second aim of this class is to examine closely some of the structural possibilities for fiction writing. Students will do extensive reading of both fiction and analysis of fiction. Writing assignments may include imitations of others' writing and analyses of one's own writing.

**ENGL 4012 001— Intermediate Creative Writing: Fiction**
Call Number: 605307  W 9:05-11:55
Instructor: Geddes

The first aim of this class is to build the vocabulary and knowledge students need to read like writers. The second aim of this class is to examine closely some of the structural possibilities for fiction writing. Students will do extensive reading of both fiction and analysis of fiction. Writing assignments may include imitations of others' writing and analyses of one's own writing.

**ENGL 6011 001— Senior Writing Seminar: Fiction**
Call Number: 605478  W 12:20-3:25
Instructor: Iversen

Secret and Surprises

"Man is not what he thinks he is, he is what he hides."
— André Malraux

The secret to a good story is a character who is complex and often conflicted. What does a character have to hide—and why? What fears and regrets lurk in a character’s heart? How does a secret become the heart of the story? In this reading and writing class, we will read, discuss, and analyze fiction beginning with writers Oscar Wilde, Mark Twain, Henry James, and Guy de Maupassant and then move to contemporary authors including Deborah Eisenberg, Elizabeth Hardwick, Charles Baxter, and Ann Beattie. Students will write, read, and critique fiction at an advanced level, analyzing various elements of fiction including plot, dialogue, setting, pacing, and particularly character development. Students will write two short stories.
ENGL 6017 001— Senior Writing Seminar: Poetry

Call Number: 605514        M 1:25-4:15
Instructor: Lindenberg

This semester in the advanced undergraduate poetry writing seminar, we will be looking closely at a series of young, contemporary poets’ first books representing a wide range of voices, styles, and compositional strategies. This will give us an opportunity to discuss some of the range and diversity of contemporary North American poetries, and provide many opportunities for considering the craft and concept not only of individual poems but also of the collection as a sustained enterprise. Each week, we’ll consider a new poet’s book. In addition, in the beginning of the semester we will workshop several individual poems from the students in the class; in the latter half of the semester we will workshop substantial groups of poems for, among other things, their relationship to each other as a manuscript. Students should expect to complete a chapbook-length collection by the end of the semester, for which they will be expected to write a rigorous introduction, squarely locating their work in the context of contemporary North American poetries.

PROFESSIONAL WRITING

ENGL 3070 001— Desktop Publishing

Call Number: 604974        T/R 12:30-1:50
Instructor: Cook

Design documents that get noticed in today’s world. Whether you are creating a one-page flyer or a multi-page report, design matters. In this class, you will learn to apply visual design principles as you create, format, illustrate, design, edit, and revise a series of print publications for various audiences. In addition, this lab-based class will give you hands-on experience with Photoshop, InDesign, and Illustrator.
**ENGL 3077 001—Visual Rhetoric**

Call Number: 605208  M 4:40-7:30
Instructor: Larkin

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*Bok: Humanities; Technology and Innovation*

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, cultural semiotics, film studies, art history, psychology, computer science and professional writing), students will analyze what it means to see and then to read visual-centric texts. Projects will include students creating their own rhetorically aware visual artifacts (see examples below) by working with real-world clients.
ENGL 3060 001—Public Discourse
Call Number: 604906 T/R 3:30-4:50
Instructor: Rentz

Powerful discourses in our culture shape who we are, how we think, what we can do—and what is done to us. This course will analyze the values and language conventions in three of the most powerful of these discourses—those of law, science/medicine, and business/commerce—and also explore how various forms of public/alternative discourse push back. Current debates and issues going on during the weeks of the spring semester will also be brought in for discussion. The course grade will be based on class discussion, a reading journal, a brief oral report, three short analytical papers, and an in-class final exam.

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: 605321 T/r 12:30-1:50
Instructor: Rentz

Section 002
Call Number: 605322 *Online*
Instructor: Staff

Section 003
Call Number: 605323 W 6:00-8:50
Instructor: Staff
ENGL 4092 Technical and Scientific 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: 605333  MWF 12:30-1:25
Instructor: Staff

Section 002
Call Number: 605334  MWF 1:25-2:20
Instructor: Staff

Section 003
Call Number: 605335  T/R 11:00-12:20
Instructor: Cook

Section 004
Call Number: 605336  T/R 12:30-1:50
Instructor: Wilson

Section 005
Call Number: 605337  T/R 2:00-3:20
Instructor: Wilson

Section 006
Call Number: 605338  T 6:00-8:50
Instructor: Staff
**Section 007**  
*Online*  
Call Number: 605339  
Instructor: **Cook**

**Section 008**  
*Online*  
Call Number: 305340  
Instructor: **Staff**

**Section 009**  
6:00-8:50  
Call Number: 611136  
Instructor: **Staff**

**ENGL 4099 001— Intern Rhetoric/PW**  
Call Number: 605472  
Instructor: **Debs**  
TBA

Supervised, on-the-job writing experience in the professional work force. For students in the Rhetoric and Professional Writing track or those completing the undergraduate Professional Writing Certificate. Permission of the Director of Professional Writing required. Can be taken in the final year of undergraduate studies.

**ENGL 5095 001— Rhetoric/PW Capstone**  
Call Number: 605474  
Instructor: **Arduser**  
R 4:40-7:30

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.
This course introduces students to the theory and practice of writing promotional copy for print and digital media. Promotion copy is writing that sells and promotes. Students will learn to write promotional copy that commonly appears in advertising packages and web design packages. Students will understand how to write copy for radio, television, and display ads, and for direct-mail promotion. In particular, students will learn to create promotional copy for display ads, posters, brochures, and website and create a strategic marketing plan for real-world clients. Students will plan and execute a promotional campaign within the constraints of our client's needs, schedule and budget. Course readings will include the theories of social psychology as they impact attitude formation and on demographic and psychographic variables among audiences. Students will become familiar with branding for business and for non-profits and work with clients to produce copy that has impact and reflect brand awareness. Past clients have included the Kidney Foundation, Anderson Publishing Company, the Taft Museum, OBZ Design, Words' Worth, the Cincinnati Youth Collaborative, and the Irish Heritage Center, among others.