A modern translation of the Hippocratic Oath reads, “I will remember that there is art to medicine as well as science, and that warmth, sympathy, and understanding may outweigh the surgeon's knife or the chemist's drug.” As humans, our health and well-being depend not only on scientific knowledge and on the surgical and medical skills of health practitioners and institutions of medical care, but also on the empathy and insight of these health professionals. Further, our health depends on our daily experiences in our home spaces, our communities and our cultures. Historically and in the present, a variety of factors including our diagnoses, our ethnicities, our geographies and demographics, our gender or gender orientation, our social status, and the degree to which our bodies are considered “normal” may determine our health experience. Drawing on literature, popular culture, or textual and visual rhetoric, this class addresses social, cultural, and ethical dimensions of the human health experience.

How better to encounter literature than through a series of absorbing, moving, and thought-provoking books, experienced and analyzed in discussion with your peers and professors? This introductory course in interpreting and appreciating literature is designed to expose undergraduate non-English majors to a diverse range of literary works and multivarded approaches to studying literature. The course is co-taught by several English professors, each of whom leads class on a different amazing book for 1-2 weeks. Given the instructors’ differing approaches to reading and examining literature, this course will introduce you to more varied forms of literary study, and more assorted works of fascinating literature and popular fiction, than most other courses. The diverse readings may include novels, genre fiction, poetry, graphic narratives, short story collections, memoir, and literary nonfiction.
ENGL 1018 001 Fr. Sem: Literature, Film, and the Environment  
Instructor: Person  
MWF 9:05 AM - 10:00 AM

Four books and four films (made from those books) that reflect our fascination with wild places and the physical, mental, and imaginative challenges wild places present to individuals who go alone “into the wild.” We shall read Jon Krakauer’s *Into the Wild* and watch the film of the same name—an account of Chris McCandless’s decision to give up most of his possessions, cut all ties to his family, and venture into a wild section of Alaska. We shall read Cheryl Strayed’s *Wild*, an account of her solo thru-hike of the Pacific Coast Trail, and watch the film *Wild* starring Reese Witherspoon. We shall read Michael Punke’s *The Revenant* and watch the film featuring Academy Award winner Leonardo DiCaprio—based on the true story of mountain man Hugh Glass. Finally, we shall read Andy Weir’s science fiction novel, *The Martian*, and watch the film starring Matt Damon. Our primary goal in the course is to examine the interactions between individuals and wild environments and to track human responses to wildness both outside and inside the individual self. **Course requirements:** Brief reading quizzes, two out-of-class assignments.

ENGL 1018 002 Fr. Sem: Adolescence and YA Literature  
Instructor: Brodbeck  
MWF 11:15 AM - 12:20 PM

High school cliques, losing friendships, pimples, or finding out you're a wizard? What is adolescence and how does YA literature engage and represent the experiences of young adults? In this course, we will read and discuss middle grade through young adult novels. These works are meant for an adolescent audience, therefore we will examine how these books attempt to engage this age group of readers, while also examining critical works discussing the themes of the novels. Expect to read novels that aim to represent a variety of identities, with characters of multicultural backgrounds, characters who are experiencing hearing loss, and those experiencing homelessness and family grief and trauma, but while also experiencing the typical adolescent social and emotional strife. This course will aim to identify what makes a text "young adult" and how those texts represent what it means to be a young adult in our culture.
ENGL 1155 Topics: History of Animation
Instructor: Weissman       MWF      2:00 PM - 4:50 PM

This course is a historical overview of animation, from pre-cinema tools, such as the Zoetrope and flip book, through the birth of animated film in the silent era and the evolution of the cartoon industry, and into contemporary cinema and digital platforms. Learn how U.S. animation developed out of traditions of vaudeville and minstrelsy; how celluloid and stop-motion animation developed outside of the U.S.; how studios and individual artists have generated specific styles of animation; how changes in technology have impacted the types of stories being told in the worlds of hand-drawn, stop-motion, and computer-generated animation; and how animation technologies have been employed by artists including experimental and documentary filmmakers.

ENGL 2001 Crime, Kids, and Abuse
Instructor: Dziech       R        3:30 PM - 6:20 PM
University Honors Course

Drug abuse, prostitution and violence. Even serial killing, as in the cases of Jeffrey Dahmer and Ted Bundy. These are effects of neglect and sexual, physical and psychological/emotional abuse of children and teens. But why do some respond in criminal ways while others do not? What do demographics tell us about the urgency of the problem, and what are the challenges we face in dealing with abusers and their victims? We’ll use documentaries, life stories, films, psychological and legal studies, as well as a variety of speakers to explore one of the most troubling concerns facing society. Our time together will culminate with an overnight service trip to a facility for at-risk teens in an area of Eastern Kentucky. This is a course not only for majors in criminal justice, medical areas, psychology, sociology and education, but for all students because the costs of abuse are enormous.
ENGL 2001 Topics in Lit: Documentary Expression in American Poetry
Instructor: Basnet  MWF  9:05 AM – 10:00 AM

What counts as evidence—fact, witness, experience, history? What are the techniques and strategies of presenting evidence—reportage, exposé, curation, erasure? How does evidence persuade us—by conveying information objectively or by moving us emotionally? In this course, these three questions about content, method, and function, respectively, of documentary expression will guide our reading of American poetry that uses documentary methods to address a social crisis. Documentary poetry uses “non-poetic” materials such as news articles, photographs and maps, legal texts, etc., and in doing so it invites us to interrogate, comment, and interpret the information communicated by these documents. Thus, studying documentary poetry has two major advantages: first, we become better at analyzing how primary sources are used; second, we can begin to ask this essential question about poetry—what makes poetry “poetic”? We will begin this course with the documentary movement of 1930s, continue with the protest poetry of 1960s and 1970s, and end with cultural epics of the 21st century.

ENGL 2002 Topics in Lit: Disability in American Literature and Culture
Instructor: Glaser  MWF  10:10 AM - 11:05 AM

What is disability? How have ideas about disability influenced ideas about identity and power in the U.S.? How have writers, thinkers, and filmmakers responded to and represented disability throughout history, but especially during the 20th and 21st century? We will explore these literary and cultural questions, as well as many more, via the work of Carson McCullers, Toni Morrison, Lucy Grealy, Hellen Keller, as well as through the cultural history of disability from the freak show and eugenics to the Americans with Disabilities Act and disability rights activism.
Copyeditors are not the stars of the show when it comes to writing and publishing, but the glow of writing would be much dimmer without them. Copyeditors improve writing by deleting redundancies, resolving impediments to clarity, enhancing grammatical and syntactical flow, fact-checking, ensuring stylistic consistency across a manuscript, and much more. To accomplish these tasks, a copyeditor consults dictionaries and style guides and uses a variety of tools—including software programs, electronic editing tools, and old-fashioned handwritten editing marks—to develop an awareness of the differences that manual and mediated processes make in text production. Writers count on copyeditors to catch overlooked mistakes and inaccuracies; they count on copyeditors for that extra polish that elevates writing from serviceable to outstanding. To develop these skills, students will study copyediting methods and apply what they're learning to scholarly, popular, technical, and creative texts. This course is suitable for those interested in editorial work in the publishing industry, for creative writers who want to refine their manuscripts, and for professionals in any field who wish to become clear, effective communicators.

A google search for "true crime" immediately brings up the question, "Why is true crime so popular?" Over four million hits later, and we still don't have an exact answer. From questions about the health of our obsession to why the genre appeals more to women, the true crime genre is as difficult to define as a cold case is to solve.

This semester we will explore the true crime genre in-depth, examining its historical underpinnings and making our way through articles, novels, podcasts, television episodes, memoirs, and social media posts. We will be guided by the voices of the creators, from police officers to crime reporters to the victims themselves. In doing so, we aim to understand the rhetorical value of the genre, how it is utilized by different creators, as well as its significance to American culture as a whole.
ENGL 2007 American Lit Survey I
Instructor: Person MWF 12:20 PM - 1:15 PM

English 2007 surveys pre-20th-Century American literature: from Puritan prose to literature of the early republic to well-known writers and texts of the American Renaissance to early writers of realism and naturalism. Insofar as the course has a theme, it will be the place of the individual in American society. Course requirements: Brief reading quizzes, three exams. Required Text: Robert Levine (General Ed.), et al. The Norton Anthology of American Literature, 9th Edition, Vols. A, B, & C.

ENGL 2008 AMER LIT SURVEY II
Instructor: Thacker MWF 1:25 PM – 2:20 PM

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.

ENGL 2010 Introduction to Poetry & Prose
Instructor: Lindenberg MWF 10:10 AM - 11:05 AM

Students will be introduced to various forms of poetry and prose, study the literary genres from a writerly perspective, and develop skills needed in the writing of poetry and prose through exercises, writing, creative research, workshopping, and evaluating both published works and works of their classmates.
ENGL 2011 Introduction to Fiction

001 Instructor: Meyers      MWF       9:05 AM – 10:00 AM
002 Instructor: Henley     Online
003 Instructor: Namey      TR        9:30 AM – 10:50 AM

Section 001
This course will launch students into writing fiction that expands readers’ hearts and minds. It will offer a guided tour of the creative techniques that add up to good storytelling: plot, character, scene, setting, and more. By inviting students to write bravely and read closely, this course will provide the foundation for higher-level writing and literature classes. The openness, exploration, and critical rigor this course provides will give students the tools they need to write exciting, moving stories; to read like writers; and to think carefully and creatively about the world around them.

Section 003
The short story has, for years now, provided an outlet where most writers first discover their individual talents, develop their understanding of craft, and begin publishing their work. Of course, the genre exists as more than just a proving ground—many of the world’s best authors return to the short story form over and over again because they enjoy the challenges, and opportunities, that come with trying to create an entire world in under twenty pages. The short story is currently thriving: hundreds of quality literary magazines publish established and emerging writers right alongside each other, with the best stories from these magazines honored in yearly anthologies like The Best American Short Stories, The PEN/O. Henry Prize Stories, or the annual Pushcart Prize anthology. In this course, we will read deeply into contemporary short fiction, studying how authors craft compelling, innovative, emotionally-moving stories so that we can do the same. By the end of the semester, you will be conversant in the fundamental concepts of fiction writing (dialogue, setting, plot, etc.), you will understand how to apply these concepts to your own work, you will better understand the landscape of contemporary short fiction, and you will have produced, and revised, a short story of your own.
Flannery O’Connor said, “I write because I don’t know what I think until I read what I say.” Writing, then, is more than a means of communicating with others, but also a mode of thinking. We write to better understand truths about ourselves, the world, and the human condition. Nonfiction is one mode of seeking these truths, whether these be universal or daily. The news, articles, and even social media posts people read every day are all examples of nonfiction works; they are essays with unique voices from a broad spectrum of perspectives. Each offers a lens through which we can view (and therefore understand) our world. Each contributes to the fabric of our lives.

In this class, students will become acquainted with the extensive genre of literary nonfiction, primarily through the process of his/her/their own writing. Students will foster these skills by studying the work of established writers in the genre, responding to weekly writing prompts, and keeping a daily writing journal. Students will form a creative writing habit with the understanding that, as with any skill, good writing requires consistent practice and revision. Skills acquired in this course will help students to write more effectively across all disciplines.

This course is an introduction to studying, learning, and practicing screenwriting techniques. Students will learn about film and television 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.
ENGL 2017 Introduction to Poetry

001 Instructor: Byas       MWF     10:10 AM – 11:05 AM
002 Instructor: TBD       TR      11:00 AM – 12:20 PM

This course is specifically designed to help students write away from the cliché, to make the abstract concrete. This course takes some of the most common themes/concepts in poetry and engages with poems that make the old new and the cliché fresh. Weekly "class cliché dumps" and in-class writing assignments will encourage students to make similar strides in their own original work. This class will push students to see the world of poetry as an ongoing conversation and to consider how their own voice interacts and intersects with the poetry of other authors.

ENGL 2021 World Literature I

Instructor: Twomey       MWF     2:30PM - 3:25 PM

This course will introduce you to some of the world’s greatest literary works, from the beginnings to the 17th century. You’ll gain a basic understanding of different genres and themes pertinent to the study of literature, and you’ll develop an appreciation for the cultures that produced our assigned texts. Quizzes and exams will assess everything from your ability to recall simple details to your capacity for complex analysis of themes across multiple works. And the exercises and writing assignments will help you develop your skills as researchers and close readers who understand the significance of context and detail to meaning.
Theatre in the US is always already in a state of crisis, as proclamations of theatre's imminent death, past demise, or future dismay recur. Whether the theatre is still dying, theatre makers continue to produce vibrant and vital work. This course will familiarize students with contemporary playwriting from 2000 to the present. Texts and approaches to contemporary drama will be discussed and analyzed to probe the aesthetic, cultural, social, political, and performative issues raised by the theatre of today. We will explore the ways in which theater and performance have contributed to both the construction and deconstruction of an American subjectivity and the identity of American drama. Students will gain practice in how to read plays, how to see plays in performance and finally, how to write about plays in our current moment.

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.
ENGL 2054 Women’s Literature
Instructor: Ash           TR          11:00 AM - 12:20 PM

We study women’s autobiography and their fictional writings of self-recollection and self-development (also known as coming of age novels or Bildungsroman). We will be concerned with such questions as “what is the self?” and “what conditions, including social constructions of gender, race, and ethnicity effect the development of the self”? We explore some of the conventions of autobiography and memoir, including how events are selected, told and even fictionalized, and how the narrators present themselves and establish authority over their life-narratives.

ENGL 2066 Topics in the Musical and Literature
Instructor: Heller        TR       12:30PM – 1:50PM

Just as musicals include both ensemble numbers and solos, the genre tells stories of both communities and individuals. In fact, one of the common tensions at the heart of many musicals is the conflict between societies or groups of people and isolated, often alienated individuals. In this class, we will view the musical genre through the lens of this common and complex theme, addressing how the topic of communities and alienation enables musicals to address types of national, gender, sexual, racial, and class identity. Musicals we discuss will include Oklahoma!, Les Miserables, Wicked, Hamilton, and Dear Evan Hansen. Graded work will include discussion board posts and a take-home midterm and final which include both analytical essays and creative options.
ENGL 2067 001 TOPICS IN FILM: Victorian Mystery and Horror
Instructor: Andersen

MWF 1:25 PM – 2:20 PM

“Mystery stimulates the imagination; where there is no imagination there is no horror,” writes Sir Arthur Conan Doyle. Vampires, murderers, and madwomen stimulated the Victorian imagination, and inspired some memorable works of literature, but also populated “the kingdom of shadows” that early filmgoers encountered when they experienced moving pictures for the first time. In this class, we will examine a few classic Victorian texts alongside film adaptations and spinoffs, exploring the lasting legacy of Victorian mystery and horror on page and screen. Along the way, we’ll encounter a variety of narrative forms and media, including the serialized novel, short story, fanfiction, the feature-length film, and the television series. Classroom discussion and short writing assignments will focus on theories of adaptation across media. Among other questions, we’ll discuss the following: Are adaptations derivative or creative? How do notions of “cultural capital” shape the economics of the film adaptation industry? What does it mean to be “faithful” to the source text? How do filmmakers use costume design and musical scores to comment on and interpret the original text? Why these texts, and why now? Students will undertake a creative final project informed by these questions and discussions.

ENGL 2067 002 TOPICS IN FILM: Rivers and Waterways in American Literature and Film
Instructor: Arner

TR 2:00 PM - 3:20 PM

This course considers the presence and importance of rivers and waterways in American literature and film. Films and fiction include James Dickey's Deliverance, William Faulkner's As I Lay Dying, Norman Maclean's A River Runs Through It, Mark Twain's Old Times on the Mississippi, and possibly others. Literary texts with no accompanying film include Walt Whitman's "Crossing Brooklyn Ferry," Ralph Waldo Emerson's "Two Rivers," Sidney Lanier's "Song of the Chattahoochee" and "The Marshes of Glynn," excerpts from Henry David Thoreau's A Week on the Concord and Merrimack Rivers, Ernest Hemingway's "Big Two-Hearted River I & II," and others.
ENGL 2070 Desktop Publishing
Instructor: Cook
TR 9:30 AM – 10:50 AM
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.

ENGL 2074 Social Media and Society
Instructor: Wilson
MWF 12:20 PM – 1:15 PM
Learning to use social media effectively is essential to being a productive professional and informed member of society in this digital age.

Students in this class will research careers, tools, and strategies related to social media management and take part in lively, semester-long discussions about the far-reaching effects of social media. Over the semester they will develop skills crucial to finding employment in marketing, public relations, website design, and other fields; participating in social action and activism via social media; interpreting and analyzing Online information and issues; and making ethical decisions about their personal social media feeds.

Through readings, primary and secondary research, writing, and discussion, students will assess and critique how social media are effective (or not), how different platforms cater to different audiences, and whether they achieve their purposes. In addition to analysis, students will participate in a semester-long Twitter discussion, develop and deliver a team-teaching day, and create a promotional video. For the service-learning component of the class, students will spend the semester developing a social media campaign for a company or organization of their choice. Projects will be client focused and include service learning projects for area non-profits or government agencies.
ENGL 2078 Bible and Literature I
Instructor: Twomey MWF 1:25 PM – 2:20 PM

When is God insecure? Why does Lot’s wife turn to salt? What happens when a king’s (David’s) capacity for love turns tragic? Does prophecy always come true? Does good always triumph? In this course we’ll ask these and many other questions as we explore the literature of the Hebrew Bible. Our readings and discussions will cover major biblical stories, characters, periods, and genres. In class, we’ll privilege literary-critical questions and methods over theology in our analyses of biblical texts and their complicated histories. But we’ll certainly have to consider the various theologies implied by our texts, too. Finally, we will focus on a few modern retellings of biblical books in order to understand the ways important ancient texts continue to generate new insights for different cultural moments.

ENGL 2100 Ways of Reading Literature
001 Instructor: Andersen MWF 2:30 AM - 3:25 AM
002 Instructor: Andersen MWF 3:35 PM - 4:30 PM

This course explores ways of reading literature, as we will interpret, research, write on, and discuss a variety of literary works, such as poems, short fiction, novels, plays, graphic narratives, literary essays, and multimodal texts. Our emphasis will be on analyzing literature through sustained and collaborative acts of interpretation. Our goal will be to achieve “earned interpretations” by reading, researching, and writing about literature as active learners rather than as passive recipients of interpretations provided by teachers or Online sources.

What distinguishes literature from other forms of writing, and what is its value? How do literary genres differ? How do we construe meaning from literary texts, and how do literary texts guide us to construct meaning? How can research inform or enrich our interpretations? How can we distinguish between more and less compelling interpretations? What attitudes and practices characterize more highly skilled readers? These are some key questions we will seek to answer, in part through workshops where, together, we will read, write on, research, and discuss texts in class.
ENGL 2106 Classic Film Comedy
Instructor: Arner        MWF      3:30 PM - 4:50 PM
Whether as romance, satire or farce, film comedies have made us chuckle, guffaw and laugh our socks off for more than a century now. Their composition and targets have become renowned. The class considers the early comic antics of the Keystone Cops and Charlie Chaplin, the screwball comedies of the 30’s and 40’s, and bold satire of the 60’s and 70’s in such films as M*A*S*H and Butch Cassidy and the Sundance Kid as well as discussing and seeing outside of class some of the more contemporary ones. In examining comedic films we will study the nature of comedy and how its various versions tickle our funny bone enough to review our sacred myths and enticing us to see not only our heroes in unlikely ways but even ourselves. We will tackle some of the genres, such as farce, caricature, and parody with such classics as like Dr. Strangelove or Monty Python and the Holy Grail, while investigating how these works of the previous century have set the stage for the works of the 21st. (You may need a box of tissues).

ENGL 2113 The Horror Film
Instructor: Bullins         MWF       1:25 PM - 2:20 PM
This course examines the horror film genre, introducing students to key questions explored by film scholars, such as: What are the conventions of the horror film? How did they develop and how have they spread to other film genres and forms of entertainment? How has this marginal genre become mainstream? Are horror films misogynistic or depraved? What is their appeal? What pleasures do these films offer spectators? How do the viewing experiences of male and female spectators compare? In what ways do viewers identify with the killers and the victims in these films? What is the relation between narrative and spectacle in these films? In what ways are horror films politically conservative or progressive? What might they tell us about the cultures in which they are produced?

ENGL 2135 Survey English Literature II
Instructor: Tsang         TR       9:30 AM - 10:50 AM
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.
ENGL 2142 Topics in American Ethnic Literature:  
Diversity in Young Adult Publishing and Beyond  
Instructor: Norton       MWF       12:20 PM - 1:15 PM

The publication of Jeanine Cummins’s *American Dirt* in January 2020 set off a firestorm of controversy so intense that Cummins’s publisher was forced to cancel her book tour due to death threats. Some Latinx writers and those who care about equality and diversity in the book publishing industry were concerned about and even angered by the attention and praise that Cummins had received as a white writer writing about the experiences of Mexican migrants. This class will address this and other controversies surrounding diversity in the publishing industry, including “cancel culture” and its role in the fray. We will read for ourselves some of the novels, nonfiction, and young adult fiction at the center of this contemporary maelstrom, as well as the voices that have objected to and supported the publication of these works. We will dissect the terms of the debate and think about where we, as readers, fit in and how these larger questions of diversity and inclusion influence how and what we read in contemporary American fiction. Works discussed will include Cummins’s *American Dirt* (2020), Amelie Zhao’s *Blood Heir* (2019), Nnedi Okorafor’s *Akata Witch* (2011), *Miss Anne in Harlem: The White Women of the Black Renaissance* (2013) and others.

ENGL 2159 Intro RPW  
Instructor: Wilson  
MWF       10:10 AM - 11:05 AM

This course, required for English majors in the Rhetoric & Professional Writing track but relevant to all students as they prepare for their careers, offers a common foundation for understanding, theorizing, and applying rhetorical principles and for developing advanced writing skills. It will also prepare students to become competitive in the job market through career building activities such as resume and cover letter writing; networking; and interviewing.
ENGL 3006 001 Intro to Shakespeare
001 Instructor: Kamholtz MWF 9:05 AM - 10:00 AM
002 Instructor: Leech MWF 12:20 PM - 1:15 PM
This course is an introduction to Shakespeare's drama. We will read Shakespeare's work as a way to develop the skills necessary for literary analysis: close reading, clear writing, and logical argumentation. Shakespeare's texts did not only paint a picture of the complicated Renaissance world; they attempted to change how that world looked. His plays challenged and redefined some of the major ideas of Renaissance English culture. We will study how Shakespeare used the comedy to challenge gender codes in English society, the history play to reveal the long history of geographical, linguistic and class tensions dividing the English nation, and the tragedy to redefine the agency of the individual "subject" in corporate institutions such as the state and the church. Our course will conclude with a meditation on Shakespeare’s problem plays.

ENGL 3022 Writing Science Fiction & Fantasy
Instructor: Henley Online
In this course we will focus on the construction of imaginative narratives that fit roughly into the genres of science fiction and fantasy. This is a creative writing course focusing on the elements of craft and with a workshop component. We will work on the effective use of significant details, complex characterizations, evocative settings, and the logical presentation of cohesive fictional structures and forms often thought of as plot.
ENGL 3031  Poet as Actor  
Instructor: Drury  
TR  2:00 PM - 3:20 PM

This course, which combines reading and creative writing, will focus on persona poems (also called dramatic monologues). The main requirement is that the author assume the identity of a character and not speak in their own voice. Speaking through a mask (the root meaning of “persona”) can be liberating and imaginatively stimulating. As Robert Browning says, “I’ll tell my tale as though ’twere none of mine.” We’ll begin by focusing on Shakespeare’s monologues and soliloquies, some in blank verse and some in prose (especially those spoken by Falstaff). Then we’ll go on to dramatic monologues by Browning, Randall Jarrell, Ai, Frank Bidart, Rita Dove, and many others, as well as a play full of monologues, Ntozake Shange’s for colored girls who have considered suicide / when the rainbow is enuf, and Pat Mora’s Encantado: Desert Monologues.

Although our primary focus will be persona poems, we’ll also consider the techniques of method acting and the theories and practice of Stanislavsky. You don’t need to be an actor to take this course, but actors and others interested in drama are welcome. Requirements include the composition, workshopping, and revision of seven persona poems, one essay on a monologue, and active participation in our discussions and performances.

(top) Cover of Shange’s “choreopoem”; (bottom) Robert Browning and his son Pen in Venice

ENGL 3032  Music and Poetry  
Instructor: Kamara  
MWF  9:05 AM - 10:00 AM

Music has an essential connection to poetry, a shared dependence on rhythm, but too often the two 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 from many different periods, concentrating on their 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 many varieties of song form. 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 write poems and songs of their own, making use of techniques and devices learned in this class.
ENGL 3046 Modern English Grammar  
Instructor: Davis  
MWF  12:20 PM - 1:15 PM

This course is designed to make learning grammar interesting and even enjoyable. The main purpose of this class is to help students improve their command of English grammar to become more knowledgeable language users, more accomplished speakers, and more effective writers. 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 language learners, 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 from a variety of contexts: literary works, academic journals, bureaucrats’ memos and reports, students’ own writing, as well as everyday speech. Each week, we will work on issues of grammar, punctuation, and style in writing. Students preparing to be English/Language Arts teachers will have an opportunity to examine the role of grammar instruction in the classroom.

ENGL 3049 Creative Writing and Social Change  
Instructor: Whitton  
MWF  11:15 AM - 12:10 PM

This inquiry-based creative writing and service-learning course welcomes students who are interested in writing for social justice. We’ll read and discuss expressive writing by established authors whose work engages with issues of identity, community citizenship, resistance, and restorative justice. In addition, we’ll study the history, ethical nuances, and political potentiality of ethnographic writing in the 21st century. We’ll each work closely with a Cincinnati-area service community of our choosing, and complete creative projects informed by our observations and experiences in the field. Together, we’ll explore how the transportive properties of language can be used to tell stories, shape meaning, and impact communities, both locally and globally, for good.
This course is designed to offer future educators a variety of approaches to the teaching of creative writing. In this class, students will learn about the forms and techniques of creative writing and then practice how best to communicate that knowledge to their own students. The course will encompass the technical (how to create a character; how to write a sonnet); the practical (how to manage the creative writing workshop; whether and how to grade creative work); the aesthetic (how to discuss beauty and self-expression); and the ethical (how creative writing teaches empathy; how its concerns overlap with social justice aims). Assignments will include creative writing exercises, lesson plans, and teaching demonstrations.

What makes a piece of writing funny? And how, as writers, do we make our audience laugh? Such questions will guide our reading in this course, from personal essays (David Sedaris, Sloane Crosley, Nora Ephron) to poems (Patricia Lockwood, James Tate) to short stories (Z.Z. Packer, Otessa Moshfegh, George Saunders) to novels (Mohsin Hamid, Julie Schumacher) to graphic memoirs and novels (Alison Bechdel, Chris Ware). We will read examples of the darkly comic, the absurdist, the satirical, and more. As we read and respond to these texts, we will craft our own comic poetry, fiction, and nonfiction. By the end of the semester, we will be able to articulate what makes a piece of writing funny. We will also be writing funny ourselves.
Behavioral scientists depend on their communication skills to interact productively with other scientists. In this course students will engage in a range of activities focusing on researching, writing, and sharing scientific information with these audiences.

Students will develop skills to research topics and write clear, accurate, and audience-appropriate content in APA style for specialized audiences. The course will include both individual and collaborative exercises and will require several writing and editing assignments, including one rewrite. We will read and dissect examples of good writing, in addition to examining several types of science writing. Students will also participate in a variety of speaking assignments, both impromptu and prepared presentations.

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.
ENGL 3076 Writing with Style
Instructor: Griegel-Mccord  MWF  10:10 AM - 11:05 AM

Students will explore how creative writing engages, interrogates, reveals, and impacts environmental issues and concerns: What are the ways in which fiction writers, poets, nonfiction writers, and screenwriters can address pressing U.S. and global environmental issues? How does creative writing inform and help shape public and institutional debate? Can it, directly or indirectly, affect environmental policy? Whether through short stories, essays, poems, or other forms, we will explore how writing can expose current environmental topics and concerns and support new ways of thinking about the environment. This course combines critical, analytical discussions, creative writing workshops, and involvement with a local environmental organization or a related organization to give students an integrated, experiential learning opportunity. Students will conduct research to learn about new topics; use the writing process to explore and critique a topical environmental issue; and examine the landscapes that they know best through creative writing exercises.

ENGL 3079 Creative Writing and the Environment
Instructor: Yeck  TR  12:30 PM – 1:50 PM

Since human beings began to write, we’ve looked to the natural world. We’ve written about the environment out of awe, terror, reverence, confusion, appreciation—and most recently—in direct response to those forces that threaten it with destruction or change. In this class, we’ll consider the long tradition of creative writing and the environment through works of poetry, fiction, and nonfiction. We’ll investigate the many ways authors address and complicate environmental issues important to them, and furthermore, how these writings (and our own), can find their way into ongoing discussions of policy and awareness. We’ll read works that witness or document environmental occurrences whose legacies are still felt in daily life (Hurricane Katrina, Deepwater Horizon, Fukushima), while others will present us with strange, yet recognizable versions of future-Earths where climate change has run amok. We’ll discuss how ongoing environmental debates and anxieties are shaping our understanding of genre, as well as the recent appearance of “Anthropocene fiction,” “climate fiction,” “bio-punk,” and “post-oil” writings. Lastly, a large part of this class will be to pose our own questions as citizens of the 21st century. We’ll be writing on topics large and small, global and local, and considering how our writing can flourish outside the classroom in the context of environmental action.
ENGL 3085 Forms of Poetry
Instructor: TBD      TR       9:30 AM – 10:50 AM
Where does Form, as well as the individual forms, come from? What does the myth of Orpheus, the first poet, tell us about the power of poetry? Can a John Coltrane or a Nick Cave be considered a modern Orpheus? And when do forms become stale, overused to such an extent that they no longer conduct the all-too-human passions that created them to begin with? In the first half of this course we'll study the process by which form emerges out of chaos in the explosion we call art; and in the second half we'll consider the most popular individual forms in contemporary poetry (sonnet, villanelle, sestina, ballad, pantoum and ghazal) as well as "organic form," nonce forms, light verse, and the metrical line. Requirements: attendance; midterm (take-home); portfolio of five poems in form (no prerequisite needed; you'll surprise yourself).

ENGL 3086 Forms of Fiction
Instructor: Bachelder      TR     9:30 AM - 10:50 AM
Broadly speaking, the goal of a Forms course is to learn how to approach literary texts from the perspective of a writer. Though writing workshops are at the heart of any creative-writing program, Forms is perhaps more like “shop class” than workshop is. Instead of focusing on our own compositions, we’ll spend most of the semester taking things apart and putting them back together, trying to understand how well-made works of fiction are constructed on the level of craft and style.
In this particular section of Forms, we’ll be reading a number of third-person narratives and focusing specifically on questions of narrative distance and tone. Though the tendency for a lot of beginning writers is to reach for first-person, with all of its built-in immediacy, third-person is a rich and varied tradition that offers a stunning array of narrative options, registers, and moods, ranging from total omniscience to the closest narrative intimacy. As Truman Capote reminds us, "All literature is gossip"—a highly evolved form of talking about other people. As we read these stories and novels, we’ll ask: What is it about a fictional character that makes us want to keep talking about them? And what is it about a narrative voice that draws us in and makes us eager to listen?
ENGL 3090 Literature and Medicine
Instructor: Reutter       TR       12:30 PM – 1:50 PM

This course will examine the relationships between medicine and literature. We will read, discuss, and interpret a wide variety of literature from different canonical periods to better understand how the "medical arts" developed historically into what we now consider the "science of medicine." Along the way we will look at how medical issues inevitably involve historically specific cultural biases and, at times, disguise these biases in the supposedly neutral terms of an empirical discourse. Additionally, we will explore social and cultural issues related to the profession of medicine, including power dynamics in the doctor-patient relationship, how doctors and patients define health similarly and differently, and the impact of gender on a doctor's practice of medicine, as well as on the patient's medical experience.

ENGL 3096 Literary Publishing
Instructor: Iverson       TR        12:30 PM - 1:50 PM

Students in this course will develop practical, hands-on skills related to editing, producing, and promoting the Online literary magazine Short Vine, the undergraduate literary journal of The University of Cincinnati. We will focus on the art and craft of evaluating and editing fiction, poetry, literary nonfiction, art, and photography as well as layout, production, and all the business aspects of publishing a literary journal including subscriptions, marketing, and distribution, as well as creating a stronger Online presence. This course also provides an introduction to the larger literary market, and we will discuss the process of building a career as a writer, including topics such as literary contests, colonies and conferences, agents and editors, book production, readings, marketing, and the publishing environment overall. In addition to producing Short Vine, students will gain substantial experience in editing and preparing manuscripts of their own creative work and learn how to submit work for publication.

Please note that this course is not intended to replace or substitute for an internship required by a specific program, such the Rhetoric & Professional Writing track of the major or the Copyediting & Publishing certificate. However, ENGL 3096 is a practicum/internship course, and therefore WILL count toward the A&S Experiential credit requirement.
ENGL 3125 Intro to Critical Theory
Instructor: Tsang        TR   12:30 PM - 1:50 PM

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 3161 Black Women Writers
Instructor: Norton      MWF      10:10 AM – 11:05 AM

In this course we will read, discuss, and write about poetry, novels, memoirs, plays, and films written by black women in the United States in the twentieth and twenty-first centuries. How do these writers define and articulate their identities in terms of gender, race, geographical location, and class? How do they use their chosen literary forms to redefine the American literary landscape, resist and transcend stereotypical representations of black women, and intervene in cultural debates about freedom, equality, justice and personhood? We will address these questions to the work of Ann Petry, Zora Neale Hurston, Roxane Gay, Brittney Cooper, Toni Morrison, Edwidge Danticat, Jesmyn Ward, Danielle Evans and others.

ENGL 4089 Advanced Composition for Teachers
Instructor: Hojem       Monday     4:00 PM - 6:50 PM

This capstone advanced writing course is geared toward future educators and those interested in the vocation of teaching. Students research and write about literacy practices and theories of learning, contemporary conditions relative to writing instruction in secondary schools, and strategies for teaching writing to diverse student populations. Emphasis on applied ideas and independent research initiated by students’ interests and guided by instructor feedback.
ENGL 4091 Writing for Business

001 Instructor: Kissling   Wednesday 6:00 PM - 8:50 PM
002 Instructor: Kissling   Online
003 Instructor: Rentz      TR      2:00 PM - 3:20 PM

If you want to feel more comfortable meeting the writing challenges you’ll face in the professional workplace, this course is for you. It will help you make good decisions when solving any kind of on-the-job writing problem. You will learn to analyze specific writing situations, adapt common patterns of organization to those situations, generate effective content, structure your content strategically, make good document-design decisions, and write with an appropriate style for your intended readers. The assignments will consist of a short report, a collaborative project, and a variety of messages (e.g., a persuasive email, a letter conveying bad news). All will be based on realistic business situations. There will be no final exam.
ENGL 4092 Technical and Scientific Writing

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ENGL 4192 Technical & Scientific Writing for Non-Native Speaker

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ENGL 4092 and 4192 will ready 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.
ENGL 4093 Environmental Writing
Instructor: Hyland     TR     2:00 PM - 3:20 PM

In this course, students will learn strategies used in several of the many kinds of environmental writing that is published Online and in print (or used in media productions) so that they can write for general and specialized audiences on environmental subjects. The course may include components of writing in the areas of health communication and risk communication. Class readings and discussion will focus on audience, argument, style, and conventions as well as on different genres of environmental writing. Students will study differing philosophical ideas about the environment and human relations to the natural world, and how these color different approaches taken by writers on environmental issues.

INTR 5001 Interdisciplinary Capstone
Instructor: Reutter     TR     3:30 PM - 4:50 PM

Students will propose, develop, and complete an independent interdisciplinary capstone project. Primarily for students in the Bachelors of Interdisciplinary Studies degree program or the BA in Liberal Arts. Project must be developed with appropriate faculty guidance and approved by the relevant supervisory body (BIS advisors or the A&S Interdisciplinary Council).

ENGL 5117 Poetry Capstone
Instructor: Drury     TR     3:30 PM - 4:50 PM

In this capstone course in poetry writing (with the option of writing prose narratives), each student will put together a chapbook—not just a collection of 20-25 pages of poems or fiction, but an actual book to distribute to members of the class. In working toward that, you will devote your time to composing new poems or stories, revising old ones, and organizing them into coherent, thematically unified collections. You’ll also read several published chapbooks (by students in the PhD program who will visit our class to read and discuss their work) and respond with detailed one-page reviews.
ENGL 5124 Editing Professional Docs  
Instructor: TBD  
TR 4:40 PM - 6:00 PM  

Students will be introduced to the practices and principles of editing print and Online professional documents such as proposals, trade articles, and journals.

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ENGL 5128 Publishing and New Media  
Instructor: Larkin  
Tuesday 6:00 PM – 8:50 PM  

The course provides students with the fundamentals of book and magazine publishing, while preparing them to succeed in an era in which publication environments are fluid spaces where interactions among people, machines and media (words, images, sounds, video, animations, simulations) must be structured. Students will learn to explore multiple approaches to creating, managing, distributing, and marketing content across multiple platforms-including books, e-books, periodicals, websites, blogs, podcasts, mobile extensions, and other formats. Projects will be client focused and include service learning projects for area non-profits or government agencies.