ENGL 1018 001 Fr. Sem: Social Media
Instructor: Wilson MWF 11:00 AM - 12:20 PM
This course will take an interactive look at the way social media shapes our lives both personally and professionally. From analysis of dreaded "comment sections" to review of local and national social media strategies; from individual platforms and societal pressures to life-supporting subgroups and social justice, students will participate in weekly discussions, critiques, and in-class activities to help them think more critically about how social media shapes them, their peers, our society, and our future.

ENGL 1018 002 Fr. Sem: Hemingway
Instructor: Arner MWF 12:20 PM - 1:15 PM
Ernest Hemingway (1899-1961) continues to be a fascinating literary figure, reviled by some because of his alleged misogyny, respected by others for having crafted a unique and influential style of writing and for the subtlety rendered themes and emotions found in his fiction. His manner of living, aggressively and very publicly masculine, stands in contrast to the ironic interrogation of male codes and the formation of popular notions of masculinity often found in his fiction. In this class, we will consider the four major novels—THE SUN ALSO RISES, A FAREWELL TO ARMS, FOR WHOM THE BELL TOLLS, and THE OLD MAN AND THE SEA—as well as A MOVEABLE FEAST, THE GREEN HILLS OF AFRICA and numerous short stories, in an effort to understand the evolution of his famous understated style and the content of his art beyond the often swaggering performance of his public life.

ENGL 1018 003 Fr. Sem: Lit of Pride and Protest
Instructor: Reutter TR 2:00 PM - 3:20 PM
Literature is not just descriptive; it provides an expressive voice for people, cultures and communities. In this course we discuss poetry, songs, speeches, essays and stories expressing pride or protest. Examples include African American poetry, Appalachian stories, video poems by climate change refugees, and more.

ENGL 2002 001 Topics: Working Class Fiction
Instructor: Judnitch MWF 11:15 AM - 12:20 PM
This course will examine multiple works to come to a better understanding of the nuances associated with American working-class fiction. Upon closer examination of these texts, we will try to come to an idea of what, exactly, working-class fiction is, and how it differs (if at all) from other contemporary American works of fiction. We will consider whether the creative works are affected by the author’s own socio-economic background, the connotations of labels such as “working-class” or “underclass,” as well as the recurring themes present in each. Students will read works by authors of varying socio-economic backgrounds as well as theoretical texts that engage with the thematic and social concerns of the genre.
ENGL 2002 002 Topics: We Are What We Eat?
Instructor: Scharnhorst MWF 1:25 PM - 2:20 PM

Mark Menjivar’s photo essay “You Are What You Eat” (Gastronomica, Fall 2012) is a collection of twelve photos depicting the inside of various refrigerators. From a midwife/school teacher’s abundance of fresh produce to the college student’s beer and takeout containers, these powerful images convey a wealth of information about personhood in the United States. They raise questions not only about who or how these people define themselves, but also about how their relationship to food illustrate individual notions of identity.

This course attempts to answer those sorts of identity questions with a focus on how the language around food in fiction, poetry, and nonfiction explores issues related to gender, class, and culture. We will examine representations of American culture specifically, but with considerations to a global perspective.

The course will progress from a general historical background on food writing through a variety of cultural considerations in the study of food literature, including a closer examination of the influence of food in literature on taste, memory, and empathy.

ENGL 2004 Intro to Copyediting
Instructor: Beckelhimer MWF - 9:05 AM - 10:00 AM

Copy Editors 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 copy editors 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. - Prerequisite Definition: To take this course you must: Have taken the following Courses ENGL1001 min grade C-, ENGL1012 min grade C-.
ENGL 2006 Topics: The Story of Alcohol
Instructor: Dziech  TR  2:00 PM - 3:20 PM
Here’s a way to enjoy alcohol without overdoing or being lectured about excessive drinking! We’ll be tracing alcohol from ancient time to bars at the Banks. It has been used for medication, thirst, nutrition, religious observances, relaxation and social interaction. It helped the Pilgrims survive the “starving time,” Johnny Appleseed create a legend and Cincinnati once become “The Beer Capital of the World.” Hollywood tells its stories in films like The Glass Castle and Crazy Heart. We’ll use movies, stories, and speakers (prosecutor, a biologist, the son of an alcoholic) to explore its effects. We’ll debate issues such as how to treat alcoholism and whether addiction is a disease or a choice. You’ll enjoy and learn from the chance to travel the enigmatic road to understanding alcohol and its place in society. And if you’re interested, we’ll visit Cincy’s hundred- century- old underground beer tunnels. For questions, contact Professor Dziech at dziechbw@uc.edu or drop by her office in 350 McMicken from 2:00-3:30 on Thursdays.

ENGL 2007 AMER Lit Survey I
Instructor: Person  TR  11:00 AM - 12:20 PM

ENGL 2008 AMER Lit Survey II
Instructor: Schiff  TR  9:30 AM - 10:50 AM
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.
ENGL 2009 American Authors: Vonnegut
Instructor: Hennessey  MWF  10:10 AM - 11:05 AM
Unlike the ENGL 2007/2008 sequence, which takes a broad look at American literary history, this course narrows its focus to a specific author, a small group of authors, or a stylistic school, in this case Kurt Vonnegut. Course content will differ depending on the professor teaching each section, but in general this course will address the major literary works, stylistic innovations, and historical contexts of the specific American author(s) covered.

ENGL 2010 Introduction to CW: Poetry & Prose
Instructor: Dees  TR  9:30 - 10:50 AM
Pulitzer Prize-winning fiction writer and poet, Toni Morrison, wrote, “If there's a book that you want to read, but it hasn't been written yet, then you must write it.” In this introductory poetry- and fiction-writing workshop, writers of all stages and academic backgrounds are welcome and no prerequisite English course is required. Here, you will write and read poetry and fiction under the encompassing goal of becoming a better writer and of taking your first steps toward compiling your creative work. While your original writing will be the main focus of the class, we will also read an extensive variety of works by contemporary poets and prose writers. Throughout the course you will learn the fundamental elements of poetics (syntax, line, tone, and diction; image and trope (i.e. metaphor and simile); prosody, rhyme, and stanza form; free verse, formal verse, and nonce forms) and the craft of fiction (character development and motive, structuring narrative, conflict and resolution, scenery, and dialogue). We will read poetry ranging from William Shakespeare to Tracy K. Smith, and fiction ranging from Haruki Murakami to Alice Munro, producing original poetry and short stories to submit to a regular classroom workshop and critiquing other students’ work in order to hone our craft as writers.

ENGL 2011 Introduction to CW: Fiction
Instructor 001: Henley  Online
Instructor 002: Henley  Online
Instructor 003: Grant  MWF  11:15 AM - 12:20 PM
Instructor 004: Branum  TR  12:30 AM - 1:50 PM
Instructor 005: Kiehl  TR  9:30 AM - 10:50 AM
In this course, we will practice and study the craft of writing fiction. We will focus on the basic elements of fiction, and the ways these elements are being used in fiction. We will cover the topics of narrative structure, point of view, characterization, setting, description, plot, conflict, dialogue, fictional "modes" and more. In studying these elements of published fiction- both canonical and contemporary- we will practice them through daily writing prompts, master them through a series of weekly assignments created around the topic of the week, and apply them as we write our own fiction in the second half of the term.
ENGL 2013 Introduction to Creative Nonfiction  
**Instructor:** Villacorta  
**MWF**  
**12:20 PM - 1:15 PM**  
In this course we will explore the diverse range of creative nonfiction, studying and practicing everything from the lyrical prose of personal essays to foodie flash pieces, from quick-paced sports writing to heavily researched literary journalism. This course will take time to read, discuss, and practice writing across nonfiction’s bounty of forms, examining works from writers across time and nationality for their craft, technique, and structure. You will get to experiment with this variety your own writing, both during guided exercises and in open-ended writing assignments where the topic possibilities are limitless.

ENGL 2015 Introduction to Screenwriting  
**Instructor:** Su  
**MWF**  
**2:30 PM - 3:25 PM**  
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 CW: Poetry  
**Instructor:** Yeager  
**MWF**  
**11:15 AM - 12:10 PM**  
This course is designed for creative thinkers who like reading great literature and want to begin the process of becoming great writers. It will introduce you to the fundamentals of poetry with an emphasis on the creative process and revision. You’ll acquire the skills and terminology to discuss poems in terms of construction and craft and begin to develop your own unique style and voice. Students will read a wide range of poems, and craft essays this semester, and develop your critical skills through close readings and discussion. The bulk of this course, however, is devoted to the development of your own creative habits. The best writers are always asking questions, reading everything they can get their hands on, making note of the moves and techniques that work well, and applying these strategies to their own work. You’ll keep process journals, do in-class writing exercises, write imitations, and participate in workshops of your own work and the work of your peers. There is much to learn, but your interest in this course demonstrates that you already have the most important ingredient: curiosity.
ENGL 2021 World Literature I

Instructor: Twomey    MWF    1:25 PM - 2:20 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 writing assignments will help you develop your skills as close readers who understand the significance of context and detail to meaning.

ENGL 2022 World Literature II

Instructor: Hennessey    MWF    12:20 PM - 1:15 PM

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.

ENGL 2030 Topics in Lit & the Environment: Victorian Writers and the Environment

Instructor: Auterson    MWF    9:05 AM - 10:00 AM

Focusing on the Gothic, this course will explore the complex interactions between humans and the environment in nineteenth-century Victorian works of fiction and nonfiction. Through readings and discussions of works that explore this reciprocal relationship in urban and pastoral settings, we shall explore how Victorian writers used Gothic elements in their approaches to issues relevant to England's public health interests and how their works anticipated more recent Neo-Victorian Gothic approaches to the environment. Topics will include forests, fog, sewage disposal and the underground, water pollution, air pollution, industrial pollution and dangers in the workplace, gender, race, poverty, crime, and social reform.
ENGL 2047 Intro Linguistics  
Instructor: Leech  
001 MWF 10:10 AM - 11:05 AM  
002 MWF 1:25 PM - 2:20 PM  
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 2052 Cinematic Storytelling  
Instructor: Carter  
Friday 9:05 AM - 11:55 AM  
Course participants learn techniques of narrative analysis while examining films in various genres and historical periods. Early lessons include an introduction to key questions in cinema studies along with an examination of Peter Verstraten’s book Film Narratology, which tracks how framing, sequencing, editing, sound mixing, and a host of production choices work to sustain viewers’ investment in moving pictures. We enact and critique the methods outlined by Verstraten while also developing our own approaches to film narrative and putting them to work in three different units. The first of those units features films that demonstrate a persistent self-consciousness about making and watching movies. They might include Alfred Hitchcock’s Vertigo (1958), Atom Egoyan’s Ararat (2002), and Icíar Bollaín’s Even the Rain (2010). The second unit centers on the rhetoric of realism, which ties together such historically and geographically disparate narratives as Vittorio de Sica’s Bicycle Thieves (1948), Martin Scorsese’s Raging Bull (1980), and Debra Granik’s Winter’s Bone (2010). The final segment of the course fuses the first unit’s attention to reflexive cinema with the second’s emphasis on realist representation, focusing on movies that display gritty, naturalistic tendencies while expressing a pronounced awareness of naturalism as an artistic construct. They might include Michael Haneke’s Caché (2005) and Paul Thomas Anderson’s Magnolia (1999).

ENGL 2060 Language, Power, Community  
Instructor: Rentz  
TR - 2:00 PM - 3:20 PM  
What do language, power, and community have to do with each other? Everything. Language can support or disrupt structures of power and privilege. It motivates us to act or keeps us from acting. Understanding the power of language can be profoundly empowering. In this course, you will look at a range of communities in our society to explore what special language practices they use and what power relations support those practices. Through analysis, discussion, and writing, you’ll gain an understanding of why people in certain communities express themselves the way they do, how these language practices affect you, and how to join your voice with those of others to work for a common social or professional purpose.
ENGL 2067 001 Topics in Film: Films of Kurosawa  
Instructor: Tsang  MWF  1:25 PM - 2:20 PM  
Akira Kurosawa is one of the most important directors in film history. Known for his unique directing style, he has revolutionized the language of cinema not only in Japan but all across the world. In this course we will examine his major films, including *Seven Samurai*, *Yojimbo*, *Rashomon*, *Throne of Blood*, *High and Low*, and others.

ENGL 2067 002 Topics: Women with Agency  
Instructor: Sherrill  TR  9:30 AM - 10:50 AM  
Topics in Film will be based on readings about film techniques and gender, weekly film screenings, and class discussion. We will begin the semester with a historical approach to understanding how women have been represented in film and then move into recent representations to consider the many ways in which agency manifests. Films to be discussed may include *Ex Machina*, *God Help the Girl*, *Gone Girl*, and *Hustlers*, among others.

ENGL 2070 Desktop Publishing  
Instructor:  TR  11:00 AM - 12:20 PM  
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.

*This course carries the Service Learning attribute and therefore fulfills the A&S Experiential course requirement.*

ENGL 2073 Writing for Justice  
Instructor: Hyland  TR  2:00 PM - 3:20 PM  
This course introduces students to the varieties, strategies, and ethics of public discourse. After reviewing foundational rhetorical and discursive concepts, you will learn to use these concepts to analyze and produce discourse that performs civic work, whether on behalf of a segment of the public or for nonprofit organizations.

*This course carries the Service Learning attribute and therefore fulfills the A&S Experiential course requirement.*
ENGL 2080 Ethnic Literature of The US
Instructor: Norton   MWF   10:10 AM - 11:05 AM
An introduction to the literature of selected ethnic groups (e.g., African American, Asian American, Chicano/a, Native American).

ENGL 2085 Popular Fiction: Detective Fiction
Instructor: Andersen   MWF   3:35 PM - 4:30 PM
Crime does pay, at least in publishing. Detective fiction is a bestselling genre, but how did it become so popular? Why, it’s elementary my dear Watson! This course will investigate the usual suspects—including Edgar Allan Poe, Arthur Conan Doyle, and Agatha Christie—as well as a rogues’ gallery of authors who have pushed the boundaries of this genre from its origins in the nineteenth century to the present day. We’ll search for clues in the literary criticism and theory of detective fiction, in order to uncover how the conventions of the genre were established, and how the genre has changed over time. Along the way, we’ll discuss questions of literary taste. Why is some literature considered highbrow, while the rest is relegated into categories of genre fiction, and who gets to make these decisions? We’ll probe questions of epistemology: what constitutes proof and evidence, and how do we know what we know? We’ll discuss the unconscious bias that leads characters to pin guilt on the foreigner or other characters on the margins of society. Students will participate actively in discussion, and respond to the course texts with short essays, blog posts, and creative projects.

ENGL2091/PSYC3074
Linguistic Pattern Analysis
Instructor: Riley
TR   2:00PM - 3:20PM
Language use is patterned in various ways—syntactical rules, literary genres, artistic styles, sociocultural conventions, and other factors constrain the way people express themselves with words. These patterns can take on many forms, from the rhythmic narrative textual style of Virginia Woolf’s The Waves to the geotemporal propagation of a trending hashtag on Twitter. In this course, students will learn analytic methods for identifying and understanding patterns in discourse. No prior background in data analytics is required for this course, which will employ a hands-on, practical approach.
ENGL 2093 Cross-Cultural Communication
Instructor: Cheng  MWF  2:30 PM - 3:25 PM
This course teaches the theory and practice of cross-cultural communication and explores the social, cultural, economic, and educational implications of English’s rise as a global language. Students will develop intercultural communicative competence and strategies for effective verbal, non-verbal, and written communication in everyday life and professional contexts. The course focuses on three main topics: (1) the role of English as a global language and its implication on cross-cultural communication, (2) the different types of verbal, non-verbal, and written communication practices across cultures, and (3) strategies for navigating cultural differences in everyday life and professional communication. Students will examine the different varieties of the English language, explore how language and culture shape communication practices, and develop strategies for communicating with audience in culturally-diverse contexts. The class will include class discussion and analysis of printed/digital texts and graphics across cultures, workshops on social etiquette in cross-cultural communication, composing writing for audiences with different cultural and language backgrounds, a fieldwork project that requires participant observation, and several short writing assignments.

ENGL 2100 Ways of Reading Literature
Instructor: Kamholtz  TR  11:00 AM - 12:20 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 2118 Game Studies
Instructor: Torner MWF 2:30 PM - 3:25 PM
This course introduces students to key concepts regarding games and social networks as procedural and participatory media. The course begins with discussions of analog board games as well as early sports as practiced in the pre-colonial Americas and concludes with modern game poems as well as recent developments in mobile apps and social media connectivity. Careful attention will be paid to the systems of emergent human interaction that the media under discussion produce, as well as their circulation within pre-modern and modern societies. The course also presents an array of theoretical and pragmatic approaches to game studies, including but not limited to: procedural rhetoric, simulationism/immersionism, narratology/ludology, political economy, cultural studies, queer(ing) gameplay, design ethics and transmedia. Prior experience with games or game studies is not required.

ENGL 2134 Survey English Lit I
Instructor: Andersen MWF 2:30 PM - 3:25 PM
This survey course will introduce students to works in English Literature from the Old English Period to 1780. Material will be selected from the following: Beowulf, Sir Gawain and the Green Knight, selected Canterbury Tales, medieval drama, Sidney's Essay of Dramatic Poetry, More's Utopia, fifteenth- and sixteenth-century lyric poetry, Early Modern drama, Milton's Paradise Lost, poems by John Dryden, Alexander Pope, Samuel Johnson, and Thomas Gray, Behn's Oroonoko, Swift's Gulliver's Travels, and Fielding's Joseph Andrews.

ENGL 2135 Survey English Lit II
Instructor: Carlson TR 2:00 PM - 3:20 PM
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 2159 Intro to Professional Writing
Instructor: Wilson  MWF  12:20 PM - 1:15 PM
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 2193 Intro to Environmental Writing
Instructor: Hyland  TR  3:30 PM - 4:50 PM
This course introduces students to the fundamental principles and practices of writing on topics related to environmental issues that intersect with social justice, economics, and public health, and to consider the influence of this type of writing on public opinion and policy. For example, how does writing for the public discourse, as well as for specialized discourses such as science journals, influence policy and outcomes on environmental issues at the local, national and global scale? Readings might include Aldo Leopald’s *A Sand County Almanac*, Rachel Carson’s *Silent Spring*, and John McPhee’s *The Control of Nature*. Students will likely also engage in active- and service-learning projects pertaining to preservation and engagement in local environmental issues. For instance, past projects have had students working on issues relating to Burnet Woods, the urban greenspace adjacent to UC’s campus. Students will produce a writing portfolio including a media release, brochure, opinion piece, and outreach materials, among other possible texts.

*This course carries the Service Learning attribute and therefore fulfills the A&S Experiential course requirement.*

ENGL 3001/CJ 3001  Kids Who Kill
Instructor: Dziech  Thursday  3:30 PM - 6:20 PM
This is a course you won’t forget! We’ll discuss the history and demographics of homicidal children and adolescents; theories about psychosocial, genetic and metaphysical causation; legal issues and debates about punishment; and homicidal young people in literature, film and television. We’ll host a variety of speakers including a prosecutor, defense attorney, judge and maybe a person who has served time in prison. We’ll visit 2020, Hamilton County’s medium security Juvenile Court Youth Center, where juvenile offenders are housed and rehabilitated. Students with 3.2 GPAs who are not enrolled in the Honors Program should contact Professors Dziech (dziechbw@uc.edu) or Bourke (susan.bourke@uc.edu) to see if there is space.
ENGL 3002 Honors Seminar in English: The Power and Politics of Data  
Instructor: Lee/Koshoffer  
TR  12:30 PM - 1:50 PM  
As scholars and researchers conduct investigations in today’s changing, data-driven research climate, funding agencies and policies are moving research into a more open environment focused on research data management, sharing, and preservation. In this interdisciplinary course we will explore how open data accelerates our ability to conduct digital research and consequently expands our understanding of how data shapes the social and political dimensions of our world. We will also examine the context and resources that increase accessibility, interoperability and discoverability and ease data sharing.

ENGL 3006 Intro To Shakespeare  
Instructor: Leech  
MWF  2:30 PM - 3:25 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 and 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 3034 Audiopoetics  
Instructor: Hennessey  
MWF  1:25 PM - 2:20 PM  
This workshop will explore the influence of media, technology, and performance as generative tools within the poetic process, and explore a variety of works that reflect these preoccupations. Students will produce both audio and written texts over the course of the term and will receive training in the use of free audio editing software. This is a companion course to ENGL 3015 (Poetry: Sound, Media, and Performance), however that class is not a prerequisite.
ENGL 3037 American Literature and Film
Instructor: Arner  MWF  1:25 PM - 2:20 PM
The hard-boiled novel—a major American contribution to 20th century culture—has its roots in a society in reeling from the Great Depression and our long recovery. The tough, cynical, edgy voice of the hard-boiled crime-solver (and, occasionally, criminal) responds in the 1930s to the traditions of detective fiction, to the changing economics of American life, and to the familiar understandings of gender roles in culture and fiction. Dangerous women and bad, bad men (and good-bad men) populate these novels. The course will include classics of the genre, including works by Dashiell Hammett, Raymond Chandler, and James Cain. We’ll move through the 1950s, as the hard-boiled tradition more explicitly takes on issues of gender, race, and class with writers like Patricia Highsmith, Chester Himes, and Jim Thompson. The hard-boiled continues into the present day, and we’ll read contemporary novels as well as theory and critical analyses. The course will feature a selection of films and use newspapers, magazines, and newsreels to give a sense of the culture’s visions of itself.

ENGL 3038 Film Noir and Neo Noir
Instructor: Arner  MWF  2:30 - 3:25 PM
During and after WWII, 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 13 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 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 3042 Topics in American Ethnic Lit: Slavery and Literature
Instructor: Hogeland  TR  3:30 PM - 4:50 PM
This course explores the rich tradition of women’s writing in the United States focusing on women of color. We’ll read works primarily from the 20th century. Women have written on all sides of every social problem; women have written in every literary, non-literary, and para-literary genre. We’ll sample as much as we can in 14 weeks, with an aim toward diversity of every kind. We’ll proceed in a rough chronology, covering themes and the major literary movements; we’ll read some of the best known and some of the most obscure writers. Major contextual issues at hand include race, immigration, the lingering burden of slavery, Japanese internment; sexuality, marriage, divorce, the emergence of forthright lesbian voices over the century; work, both paid and unpaid, parenting and family; myth and storytelling, ways that women writers find and make a usable literary past; feminisms in their variety; beauty in as many ways as we can talk about it; poverty and wealth; intersectionalities in their variety.
ENGL 3046 Modern English Grammar
Instructor: Durst  MWF  10:10 AM - 11:15 AM
Students often think studying grammar will be boring, but this class makes it interesting and even fun. The main purpose of this course 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. One day a 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 & Social Change
Instructor: Grey  MWF  9:05 AM - 10:00 AM
Through the reading, writing, and analysis of texts, students will forge forth their own ideological and philosophical point of view on how creative writing and creative expression can impact society and the world. What are you calling attention to? What energy/action does your creation feed? What reach will your creations (voice/images) have; & where are you directing their force? What counts for connection?

This course carries the Service Learning attribute and therefore fulfills the A&S Experiential course requirement.
ENGL 3062 Writing in the Behavioral Sciences  
Instructor: Hyland  
001 TR - 9:30 AM - 10:50 AM  
002 TR - 11:00 AM - 12:20 PM  
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.

This course carries the Service Learning attribute and therefore fulfills the A&S Experiential course requirement.

ENGL 3069 Web Authoring  
Instructor: Wilson    MWF 10:10 AM - 11:05 AM  
In the professional writing field, a lot of content is produced and published online. This course prepares students to analyze, develop, and design online content. Together, the class will develop a rubric to analyze websites. They’ll learn the purpose and significance of site maps and they will create three websites throughout the semester. Students will use web site builders (i.e. WordPress) and work their way up to coding with HTML and CSS. Through service-learning practices that include hand-coding a website with HTML and CSS for a client, students will develop skills that will make them marketable and relevant in the job market. Projects will be client focused and include service-learning projects for area non-profits or government agencies.

This course carries the Service Learning attribute and therefore fulfills the A&S Experiential course requirement.

ENGL 3072 Multimedia Writing  
Instructor: Cook    TR 12:30 PM - 1:50 PM  
Multimedia Writing will provide students with a practical and theoretical foundation in multimedia theory and production. Projects include research-driven work into a range of media, including digital audio and video. Students will present their findings using the latest in visual and other media presentation technologies.

This course carries the Service Learning attribute and therefore fulfills the A&S Experiential course requirement.
**ENGL 3076 Writing with Style**

**Instructor: Hammond  MWF  1:25 PM - 2:20 PM**

This course is designed to help students improve their writing styles. The focus will be on style as an art of selection that requires an ability to discern the way audience and purpose always mediate how we choose to say something. The course begins with an introduction to classical and contemporary rhetoric as a basis for the analysis and production of style, historically defined as the “extraordinary” use of language. From here we’ll study style at the micro-level; that is, we’ll look at the way words, phrases, clauses, sentences, and paragraphs function stylistically in the readings under investigation. We’ll then move to the macro-level by studying different genres of writing (i.e., academic, creative, popular) with an eye toward the role of style in their creation. Throughout the semester students will experiment with different writing styles and participate in workshops that prioritize productive, generative feedback.

**ENGL 3082 Environment in Literature and Film**

**Instructor: Carlson  TR  12:30 PM - 1:50 PM**

This course explores relationships between human beings and the natural environments in which they live through how they are depicted in literature and film. Our exploration involves examining works of literary fiction and nonfiction, poetry, and documentary and dramatic film that feature persons encountering nature or dealing with environmental problems such as pollution, ecological changes, species extinction, and global warming. Through classic environmental texts, such as Henry David Thoreau’s *Walden; or, Life in the Woods* and Aldo Leopold’s *A Sand County Almanac*, we consider works that represent individuals living mostly by themselves in close proximity to nature, and, through films such as *Gorillas in the Mist* and *Grizzly Man*, we will look at extreme, and very different, examples of individuals living in nature. We examine ecology in relation to social class, through books such as Janisse Ray’s memoir *Ecology of a Cracker Childhood* and Barbara Kingsolver’s novel *Flight Behavior* and films such as *Promised Land* and *The Incredible Journey of the Butterflies*. After examining how significant changes in the natural environment impact small rural communities we turn to texts such as Emily Anthes’s *Frankenstein’s Cat* and the film *Jurassic Park*, through which we will focus, first, on the history of species extinction and, second, on recent attempts through genetic engineering to bring species back to life. Students will engage this material through discussion and writing assignments. This course aims to enhance your understanding of relationships between human beings and the natural environments in which we live.
ENGL 3087 Forms of Nonfiction
Instructor: Kortyna          MWF  11:15 AM - 12:10 PM
Why is it so easy for crazy, unscientific
debates and arguments to gain momentum?
Why are people more willing to believe that
vaccines are bad for their children, or that
global warming is a hoax, than to trust the
science and data that contradicts it? Short
answer: because transforming the hard,
factual language of science into engaging,
persuasive writing is no simple task.

In this course we will explore the full
spectrum of science and nature writing in
creative nonfiction, from the lyric naturalist observations of Thoreau and Dillard, to the more
informative research-based writings of Solnit, Judson, and Scranton. Together we will examine
the ways the science, research, and natural observation can be transformed, and used to deeply
connect the personal experience to the larger, more global one—often serving to more
successfully illuminate both. Take this class. Possibly save the planet. Let’s go.

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 Creative Writing and Literary Publishing
Instructor: Iversen        TR       2:00 PM - 3:20 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 3097 Book Arts
Instructor: Prochaska & Weissman       W       1:25 PM - 4:15 PM

This course, co-taught by a preservation librarian and a professor of literary and cultural studies professor, is an introduction to book arts through the dual lens of book history and preservation practices. In addition to discussing weekly readings on the book as object, medium, content, idea, and interface, each class meeting students will conduct observational analyses, hands-on exercises, and archival research in the Preservation Lab located in Langsam Library. Students will explore the book in its many incarnations, from clay tablet to codex to zine to digital reader, as well as deconstruct and create books of their own.
ENGL 3101 Reading and Writing Memoir  
Instructor: Drury     TR    9:30 AM - 10:50 AM  
Memoir gives writers the opportunity to explore personal experience within a narrative structure that draws from the techniques of fiction, essays, and poetry. This creative-writing course combines the reading and analysis of several memoirs with the opportunity for students to write their own autobiographical narratives. You will learn the importance of the memoirist’s contract with the reader, so that your writing can be selective, creative, and speculative but must remain based on the facts and the truth. You will learn methods of conducting research, including how to interview people and make use of letters, photographs, digital resources, and other relevant texts. We’ll read some wonderful memoirs by poets, including Elizabeth Alexander’s *The Light of the World*, Richard Blanco’s *The Prince of los Cocuyos: A Miami Childhood*, Patricia Lockwood’s *Priestdaddy*, Helen Macdonald’s *H Is for Hawk*, and Patti Smith’s *Just Kids*. In addition to responding to these texts, you’ll have a chance to do some memoir-writing of your own, either first-person (autobiographical) or third person (about the life of someone you have known).

ENGL 3117 19th Century Gothic  
Instructor: Heller     TR    9:30 AM - 10:50 AM  
Vampires, ghosts, detectives, and double lives: in this class, we’ll explore how 19th-century Gothic texts dramatize the fears and transgressions lurking below the surface of conventional existence. Paying particular attention to the representation of gender, sexuality, class, and imperialism, we will examine how 1800s-era Gothic reflects the period’s tumultuous history and cultural anxieties. Readings will include Mary Shelley’s *Frankenstein*, Wilkie Collins’s *The Moonstone*, Bram Stoker’s *Dracula*, J. S. LeFanu’s lesbian vampire tale “Carmilla,” ghost stories, and Sherlock Holmes adventures.

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 3132 Toni Morrison  
Instructor: Norton  
MWF - 12:20 - 1:15 PM

This course is an intensive study of the writing of Toni Morrison, 1993 Nobel Laureate and major American novelist. We will read, discuss, and write about selections from her writing and documentary films featuring her and her work, in order to address some of the following questions: How does Toni Morrison represent American history in her fiction and how does she highlight the experiences of African Americans in American history? How does she write about the relationship between trauma, history, memory, and identity? How does she define and write about the self and constructions of selfhood? What is unusual and unique about her writing style - her vivid imagination, and her dramatization of American history in finely wrought and fascinating characters? What is the relationship between form and content in her work? How does she use language and narrative to challenge and expand our understanding of history, selfhood, and racial identity? We will also discuss how her work fits into the larger contexts of literary realism, diasporic studies, the African American literary tradition, and the American literary tradition writ large.

ENGL 4012 Intermediate Fiction  
Instructor: Bachelder  TR  9:30 AM - 10:50 AM

In this course, we will practice and study the craft of writing fiction. We will focus, on a deeper level, on the basic elements of fiction. We will also thoroughly discuss the idea of voice as it relates to fiction and aesthetic. How do writers create voice and to what effect? What are the implications of voice and why is it important? We will move away from the short story canon and focus on the contemporary landscape for literary fiction as we write alongside new and established names in contemporary fiction and attempt to define our own aesthetic and find our own voices.
ENGL 4029/WGS 4029 Gender, Sexuality, & Culture
Instructor: Ash    Thursday    2:30pm-5:00pm
This course focuses on feminist and queer temporalities—on how feminist and queer uses of temporality and historicity and cultural space develop in part in opposition to heteronormative institutions and worldviews. We read some feminist speculative fiction, for example, a classic of time travel and reality bending such as Margaret Atwood’s *The Handmaid’s Tale*, as well as her newly published *The Testaments*, and queer and trans sci-fi. We will also consider some speculative films such as *The Children of Men* and *Sticky Fingers of Time* and queer television (for example, episodes from *Black Mirror*). Finally, we will consider these cultural texts in relation to the work of theorists who queer time and space—for example, J. Jack Halberstam, Elizabeth Freeman, Jose Munoz, and Lee Edelman. Graduate students are responsible for additional readings and do some teaching in the class.

ENGL 4091 Writing for Business
001 Instructor: Kissling   Wednesday - 6:00 PM - 8:50 PM
002 Instructor: Staff      Online
003 Instructor: Kissling   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.
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.
ENGL 4097 Digital and Visual Editing  
Instructor: Staff    MWF    2:30 PM - 3:25 PM

The digital revolution has transformed the experience of writers, readers and publishers in ways that impact both the writing process and the production and dissemination of editorial works. This new digital dimension of publishing requires re-thinking old concepts and learning new working methods and technologies. For students interested in the publishing of non-fiction and fiction, professional texts, trade magazines, and scholarly journals, each stage of this digital publishing process offers exciting new challenges and opportunities in the way we conduct research, write, circulate, and promote texts.

This class offers students an opportunity to explore digital publishing through discussions, demonstrations, and hands-on experience. In the class students learn to plan, design, edit, and launch digital publications. Along with learning the fundamentals of digital layout, basic typography and page layout terminology, and an overview of industry standard software, students will gain advanced digital editing and layout skills required to prepare electronic pre-press art for print reproduction. Class topics include media integration, designing for multiple devices, reading interfaces, file formats, copyright, open source, digital promotion and hybrid (digital/print) workflows.

ENGL 4099 Internship in Rhetoric and Professional Writing  
Instructor: Arduser

Supervised work experience in professional writing for undergraduate students in the RPW track. Students should be at junior or senior levels and have taken at least several RPW courses. Please review the Guidelines on your Blackboard RPW site and see your RPW advisor. Permission of the Professional Writing Director is required.
ENGL 4100 LCS Capstone
Instructor: Schiff      TR - 11:00 AM - 12:20 PM
The LCS Capstone gives students the chance to integrate and
apply the knowledge they have acquired through their education
as English majors in the Literary and Cultural Studies track.
Students in the Capstone develop and complete a substantial
project (e.g., a 20-30 page paper) requiring research and a writing
process involving feedback and revision. LCS students usually
take this course their senior year, but can take the course in junior
year if prerequisites are fulfilled. The subject matter covered in the
course will vary by semester and instructor. Students might
conduct research to produce bibliographies related to assigned
texts and topics; produce critical writings on assigned texts; and,
as a class, might visit archives and speak with archivists to gain
knowledge of how research is conducted in collections, and UC’s
Digital Scholarship Center to learn about research in the digital humanities. Alternately, this
course may take the form of a more traditional seminar, in which a small number of
undergraduate students meet to study a given subject and produce a substantial research paper
relating to that subject.

Prerequisites: ENGL2100 (or ENGL 3000) with a minimum grade of C- and
ENGL3125 with a
minimum grade of C-. Students must be enrolled in the Literary & Cultural Studies track of the
English major.

This course carries the Research attribute and therefore fulfills the A&S Experiential course
requirement. Effective immediately, this course is offered only in spring semester, so if you're
planning to graduate in December 2020 please take the course this spring.

ENGL 4107 Copyediting and Publishing Internship
Instructor: Micciche
In this class students explore potential career paths, gain practical skills, and/or make
professional contacts through an internship to get real-world work experience in a professional,
editorial environment. Site supervisors are required for an internship and provide interns with a
mentor who can help them improve their writing skills while developing professional
relationships. Interns will also compile writing samples from the internship as a way to showcase
their experience and skills to future employers. Class will include a short introductory practicum
before the internship work begins.

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 5095 Professional Writing Capstone**

Instructor: Cook    M    4:40 PM - 7:30 PM

This capstone course is required for students completing the undergraduate track in Rhetoric & 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 & Professional Writing track. Prerequisites: To take this course you must: completion of 9 credit hours in the RPW track. Students must be enrolled in the Rhetoric & Professional Writing track of the English major.

*This course carries the Service Learning attribute and therefore fulfills the A&S Experiential course requirement. This course is offered only in spring semester, so if you're planning to graduate in December 2020 please take the course this spring.*

**ENGL 5112 Senior Writing Seminar: Fiction**

Instructor: Griffith  TR  2:30 PM - 1:50 PM

Students write, read, and critique fiction at an advanced level, analyzing the various elements of fiction as those elements interact in the work. Prerequisites: completion of intermediate Creative Writing coursework. If you would like to take this capstone but have not completed prerequisites, please see Prof. Lindenberg during open advising hours.

*This course carries the Service Learning attribute and therefore fulfills the A&S Experiential course requirement.*

**ENGL 5117 Senior Writing Seminar: Poetry**

Instructor: Lindenberg  TR  12:30 PM - 1:50 PM

This semester, the poetry capstone will look not only at exciting books of contemporary poetry by writers like Ross Gay, Layli Long Soldier, Molly McCully Brown, and more, but we’ll also look at the ways we use poetry in both our personal and public lives. Where does it show up in TV, movies, political life, advertising, how is it used in TED Talks, on social media? How do we use it in personal exchanges, in important rituals? We’ll talk about the growing readership for poetry as well as the many exciting voices of contemporary poetry today, and discuss how we see ourselves and our work in the robust ecosystem of contemporary American poetry and poetics. By the end of the semester, students will produce a chapbook-length collection of original poems and an essay about the uses of poetry (including their ambitions for their own). The reading, writing, and conversation are designed to be vibrant, energetic, rigorous, and fun. Come prepared to change people’s minds about poetry - including, perhaps, your own.
ENGL 5122/PWRT 6022 Promotional Writing  
Instructor: Larkin    W    6:00 PM - 8:50 PM  
Students will be introduced to the theory and practice of writing promotional copy for print and broadcast media. Readings will focus on theories of social psychology as they apply to attitude formation, on demographic and psychographic variables among audiences, and on promotional writing style.

ENGL 5129/PWRT 6029  
Creating Accessible Content  
Instructor: Arduser    Online  
This course is aimed at introducing students in the humanities to disability studies and web accessibility. We will read articles and tutorials on web accessibility and pair them with theoretical arguments from disability studies.

Questions we are interested in examining in the course include:

1. How do people with disabilities, including students with disabilities, access electronic information? What laws regulate the accessibility of electronic information in general and for educational institutions specifically?
2. What responsibilities do we have as teachers, scholars, critics, and technology users to the sizable percentage of people in this country who are disabled? (According to 2010 U.S. Census data, approximately 20% of the civilian noninstitutionalized population over the age of 15 is disabled.)
3. What theoretical and ethical perspectives (e.g. disability studies, universal design, aging studies) should motivate our efforts to create inclusive digital environments?

Topics from disability studies will include: constructing normalcy, eugenics, identity politics, disability models (social, deficit, medical, charity), deaf studies, cognitive disabilities, blind studies and visual culture, feminism and sexuality, disability in film, autism, genetics and reproductive rights, prosthetics, and global perspectives.

Topics in web accessibility will include tutorials and information on: closed captioning, video description, color contrast tools, screen readers, screen magnifiers, style sheets, web accessibility checkers, pdf accessibility, accessibility testing, laws and standards (Section 508, WCAG 2.0, CVAA), usability testing, social media accessibility, iPhone and smartphone accessibility, universal design, and creating accessible images.
ENGL 7012 Graduate Fiction Workshop  
Instructor: Bachelder      Tuesday       12:30 PM - 3:20 PM
This fiction-writing workshop will usually focus on short stories, occasionally on novels in progress, with the aim of producing publishable work. Student writing is supplemented by reading in contemporary or canonical literature. Students who have been admitted to the graduate program in fiction writing may take the course; others must receive permission from the instructor.

ENGL 7017 Graduate Poetry Workshop  
Instructor: Drury
Wednesday         12:20 PM - 3:10 PM
In our workshops and our reading, we’ll concentrate on poems that invent, corrupt, experiment with, or otherwise transform traditional forms and modes in both verse and prose. The instructor will encourage students to develop ongoing projects and to launch new ones. Tyehimba Jess, the Elliston Poet for 2020, will join us for one of our workshop sessions in March. We’ll read and discuss his poetry collections leadbelly (2005) and Olio (2016), winner of the Pulitzer Prize.

ENGL 7021 Graduate Nonfiction Workshop  
Instructor: Iversen        Thursday       9:30 AM - 12:20 PM
Art and fact, reality and imagination: how do writers balance these key aspects of writing literary nonfiction? In this class we’ll discuss the different forms of research available to the writer of literary nonfiction – obvious and less-than-obvious – and explore ways and methods of incorporating research into literary projects. We will also look at the challenges and problems of reality-based writing including current examples in literary nonfiction and film (students are encouraged to see the films Once Upon a Time in Hollywood and The Professor and the Madman before the class begins). Students will study the form, function, history, and aesthetics of published nonfiction while simultaneously writing, critiquing, revising, and completing their own work, with an eye toward submitting work to be considered for publication. Various structures of literary nonfiction, including hybrid forms, will be discussed.
ENGL 7036 Creative Writing Pedagogy
Instructor: Stewart  Monday  12:20 PM - 3:10 PM
This seminar studies the growing body of literature devoted to creative writing pedagogy and examines and experiments with various approaches to teaching creative writing at the undergraduate level. Participants study the history of creative writing instruction in the US, read and respond to works by a wide range of writer-teachers, develop and present writing exercises, and reflect on their own teaching practices.

ENGL 7038 Topics in Composition: Writing Program Administration
Instructor: Durst  Wednesday  12:20 PM - 3:10 PM
What is the intellectual work of writing program administration? How do the position responsibilities compare with those of other administrators in higher education? How do these efforts relate to the non-administrative work of composition and rhetoric faculty? By examining WPA’s and others’ representations of the complexities involved in leading a college-level writing program, this course will explore from a variety of perspectives the roles of a writing program director within the larger context of academia. The course will examine issues of preparation for the position, curriculum development, assessment, communication with a wide range of stakeholders at different levels of academia’s hierarchy, diversity concerns, and public representation of the program. Through careful reading of WPA scholarship and programmatic discourse, experiential learning in the form of an administrative internship, reflective activities, group discussion, and a series of writing assignments, the course will move toward an in-depth understanding of what one needs to know and to do in order to function effectively as a writing program administrator.
A course devoted to major fictional works published between 1860 and 1910, a period commonly associated with realistic and naturalistic writing. We shall read five pairs of novels that represent issues of money and class, with race and/or gender also often a factor. In addition to the primary texts, we shall read selected works of literary criticism exemplifying various critical and theoretical approaches. Requirements: one short paper, one article-length research paper, preparation of one annotated bibliography and leading class discussion.

Reading List:
- Elizabeth Stuart Phelps, *The Story of Avis* (1877). Rutgers UP.
Victorian texts are obsessed with the past, though the past can mean different things: a dark age of outmoded belief, an alternative to present-day problems, a source of modern ideals. The Victorian age itself witnessed massive historical change, as well as anxieties about the direction these changes were taking in such areas as class relations, technology, gender roles, empire, and national identity. In this course, we’ll sample some of the critical approaches we can take to Victorian literature by focusing on texts from the period that respond both to past and contemporary history. Our readings will include poems by Alfred Lord Tennyson, William Morris, and Robert Browning that reflect the Victorian fascination with medievalism and the Renaissance, Charles Dickens’s retelling of the French Revolution in *A Tale of Two Cities* (1859), Mary Elizabeth Braddon’s sensational rendering of class and gender rebellion in *Lady Audley’s Secret* (1861), and Wilkie Collins’s response to British imperial history in his mystery novel *The Moonstone* (1868). Assignments will include a short and a longer paper, as well as participation in a roundtable where a student group leads discussion on critical essays on our reading.
ENGL 7129/WGS 7029 Gender, Sexuality, & Culture
Instructor: Ash R 2:30 - 5:15 PM
This course focuses on feminist and queer temporalities—on how feminist and queer uses of temporality and historicity and cultural space develop in part in opposition to heteronormative institutions and worldviews. We read some feminist speculative fiction, for example, a classic of time travel and reality bending such as Margaret Atwood’s *The Handmaid’s Tale*, as well as her newly published *The Testaments*, and queer and trans sci fi. We will also consider some speculative films such as *The Children of Men* and *Sticky Fingers of Time* and queer television (for example, episodes from *Black Mirror*). Finally, we will consider these cultural texts in relation to the work of theorists who queer time and space—for example, J. Jack Halberstam, Elizabeth Freeman, Jose Munoz, and Lee Edelman. Graduate students are responsible for additional readings and some teaching in the class.

ENGL 7154 History of the Novel
Instructor: Schiff Wednesday 3:35 PM - 6:25 PM
Not so much a historical survey as an investigation of an extraordinary selection of novels. This is a chance to read, and study with others, novels that you’ve always wanted to read or reread. Our approach will be diverse: at times academic and theoretical, at other times craft based and aesthetic. Our focus will be on major works and novelists, and we will examine the history, practice, theory, and reception of the novel, pursuing such questions as: What do novels do for us? What kinds of categories are most effective in accounting for the differences and variations in novels? How has the form evolved? Why has it lasted so long and how does it renew itself? Texts will be in English, though we will read translated works as well. Readings will be determined in part by a student survey I will send you in December. Texts could include some of the following works: Cervantes’s *Don Quixote*, a novel by Defoe or Fielding, Austen’s *Emma* or *Pride and Prejudice*, Bronte’s *Wuthering Heights*, Flaubert’s *Madame Bovary*, Melville’s *Moby-Dick* or Tolstoy’s *Anna Karenina*, Norris’s *McTeague*, Kafka’s *The Trial*, Woolf’s *To the Lighthouse*, McCarthy’s *Blood Meridian*, et al. Theorists may include: Northrop Frye, Georg Lukacs, Mikhail Bakhtin, Ian Watt, Nancy Armstrong, Henry James, Virginia Woolf, Linda Hutcheon, Steven Moore, James Wood, et al.
ENGL 7176 Approaches to Biblical Literature
Instructor: Twomey  Friday  9:05 AM - 11:55 AM
The Bible has been a factor in the articulation of theoretical positions at least since Longinus cited Genesis in his (2nd century?) treatise on the sublime. 20th and 21st century literary and cultural theorists have similarly made interesting use of biblical texts for their own purposes. At the same time, certainly since the founding of *Biblical Interpretation: A Journal of Contemporary Approaches* in 1993 (but arguably well before), the field of biblical studies has engaged extensively with literary and cultural theory too. This seminar will focus on the Bible in the work of both literary theorists/critics and theory-informed Bible scholars. Along the way we will, of course, spend time reading and discussing key biblical texts as well as, perhaps, some literature informed by biblical themes.

PWRT 7030 Internship
Instructor: Arduser
Supervised experience in the professional workforce. Permission of Professional Writing director required. Usually completed in the summer before the final year. May be repeated with permission of PW director.

PWRT 7040 Rhetoric & Texts
Instructor: Debs  Tuesday  6:00 PM - 8:50 PM
This course provides an intensive introduction to classical rhetorical theory and its later developments, particularly as a background for contemporary theories of written, visual, and online discourse. An awareness of the multiple rhetorical traditions that formed during this time provides a way to understand the diverse, competing rhetorical paradigms that have existed throughout the history of rhetoric, and that continue to inform contemporary rhetorical theories, practices, and pedagogies.
**PWRT 7095 Capstone**  
**Instructor: Rentz**  
**Monday**  
**4:40 PM - 7:30 PM**

The capstone course is required for students completing the MA in Professional Writing. This course gives students the opportunity to demonstrate mastery and integration of the skills, principles, and knowledge gained from your coursework. It requires the application of that learning to a field project that will be evaluated by faculty and others. The course is open only to graduate students who are at the end of their coursework.

**PWRT 9096 Professional Practice**  
**Instructor: Arduser**

Formal recognition of work done by graduate students conducting projects under the terms of graduate Administrative/Research Assistantships.

**HUM 8010 - Public Humanities**  
**Instructor: Various**  
**Friday 2:30-4:30 (course meets 7 times)**

1 graduate credit hour, open to all graduate students.

Public Humanities HUM 8010, a one credit hour seminar, brings graduate students from the various humanities programs into an interdisciplinary setting to discuss the humanities outside the academy. The goal of the course is to provide a space to have conversations about alternate career paths for PhDs in the public humanities. The seminar has been planned by doctoral students from the Philosophy, English and Comparative Literature, German Studies, Romance and Arabic Languages and Literatures, and History departments and will be moderated by the Associate Dean for Humanities.

Public Humanities meets seven times spring semester for approximately 1 ½ hours each session. Five of the seven sessions will include guest speakers who have earned PhDs in the humanities and are working in academic and creative careers but are not traditional tenure-track professors. Guest speakers likely will include: UC’s Director of Pedagogy and Technology and Director of The Office of Nationally Competitive Awards; the educational director of a Washington, D.C. think tank; the creators of the Radio Ambulante podcast; a political analyst; and a publishing house director (speaker schedule subject to adjustment as needed).