

**ENG 200**  
**Intro to Drama**  
**M/W 1:00-2:15**  
**Instructor TBA**

**ENG 202**  
**Intro to Poetry**  
**M/W 11:00-12:15**  
**Instructor TBA**

**ENG 203**  
**World Literature**  
**Multiple sections available**

**ENG 208**  
**Games and Fiction**  
**M/W 9:30-11:45**  
**Dr. Craig Carey**

*This course introduces literary and critical methods for playing, reading, writing, and designing video games and interactive fiction. Students will play, read, and analyze interactive stories while engaging with broader critical issues in game studies and literary studies. The course will explore topics such as game literacy, game writing, worldbuilding, character design, text adventures, user interfaces, dialogue trees, branching narratives, visual novels, environmental storytelling, and more. By exploring the relationship between games, fiction, storytelling, design, and culture, students will learn how games are used to tell stories, build worlds, and think through social issues. The course is open and accessible to all kinds of players, from the experienced or casual to those without any gaming experience. Students will learn critical skills in reading, writing, and analysis, along with digital competencies in game writing and interactive storytelling.*

**ENG 221**  
**Fiction Writing I**  
**M/W 9:30-10:45**  
**Instructor TBA**

**ENG 222**  
**Poetry Writing I**  
**T/TH 1:00-2:15**  
**Instructor TBA**

**ENG 301**  
**Advanced Grammar**

**T/TH 9:30-10:45**  
**Mrs. Amy Carey**

*A study of the structures, origins, power, and rhetorical nature of language and the effects of different approaches to grammar. This course is designed for both English and English Licensure students and will fulfill the language elective requirement for licensure students. Students will analyze standard and rhetorical features of English language and grammar, also considering how history, culture, and systems of power have traditionally defined grammatical standards and how those standards are continually changing and adapting. Participants will gain confidence in their own mastery of advanced English grammar; they will also deepen their ability to analyze its rhetorical effects and communicate that analysis to others through Field Notes assignments and a final research project. Students in this course will use a rhetorical framework for studying both prescriptive and descriptive grammar structures and apply that framework to their own writing.*

**ENG 311**  
**Survey of Contemporary Literature**  
**T/TH 2:30-3:45**  
**Dr. Monika Gehlawat**

*What is the contemporary? When does it begin and how do we keep up with its endlessly shifting horizon? In an effort to identify what constitutes contemporary literature, what themes, forms, and prevailing concerns arise in this historical period, we will read literature starting from the postwar period by authors like Grace Paley and Christopher Isherwood and move all the way up to the present day where we'll read the work of living writers like Zadie Smith and George Saunders. Along the way, we'll consider ideas linked to postmodernism, realism, the "new sincerity" and autofiction, as well as related artistic developments in film, painting, and music.*

**ENG 314**

**Elementary, My Dear Watson: Detective Fiction**

**M/W 9:30-10:45**  
**Dr. Alexandra Valint**

*Detective fiction is a genre seemingly obsessed with rules; in fact, the members of the 1920s Detective Club actually took an oath to uphold them. And yet, much of the fun in reading detective fiction is watching authors play with and even upend such rules. In this course, we will read influential, canonical examples of detective fiction and more contemporary and global examples across different media (literature, film, podcasts). We will start with two authors who indelibly shaped the genre and created the stereotypical detective: Edgar Allan Poe's Dupin and Arthur Conan Doyle's Sherlock Holmes (along with his sidekick Watson); we will also consider nineteenth-century female detectives, paying particular attention to how the gender of the detective affects the investigation and the narrative. We will read "golden age" authors such as Agatha Christie, as well as the hardboiled fiction of Raymond Chandler. The primary rule of detective fiction is known as "fair play"—the notion that an author must construct the mystery in a way that allows an observant reader to solve the crime; and yet, detective fiction also revels in tricking and misleading the reader through false clues, leads, and suspects. Therefore, throughout the course, we will seek to understand how detective fiction works—its conventions, its moves—and how it works on us—its effects, its thrills, its surprises. We will also be attuned to how issues of gender, class, and race intersect with criminality and its detection.*

**ENG 321 / 421**  
**Fiction Writing II / III**  
**M/W 9:30-10:45**  
**Dr. Jennifer Brewington**

**ENG 322 / 422**  
**Poetry Writing II / III**  
**T/TH 1:00-2:15**  
**Instructor TBA**

**ENG 330**  
**Writing and Education**  
**M/W 4:00-5:15**  
**Instructor TBA**

**ENG 333**  
**Technical Writing**  
**Multiple sections available**

**ENG 340**  
**Analysis of Literature**  
**T/TH 11:00-12:15**  
**Dr. Nicolle Jordan**

**ENG 340**  
**Analysis of Literature**  
**M/W 2:30-3:45**  
**Dr. Leah Parker**

*In this section of ENG 340 Analysis of Literature, we will engage with that most infamous of Old English poems—Beowulf—as our constant companion through the historiography of English studies, movements in critical theory, and the core English major skills of literary analysis and argumentative writing. We will read multiple translations of Beowulf, from J. R. R. Tolkien to Maria Dahvana Headley, and trace evolving approaches to the poem from the traditional to the cutting-edge. Not only will successful students have an intimate familiarity with Beowulf by the end of this course, but they will also be prepared to apply their expertise in literary analysis and critical theory to remaining coursework in the English major or minor.*

**ENG 350**  
**British Literature I**  
**M/W 4:00-5:15**

**Dr. Leah Parker**

*How does literature shape our culture, our history, and our individual selves? This survey explores British literature from the eighth century through the eighteenth century. Students will read authors and texts that are considered parts of the “canon” of English literature, as well as their less canonical—though no less important—contemporaries. We will explore the relationship between literature and history, through stories that reimagine history in light of their own historical moments, from the beginnings of the English language to the dawn of the British Empire. We will also explore aspects of British literature beyond English, including texts translated from Latin, French, and Celtic languages and texts inspired by or commenting on other parts of Europe and the world.*

*Readings will include selections from Beowulf, the Mabinogi, Le Morte Darthur, Faerie Queene, Paradise Lost, and works by authors including the Venerable Bede, Marie de France, Geoffrey Chaucer, Margery Kempe, Sir Philip Sidney, Lady Mary Wroth, Queen Elizabeth I, William Shakespeare, Margaret Cavendish, John Dryden, Alexander Pope, Aphra Behn, Daniel Defoe, and Phillis Wheatley.*

**ENG 351**  
**British Literature II**  
**M/W 11:00-12:15**  
**Dr. Charles Sumner**

**ENG 370**  
**American Literature I**  
**T/TH 11:00-12:15**  
**Dr. Luis Igelsias**

**ENG 371**  
**American Literature II**  
**T/TH 1:00-2:15**  
**Dr. Ery Shin**

*Picking up in the aftermath of the Civil War, this introductory survey traces how literature forms out of, and feeds into, a distinctly national ethos. What makes certain styles, genres, and sensibilities “American”? This question, along with those concerning the nature of nationalist narratives and narratives of nationhood, will be of primary interest all throughout.*

**ENG 372**  
**African American Literature**  
**T/TH 2:30-3:45**  
**Dr. Sherita Johnson**

**ENG 400**

**Senior Seminar: Cancelling the Confederacy**

**T/TH 4:00-5:15**  
**Dr. Kate Cochran**

*This capstone course will investigate the persistence of the Lost Cause mythology, historical revisionism, white nationalist ideology, and antebellum nostalgia in various texts set before, during, and after the Civil War. To be clear, the class does not advocate for any aspect of the Confederacy: we will consider history and literature, film and current events as we seek to discern why the Confederate legacy retains such an enduring presence and how we might alter that in future. Texts will include excerpts from John Pendleton Kennedy's *Swallow Barn* (1832), Frederick Douglass's *Narrative* (1845), Harriet Beecher Stowe's *Uncle Tom's Cabin* (1852), and Mary Boykin Chesnut's *A Diary from Dixie* (1905); the 1939 film adaptation of *Gone With the Wind*; 20th and 21st-century novels including Shelby Foote's *Shiloh* (1952), Ernest Gaines's *The Autobiography of Miss Jane Pittman* (1971), Toni Morrison's *Beloved* (1987), and Colson Whitehead's *Underground Railroad* (2016); and secondary sources and recent articles about Confederate flag and monument controversies.*

**ENG 400**  
**Senior Seminar: Tolkien, Lewis, and Rowling**  
**T/TH 1:00-2:15**  
**Dr. Jameela Lares**

In this seminar, we will be exploring how three blockbuster authors—J. R. R. Tolkien, C. S. Lewis, and J. K. Rowling—have both understood the nature of imaginative literature and successfully written it. As a class, we will read not only several works by each author but also look at their own theories of composition, including Tolkien's "On Fairy-Stories," Lewis's *On Stories*, and whatever we can turn up on Rowling. Class members will also post written responses on the Canvas discussion board, facilitate a class discussion, and present on an additional literary text by one of the authors or in some way informed by one of more of the authors.

**Texts:**

**C. S. Lewis, *The Chronicles of Narnia*.**  
---, *Out of the Silent*.  
---, *On Stories and Other Essays on Literature*.  
---, *Till We Have Faces: A Myth Retold*.  
**J. K. Rowling, *Harry Potter and the Sorcerer's Stone*.**  
---, *Harry Potter and the Prisoner of Azkaban* (Scholastic, 2001).  
---, *Harry Potter and the Deathly Hallows*.  
---, *Fantastic Beasts and Where to Find Them: The Original Screenplay*.  
**J. R. R. Tolkien, *The Tolkien Reader* (includes "Leaf by Niggle," "On Fairy-Stories," and *Farmer Giles of Ham*).**  
---, *The Hobbit*.  
---, *The Fellowship of the Ring: Being the First Part of The Lord of the Rings*.

*ENG 402*  
*Literature Study for Teachers*

**T/TH 2:30PM-3:45PM**

**Dr. Kate Cochran**

**SYNCHRONOUS ONLINE**

*This course is designed to examine both theoretical and practical problems in the teaching of literature. Through reading poems, short stories, memoirs, and novels as our primary texts, we will become acquainted with textual and generic issues while our secondary text offers pedagogical and methodological guidance for instructors charged with teaching literature. Students will practice class activities, create a book talk, complete a multigenre research project, take a final comprehensive essay exam, and observe a class video, including writing a reflection on the observation. As a required course for English Education students and an elective course for Elementary Education students at the undergraduate level, this course seeks to help students understand the current theories and processes of teaching literature. Students will learn about themselves as readers and will work together to further deepen their understanding of how students learn.*

**ENG 414**

**LGBTQ+ Literature: Queer(ing) America**

**T/TH 9:30-10:45**

**Dr. Luis Iglesias**

*While The Stonewall Riot of 1969 in New York City's Greenwich Village marked the dramatic turning point of the LGBTQ Rights movement and spirit, the United States has long made expressive space for queer(ing) aesthetics and literary production. Locating Walt Whitman as the emergent outspoken and unapologetic writer of Queer America, this class will highlight works that engage with the idea of "America" and the nation's spirit of personal freedom and individualistic expression, opening up spaces for writers in the US to explore the imaginative and authentic stories of LGBTQ people across a wide spectrum of social and racial identities. These works examine the lives, dangers, and survival of individuals and forged communities where homosocial/homosexual desires and loves shape their self-understanding and place in American society.*

*Potential Readings:*

*Leaves of Grass (1855), "Live Oak with Moss" sequence (1859), Calamus culster (1861), Walt Whitman*

*Giovanni's Room (1956), James Baldwin*

*Zami: A New Spelling of My Name (1982), Audre Lorde*

*Angels in America (1991), Tony Kushner*

*Lot: Stories (2019), Bryan Washington*

*Gender Queer: A Memoir (2019), Maia Kobabe*

*Fiebre Tropical (2020), Julianna Delgado Lopera*

*Afterparties: Stories (2021), Anthony Veasna So*

*Note: Several works depict adult situations and content*

**ENG 415**

**Seminar in Modern Poetry**

**M/W 1:00-2:15**

**Instructor TBA**

**ENG 458/558**  
**Rhetoric in English Renaissance Literature**  
**T/TH 11:00-12:15**  
**Dr. Jameela Lares**

Rhetoric is the greatest barrier between us and our ancestors. . . . Older than the Church, older than Roman Law, older than all Latin literature, it descends from the age of the Greek Sophists. Like the Church and the Law it survives the fall of the Empire, rides the renaissance and the Reformation like waves, and penetrates far into the eighteenth century; through all these ages not the tyrant, but the darling of humanity. . . .  
--C. S. Lewis

This seminar will close-read some of the finest literature in English—from the late sixteenth century through Milton—while it learns more about how the English Renaissance understood language and its role in culture in terms of rhetoric. Seminar members will thus expand their understanding not only of Renaissance English literature but also of classical rhetoric and its critical potential. We may discover conferencing and publishing possibilities as well. This course will be co-taught with ENG 558.

Course requirements (weights will differ between graduates and undergraduates): thoughtful reading of texts, regular attendance and participation in seminar discussions; ten weekly discussion posts; two oral presentations, each with a short written component (undergraduates) or a more extended class teaching session and teaching portfolio write-up (graduates); a researched seminar paper.

Texts:

Thomas M. Conley, *Rhetoric in the European Tradition* (U of Chicago P).  
Norton Anthology of English Literature, 10th edition, vol. B.  
Oxford Dictionary of Literary Terms, 4th edition, ed. Chris Baldick.

**ENG 464**  
**The British Novel to 1900: Novel Environments**  
**T/TH 8:00-9:15**  
**Dr. Nicolle Jordan**

*What does the British Novel pre-1900 teach us about humanity's relationship to the environment? How has the novel imagined the value of the earth's resources, and must this value necessarily be based on their usefulness to humanity? How would the world look different if humanity instead valued nature for its own sake? Finally, how have novels trained us to think of humanity as part of nature or, conversely, as separate from it, and with what consequences? This course explores these questions by investigating nature in its many guises: rivers, storms, flowers, floods, animals, plants, and much more. Authors include Aphra Behn, Daniel Defoe, Jane Austen, Mary Shelley, George Eliot, and Joseph Conrad.*

**ENG 467**

**Survey of 20<sup>th</sup> Century British Literature**

**M/W 2:30-3:45**

**Dr. Charles Summer**

*This class will cover classic twentieth-century British novels and novels. The book list includes: Mrs. Dalloway (Woolf); Portrait of the Artist as a Young Man (Joyce); Women in Love (Lawrence); Lady Chatterley's Lover (Lawrence); Good Morning, Midnight (Rhys); Return of the Soldier (West); "Indissoluble Matrimony" (West); Tarr (Lewis); Goodbye to Berlin (Isherwood); The Wasp Factory (Banks); and Butcher Boy (McCabe).*

**ENG 473**

**Studies in African American Literature**

**T/TH 9:30-10:45**

**Dr. Michael Aderibigbe**

*This course examines major African-American authors and cultural movements from the 20th century to the present. Among the movements and topics we will study are the Harlem Renaissance, the Black Arts, the Dark Room Collective, and Afro-formalism. Some of the authors we will focus on include Langston Hughes, Gwendolyn Bennett, James Baldwin, Etheridge Knight, Gwendolyn Brooks, Marilyn Nelson, Tracy K. Smith, and Kevin Young.*