

Studies in English Composition

ENGL 1010-22608

Special study in composition to allow transfer students to fulfill general education requirements as established by Regent's policy. Offered for variable credit, 1-2 credit hours, maximum of 2 credit hours.

Composition I

ENGL 1113 – Various instructors

The fundamentals of expository writing with emphasis on structure, development and style.

International Freshman Composition I

ENGL 1123 – Various instructors

Restricted to students whose native language is not English. Expository writing with emphasis on structure and development. Special attention to problems of English as a second language. This course may be substituted for ENGL 1113.

Composition II

ENGL 1213 – Various instructors

Expository composition with emphasis on technique and style through intensive and extensive readings.

International Freshman Composition II

ENGL 1223 – Various instructors

Restricted to students whose native language is not English. Expository composition with emphasis on technique and style in writing research papers. May be substituted for ENGL 1213.

Critical Analysis and Writing II and Critical Analysis and Writing II: Honors

ENGL 1413 – Various instructors

ENGL 1413-20836 – Amanda Gaines

Critical thinking, research, and writing skills necessary for success in courses across the curriculum. Some sections available for honors credit. May be substituted for ENGL 1213 for gifted writers who seek a more challenging course.

Critical Analysis and Writing II: Honors

ENGL 1413-23965 - Roseanna Recchia

Students will explore a research topic of their choosing through creative writing and other multi-media approaches. Students will read and discuss sample critical texts by a variety of authors.

Language, Text and Culture (HI)

ENGL 2243-27067 - Sara Loss

This course is designed to encourage the student to reflect on the relationships among language, text, and culture, with a focus on international communities. We will cover topics such as (but not limited to) linguistic determination, gender, and multi-lingual societies. Students will reflect on these relationships by working with both a textbook as well as primary sources. Students will participate in small group and large group discussions about topics and readings. Also, students are required to show they have reflected individually on topics in both an oral and written capacity.

Exploring Literature (DH)

ENGL 2413 – Various instructors

ENGL 2413-20851 - Daniel Morse

ENGL 2413-20852 - Katherine Hallemeier

ENGL 2413-20853 - Lisa Hollenbach

ENGL 2413-20854 - Ariel Ross

ENGL 2413-22611 - Richard Sears

ENGL 2413-31097 - Richard Sears

Readings from a wide range of literature depicting diverse experiences and identities. Class discussions cover literary forms and meanings, along with the imaginative depictions of different communities.

Introduction to Film and Television (H)

ENGL 2453-20856 - Graig Uhlin

Introduction to the formal analysis of moving images - film, television, and new media - in aesthetic, cultural, and political contexts. Students discuss and write about films and other moving images screened in class.

Introduction to Creative Writing (H)

ENGL 2513 – Various instructors

ENGL 2513-20858 - Sarah Childers

ENGL 2513-20861 - Dinah Cox

ENGL 2513-22612 - Lisa Lewis

Literary composition with emphasis on techniques and style through readings and writings in fiction, poetry and creative nonfiction.

ENGL 2513-20860 - Aimee Parkison

Students will actively participate in a lively workshop environment emphasizing creative writing as a process encompassing prewriting, drafting, and revision. At all stages of the workshop, we will focus on the creative process of writing original fiction, creative nonfiction, and poems, covering everything from generating ideas to revising a final draft. Because this class focuses on writing and the creative process, we will examine our own work and the work of published authors. Creative exercises will be an important aspect of approaching the writing process. Therefore, each student will keep a writing journal to organize assigned exercises.

Survey of British Literature I (H)

ENGL 2543-20862 - Cynthia Rogers

The beginnings through the Neo-Classic Period.

ENGL 2543-24441 - Chelsea Silva

This course introduces students to a range of major and minor British literary works composed before 1800. Our readings will span a variety of genres, including poems, novels, legal documents, autobiographies, romances, dramas, recipes, complaints, travel guides, and philosophical treatises. We will approach early British literature not as a homogeneous group of dated texts but as a complex, evolving, and material body of writing that continues to shape political and ideological systems today. | This class is invested in thinking about texts as material objects and authors as embodied subjects—both the authors of the texts we will read, and ourselves, as writers of literary criticism. The course is therefore also intended to guide students in developing the ability to think seriously and deeply about their work as readers and thinkers, and to interrogate their relationship to the practice of writing.

Survey of British Literature II (H)

ENGL 2653-20864 - Elizabeth Grubgeld

This survey of English and Irish literature takes us from 1800 to the early 21st century. We will anchor the survey in three short novels—Castle Rackrent (1800), Dr. Jekyll and Mr. Hyde (1885) and Voyage in the Dark (1934)—and the film My Beautiful Laundrette (1985). In relation to these works, we'll read a wide variety of poems, stories, plays, and non-fiction. The course provides a strong foundation in two centuries of literary and social history, as well as enhancing the ability to read, write, and talk about literature with understanding.

ENGL 2653-24447 - Cailey Hall

What is British literature? How have writers from across Britain's shifting empire contributed to - and challenged - what we have come to think of as the British literary canon? To start answering these questions, we will read and analyze a wide array of British literature - including poetry, essays, a play, and novels - from (roughly) 1800 to the present. Some of these texts are now considered canonical in the study of British literature; we will also engage with texts that fall outside this canon, and discuss the process of canon formation and exclusion. By the end of the term, you'll have a stronger understanding of how British literature changed (in both form and content) over the last two centuries, as well as the sociopolitical contexts that guided these changes and the major literary terms that we use to describe work from this period.

Survey of American Literature I (H)

ENGL 2773-20866 - Oliver Spivey

ENGL 2773-31098 - Ryan Slesinger

American literature—prose, poetry, and oratory—from the Puritans to 1865

Survey of American Literature II (DH)

ENGL 2883-20867 - Ryan Slesinger

ENGL 2883-24482 - Kimberly Cox

ENGL 2883-31099 - Ryan Slesinger

The Romantic Period to the present.

Survey of Postcolonial and Indigenous Literatures (HI)

ENGL 2963-20871 - Alyssa Hunziker

This course will survey recent works in postcolonial and Indigenous literatures. We will read literature in English across a number of countries (Antigua, Guam, Native North America, Sudan, Haiti, the Marshall Islands, among others) and across a variety of genres (novels, short stories, poetry, graphic memoir, poem-films). While we are reading widely across disparate traditions and contexts, each of our texts engage with the aftermaths of colonization. Our readings will address such topics as: tourism, military occupation, environmental destruction, colonial education and control of language, political and literary representation, postcolonial adaptations, museum collections, Orientalism, and nuclear colonialism, among others.

Poetry Writing

ENGL 3040-30297 - Janine Joseph

Toni Morrison writes, “The ability of writers to imagine what is not the self, to familiarize the strange and mystify the familiar, is the test of their power.” In this workshop-style course, we will develop, deepen, and expand our voices on the page and explore the possibilities of persona as a poetic device. In lieu of a final exam, students will learn to make handmade chapbooks to showcase their revised poems.

Mythology (H)

ENGL 3123-28990 - Richard Sears

ENGL 3123-31018 - Cynthia Rogers

Myths, their cultural context, and their place in world literature. Same course as LATN 3123.

Readings in Literature by Women (DH)

ENGL 3153-30298 - Lindsay Wilhelm

This class surveys women-authored bildungsroman and coming-of-age stories dating from the early nineteenth century to today. Throughout, we’ll consider how women have used their writing to explore and challenge commonly held notions of how girls should be educated and what it means to grow up. Readings are formally, historically, and geographically diverse, ranging from Jane Austen’s Gothic parody *Northanger Abbey* to Marjane Satrapi’s graphic novel *Persepolis* to Tara Westover’s memoir *Educated*. Graded assignments include two papers, a memoir/creative writing project, and smaller assignments as needed.

African-American Literature (DH)

ENGL 3193-26080 - Andrew Belton

Origins and development of a literary tradition in its historical and cultural context.

ENGL 3193-31306 - Quraysh Lansana

Poetry and poets have been at the epicenter of global political movements for centuries. Aime Cesaire in Martinique and Leopold Sedar Senghor in Senegal, two of the founders of the Negritude Movement in Francophone Africa. Vaclav Havel, the first president of the Czech Republic, wrote and read poems that led a revolution. Miriam Makeba and Dennis Brutus in apartheid South Africa. Audre Lorde, Sonia Sanchez and Nikki Giovanni of the Black Arts Movement in the United States. Liao Yiwu and Liu Xiaobo, both dissident poets in China. If Walt Whitman is, as widely considered, the father of U.S. poetry, the foundation he provided includes open anti-Civil War sentiment and even more open same sex lovemaking. However, during the 1960's, the U. S. literary establishment determined politics had no place in poetry. Why? | As global politics move to more conservative ideologies, who and where are the poets speaking truth to power today? | Students will read poetry, literary criticism and scholarly historical papers from various eras of social unrest and generate poems, overviews and critical essays. Emphasis will be placed on the connections between the earlier movements and the many protests currently sweeping the nation and the world.

Advanced Composition

ENGL 3203

An advanced writing course based on contemporary theories of composition.

Technical Writing

ENGL 3323 – Various instructors

Applied writing in areas of specialization. Intensive practice in professional/technical writing genres, styles, research techniques and editing for specialized audiences. This course may be substituted for ENGL 1213 with an "A" or "B" in ENGL 1113 and consent of the student's college.

Short Story (H)

ENGL 3333-31101 - Richard Sears

Origins, development, theory and craft of the short story.

Reading Poetry

ENGL 3343-30300 - William Decker

Learning to read poetry is all about getting beyond mystification and cultivating an appreciation of crafted language and the expressive capacity of common words. This course will introduce students to the spectrum of poetic form as well as to the major themes that recur through the centuries. We will sharpen our ability to hear poetry as a prerequisite to our ability to read it. Knowledge and pleasure will share equal emphasis. We will make use of the excellent 250 Poems: A Portable Anthology, but the semester will culminate in our reading of two single-author volumes: Allen Ginsberg's classic Howl (1956) and Nikki Finney's National Book Award winner, Head Off & Split (2011). A series of short writing assignments and a take-home final exam.

Film and Literature

ENGL 3353-30752 - Lindsey Smith

This course will introduce complementary traditions of Native American literature and film. We will learn ways that writers use literary forms as well as digital storytelling and filmmaking to express themselves. We will study fiction, poetry, poem films, television series, film shorts, documentaries, and feature films. By the end of the semester, you will have become aware of the work of some major names in Native American writing and screen studies and have developed an understanding of tropes, themes, ideas, and techniques that inform the rich traditions of Indigenous literature and film. Course assignments will include quizzes, film reviews, discussion leading, and a research essay.

Crime, Corruption, and Vice in Popular Fiction

ENGL 3410-30301 - Lindsay Wilhelm

This class explores the vast world of popular fiction, with a focus on fiction about crime, corruption, and vice from the early 1800s until the present. Our readings will cover major trends in the genre, from nineteenth-century sensation novels to “Golden Age” detective fiction to contemporary noir (what’s with all these thrillers with “girl” in the title?). Throughout, we’ll track how fiction about crime developed in response to shifting audience demand, new understandings of criminality, innovations in print technology, etc. Graded assignments include two papers, a creative/critical project, and smaller assignments as needed.

Introduction to Television Studies (H)

ENGL 3433-30570 - Stacy Takacs

This course will focus on TV’s role in constructing notions of gender, sex, and sexuality. We will consider how changing industrial logics, regulatory practices, and reception contexts have shaped the depictions of these issues over time, and how the depictions, in turn, have influenced the cultural common sense regarding gender, sex, and sexuality. Have recent developments (industrial change, #metoo, etc.) altered the stakes of such an inquiry, or does TV remain a vital tool for producing, policing, and occasionally altering gender and sexual norms? Texts include: Elana Levine, *Wallowing in Sex: The New Sexual Culture of 1970s Television* and a series of essays available on the Canvas Learning management system.

ENGL 3433-30572 - Stacy Takacs

While introducing students to methods of television criticism, this course will focus on TV’s role in constructing notions of gender, sex and sexuality. We will consider how changing industrial logics, regulatory practices, and reception contexts have shaped the depictions of these issues over time, and how the depictions, in turn, have influenced the cultural common sense regarding gender, sex and sexuality. Have recent developments within and outside of the industry altered the stakes of such an inquiry, or does TV remain a vital tool for producing, policing, and occasionally critiquing gender and sexual norms? Texts include: Elana Levine, *Wallowing in Sex: The New Sexual Culture of 1970s Television* and a series of essays available on the Canvas Learning management system.

History of American Film (H)

ENGL 3453-27527 - Jeffrey Menne

Examines the history of cinema in the U.S. from its beginnings until the present, addressing such issues as: the origins of cinema, the coming of sound, American film genres, the Hollywood studio system, censorship, the challenge of television, the new American cinema of the 1970s, the politics of independent film production, and the rise of computer-generated imagery.

English Grammar

ENGL 4013-27529 - Nancy Caplow

This course provides a thorough study of the basics of English grammar. By the end of the semester you'll be able to identify all the parts of speech, understand how words fit together to form phrases and clauses, explain the main verb types in English and how they're used, and analyze the structure of simple and complex sentences. You'll develop skills in critical thinking and problem-solving, and learn to become a closer reader and more precise writer. Former students say this course turned out to be very helpful to them in law school! | This course is required for the undergraduate TESOL Certificate, and is an elective for the Linguistics Minor.

ENGL 4013-31013 - Sara Loss

This course is a survey of English grammar. We will describe the set of structural rules that govern the composition of words, phrases, and clauses in English. We will look at how structures have changed and how structures are used in writing. This is a course that values effort and critical thinking. You will need to memorize terms and concepts, but the course material does not stop there. You will also need to use problem-solving and critical thinking in order to understand the complicated structure of the English language.

Introduction to Descriptive Linguistics

ENGL 4063-20907 - Sara Loss

In this introduction to linguistics, we will analyze and describe language from a scientific perspective, laying a foundation in the core areas of the field: phonetics (sounds), phonology (sound patterns), morphology (word creation), syntax (sentence creation), and semantics (meaning). Class sessions will consist of lectures, data analysis and problem solving, and discussion of reading assignments. This is a course that values effort and critical thinking.

Forensic Linguistics

ENGL 4080-30302 - Nancy Caplow

This course investigates the role that language and linguistics play in legal discourse, both oral and written. We will study how linguistic science can be explored and applied in legal settings, drawing from the areas of semantics, pragmatics, discourse analysis, sociolinguistics, and phonetics. Case studies and practical real-world strategies – including criminal investigations, trial, and judicial procedure – will provide an explicit connection between theory and practice.

Disease and Disability in 20th Century British Literature

ENGL 4170-27534 - Rafael Hernandez

The period associated with literary modernism brought with it new ways of understanding the body. Advances in medical pathology and psychiatry, crises of war and plague, ever-changing views on sexuality, and new biopolitics of control were all rendered in the literature of the era. To better understand this complex period, this course will survey modernist literature from Britain, focusing on the ways authors represented disability and disease in their work. We will read novels, poetry, and short stories from writers like Virginia Woolf, W. Somerset Maugham, T. S. Eliot, James Joyce, Dorothy Richardson, D. H. Lawrence, and Jean Rhys (among others). Additionally, we will study the visual culture of the moment to consider the role of the visual arts in the period's ideas of embodiment. Finally, beyond representations in modernism, we will address how even modernism itself was characterized -- by its devotees and critics alike -- as disabled, diseased, and pathological.

Youth and Love in Early America

ENGL 4200-30304 - William Decker

In 1800, the median age in the United States was 16. Our young nation was a country of raging teenagers. What was it like to be a young person in that era? Here are some adjectives: unstructured, unchaperoned, dangerous, oppressive, chaotic, exciting, weird, and free. Addressing the question in detail will be a semester-long project, one engaging a wide range of texts, some quite short, others moderately long. Our reading will challenge many beliefs about what it meant to be alive in the mythic American past. Authors include James Fenimore Cooper, Charles Brockden Brown, Frederick Douglass, Hannah Webster Foster, Benjamin Franklin, Harriet Jacobs, and Susanna Rowson.

Listening to Contemporary Poetry

ENGL 4320-26083 - Lisa Hollenbach

A course on the sound and sounding of U.S. poetry from 1950 to the present with a focus on poetry in performance, audio recordings of poetry, multimedia poetics, poetry and music, poetry and sound culture, and methods of literary listening. Readings and listenings will draw from a diverse roster of poets and survey some of the major movements in U.S. poetry that have revitalized the spoken word: from the Beats to the Black Arts movement to the Nuyorican poets to slam poetry to digital and multimedia poetry. Assignments include a collaborative audio podcast project and more traditional short essay and writing assignments; no prior experience with podcasting or digital audio technologies is expected.

Multi-Ethnic Westerns

ENGL 4340-30305 - Alyssa Hunziker

From HBO's *Westworld* to Mitski's "Be the Cowboy" to Lil Nas X's "Old Town Road," we've seen much contemporary engagement, revision, and critique of classic tropes of the west which move beyond representations of cowboys-and-Indians battling on the frontier. This course engages with such revisions and rewritings in contemporary literature by Black, Native, Chicana, and Asian American authors. Reading works by Natalie Diaz, Kali Fajardo-Anstine, Toni Morrison, Simon Ortiz, Julie Otsuka, Leslie Marmon Silko, and C. Pam Zhang, we will ask: how does twentieth and twenty-first century multi-ethnic U.S. literature respond to the western as a genre? How might our visions of the west expand to include overlooked histories, such as all-Black towns in Oklahoma and Indian Territory, Native and Chinese workers in the California Gold Rush, and Japanese American internees, among others?

Visual Rhetoric and Design

ENGL 4553-30307 - Lynn Lewis

Major theories, issues, and methodologies in visual rhetoric and design. Practice of theory through guided composing work. May not be used for degree credit with ENGL 5553.

Chaucer's Canterbury Tales

ENGL 4600-30308 - Cynthia Rogers

Various topics focusing on the works of Chaucer or Milton. Offered for fixed credit, 3 credit hours, maximum of 6 credit hours.

Advanced Creative Nonfiction Writing

ENGL 4620-27537 - Sarah Childers

All of the pieces that you write for this course will be 1000 words or fewer, so you'll develop your compression skills, tightening your language, choosing the most vivid images, and focusing in tightly on a moment and/or idea. We'll explore a variety of ways to write flash nonfiction, reading and writing narrative pieces, lyric pieces, memoir pieces, and personal essays that include research. The class reading will include short pieces from the journal *Brevity* and flash nonfiction anthologies, and we'll read Carmen Maria Machado's *In the Dream House*, which is written as a series of flash pieces. Each student will workshop 4 flash nonfiction essays.

Adv Fiction Wrtg: The Art of Creating Unforgettable Characters & Bringing Them to Life on the Page

ENGL 4630-27538 - Aimee Parkison

In an advanced fiction writing workshop, craft original stories that will entertain and inspire your readers. Create original characters who roam imaginative landscapes you design through description, narration, and tone. Tell stories. Write stories. Discover inspiration from your life and your imagination. Entertain and inspire by learning the design of narrative architecture. Structure sentences. Sketch characters. Plot actions. Paint landscapes and portraits with words. Understand how to reach an adult literary audience through the art of story, the professionalization of literary publishing, the reading of published fiction, the lively commentary of workshop, and the wonder of revision.

Advanced Fiction Writing

ENGL 4630-30309 - Matthew Salesses

Novel writing. Students will read four novels at once (all of the beginnings, then all of the middles, then all of the endings) and write four beginnings, middles, and endings of the same novel, in different styles. Discussion will center on the readings and the craft of novel writing, as it pertains to three acts.

Advanced Poetry Writing

ENGL 4640-26249 - Lisa Lewis

Intensive practice in poetry writing. Previously offered as ENGL 4643. May not be used for degree credit with ENGL 5740 or ENGL 6140. Offered for fixed credit, 3 credit hours, maximum of 6 credit hours.

Studies in Shakespeare (H)

ENGL 4723-30310 - Richard Sears

ENGL 4723-31102 - Richard Sears

We will be investigating "Shakespeare's Imagination," reading plays that especially reflect on the imagination, fantasy, dramatic art, and the construction of reality for Shakespeare's characters and audience—all those ghosts and green worlds, moveable forests and statues come to life. We will investigate through the plays both early modern and contemporary (to us) theories of imagination and world building. The class will also help you get a taste of current scholarship, with a more intensive critical reading of Hamlet. Assignments include class participation, weekly discussion posts, short response essays, and a short research project. No exams, no prerequisites.