ENGL 101  **Intro to Poetry**  credit: 3 hours.

Close reading and analysis of poetry and other literary texts. Introduction to argumentative strategies for writing about poetry. Addresses prosody, poetic language (diction, metaphor, image, tone), and major verse forms (the sonnet, elegy, ode, ballad, dramatic monologue, free verse). Students also study poems from a range of literary periods and movements to learn how formal qualities change and develop over time and are relevant to everyday life.

This course satisfies the General Education Criteria for a:

| Humanities – Lit & Arts |

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<tr>
<th>CRN</th>
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<td>TR</td>
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</table>

Humanities - Lit & Arts course.

This is not a poetry-writing class, but a course in poetry reading and interpretation. The English Department Course Catalogue provides you with a check list of what in theory you should be offered in this course (see below), but it does not mention the pleasures that lie in store for us as we take time for poetry in an internet world. Shutting off all electronic devices in the classroom, we will practice listening to poetry (because poetry is the art of structuring sound). We will enjoy the luxury of postponing hasty arrival at meaning (because the best poetry has so much to say and such special ways of saying it), and we will experience the great rewards of patience (because poetry teaches us the complexity of somatic, emotional truth, and the enormous difficulty of establishing it). In due course, we will turn our devices back on and explore the advantages of poetry’s presence on the internet. Our textbook will be The Norton Introduction to Poetry, Ninth Edition, but buy early to avoid high prices.

Catalogue Description: English 101 provides students with a foundation in the methods of close reading and analysis essential to an understanding of poetry and, more broadly, to the study of literature. Furthermore, it introduces students to the ways we write and make arguments about poetry. The course addresses the basics of prosody, aspects of poetic language (such as diction, metaphor, image, tone), and major verse forms (such as the sonnet, elegy, ode, ballad, dramatic monologue, free verse). In addition to the formal qualities of poetry, students will also study poems from a range of literary periods and movements in order to learn how these formal qualities change and develop over time as well as how poems are both shaped by and, in some cases, even manage to shape their (and perhaps our) world. Students will write twelve to fifteen pages of interpretation or criticism, spread out over two or more essays, and also take a midterm and a final examination.

ENGL 103  **Intro to Fiction**  credit: 3 hours.

An introduction to the study of literature and literary history at the university level. Explores such topics as: the historical role and place of fictional narratives, the idea of genre, relationships between context and meaning in fictional works. Student will develop a critical vocabulary for interpreting and analyzing narrative strategies. Credit is not given for both ENGL 103 and ENGL 109.

This course satisfies the General Education Criteria for a:

| Humanities – Lit & Arts |

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<td>119 - English Building</td>
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Humanities - Lit & Arts course.
An introduction to the study of literature and literary history at the university level. Explores such topics as: the historical role and place of fictional narratives, the idea of genre, relationships between context and meaning in fictional works. Student will develop a critical vocabulary for interpreting and analyzing narrative strategies. Credit is not given for both ENGL 103 and ENGL 109.

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<td>143 - Henry Administration Bldg</td>
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</table>

Humanities - Lit & Arts course.

ENGL 104  **Intro to Film**  credit: 3 hours.

Thoughtful viewing of diverse films (in required weekly screenings), along with ample discussion and critical reading and writing, to gain understanding of cinematic expression and of film's capacity to entertain and to exert artistic and social influence. Same as MACS 104.

This course satisfies the General Education Criteria for a:

Humanities – Lit & Arts

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Humanities - Lit & Arts course.

We all like films, but do you know how film has developed over time as a technology, as a social institution, and as a political tool? Do you know how films vary around the world, or why we as film viewers understand and enjoy them? Come and explore these questions in small classes that allow you to have meaningful discussions with accomplished faculty and other smart, engaged students. By the end of this course, you'll have acquired the skills to appreciate and analyze movies of many different genres, styles, time periods, and cultures. Students in this course will need access to online streaming services to watch at least one film per week. Course work includes quizzes, papers, and one or more exams. Intro to Film is an appropriate prerequisite for more advanced film courses in English and MACS. This course earns 3 credit hours and qualifies as a General Education course in Humanities and the Arts.

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Humanities - Lit & Arts course.

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</table>
Humanities - Lit & Arts course.
We all like films, but do you know how film has developed over time as a technology, as a social institution, and as a political tool? Do you know how films vary around the world, or why we as film viewers understand and enjoy them? Come and explore these questions in small classes that allow you to have meaningful discussions with accomplished faculty and other smart, engaged students. By the end of this course, you’ll have acquired the skills to appreciate and analyze movies of many different genres, styles, time periods, and cultures. Students in this course will need access to online streaming services to watch at least one film per week. Course work includes quizzes, papers, and one or more exams. Intro to Film is an appropriate prerequisite for more advanced film courses in English and MACS. This course earns 3 credit hours and qualifies as a General Education course in Humanities and the Arts.

ENGL 109  Intro to Fiction-ACP  credit: 3 hours.
Introduction to critical analysis of prose fiction. Explores a wide range of short and long fiction across historical periods; examines narrative strategies such as plot, character, and point of view. Special emphasis placed on good literary critical writing. Course is similar to ENGL 103 except for the additional writing component. Credit is not given for both ENGL 109 and ENGL 103. Prerequisite: Completion of campus Composition I general education requirement.

This course satisfies the General Education Criteria for a:
Advanced Composition
Humanities – Lit & Arts

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<td>131 - English Building</td>
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lengths and several opportunities for review and revision. TEXTS: Readings vary from section to section but always include an anthology of short fiction and three or four novels.

| 34582 | Lecture-Discussion | M | 09:30 AM - 10:45 AM | TR | 336 - Mechanical Engineering Bldg | Kimutis, P |

Advanced Composition, and Humanities - Lit & Arts course.
English 109 is designed to introduce students to the critical analysis of prose fiction. By reading a wide range of short and long fiction across several historical periods, we will examine how such narrative strategies as plot, character, point of view and language construct meaning. Individual instructors will bring a variety of texts and interpretive methods to their courses, but special emphasis will be placed on concepts and skills central to good literary critical writing. Course requirements include papers and paper revisions totaling 25-30 pages. Papers are assigned according to the judgment of individual instructors, but will include assignments of various lengths and several opportunities for review and revision. TEXTS: Readings vary from section to section but always include an anthology of short fiction and three or four novels.

| 34580 | Lecture-Discussion | Q | 12:30 PM - 01:45 PM | TR | G32 - Foreign Languages Building | Gilmore, S |

Advanced Composition, and Humanities - Lit & Arts course.
English 109 is designed to introduce students to the critical analysis of prose fiction. By reading a wide range of short and long fiction across several historical periods, we will examine how such narrative strategies as plot, character, point of view and language construct meaning. Individual instructors will bring a variety of texts and interpretive methods to their courses, but special emphasis will be placed on concepts and skills central to good literary critical writing. Course requirements include papers and paper revisions totaling 25-30 pages. Papers are assigned according to the judgment of individual instructors, but will include assignments of various lengths and several opportunities for review and revision. TEXTS: Readings vary from section to section but always include an anthology of short fiction and three or four novels.

| 31922 | Lecture-Discussion | S | 02:00 PM - 03:15 PM | TR | 164 - Noyes Laboratory | Makhdoumian, H |

Advanced Composition, and Humanities - Lit & Arts course.
English 109 is designed to introduce students to the critical analysis of prose fiction. By reading a wide range of short and long fiction across several historical periods, we will examine how such narrative strategies as plot, character, point of view and language construct meaning. Individual instructors will bring a variety of texts and interpretive methods to their courses, but special emphasis will be placed on concepts and skills central to good literary critical writing. Course requirements include papers and paper revisions totaling 25-30 pages. Papers are assigned according to the judgment of individual instructors, but will include assignments of various lengths and several opportunities for review and revision. TEXTS: Readings vary from section to section but always include an anthology of short fiction and three or four novels.

| 34586 | Lecture-Discussion | X | 12:00 PM - 12:50 PM | MWF | 131 - English Building | Moss, A |

Advanced Composition, and Humanities - Lit & Arts course.
English 109 is designed to introduce students to the critical analysis of prose fiction. By reading a wide range of short and long fiction across several historical periods, we will examine how such narrative strategies as plot, character, point of view and language construct meaning. Individual instructors will bring a variety of texts and interpretive methods to their courses, but special emphasis will be placed on concepts and skills central to good literary critical writing. Course requirements include papers and paper revisions totaling 25-30 pages. Papers are assigned according to the judgment of individual instructors, but will include assignments of various lengths and several opportunities for review and revision. TEXTS: Readings vary from section to section but always include an anthology of short fiction and three or four novels.

ENGL 115 Intro to British Literature credit: 3 hours.

Acquaints students with the rich diversity of British prose, poetry, and drama. As a basic introduction to English literature, the course explores a series of literary texts, often thematically related, which appeal to modern readers and at the same time provide interesting insights into the cultural attitudes and values of the periods which produced them.

This course satisfies the General Education Criteria for a:
Humanities – Lit & Arts, and Cultural Studies - Western course.
This course is designed to acquaint students with examples of the rich diversity of British prose, poetry, and drama. Works selected will vary from section to section, but instructors usually rely upon the Norton Anthology of English Literature, Major Authors Ed., along with a few supplementary paperbacks, for the assigned readings. As a basic introduction to English literature, this course does not offer a complete chronological survey of all or even most major writers. It offers instead a series of literary texts, often thematically related, which appeal to modern readers and at the same time provide interesting insights into the cultural attitudes and values of the periods which produced them.

Humanities - Lit & Arts, and Cultural Studies - Western course.
Departmental Approval Required
Restricted to ZJU Institute

ENGL 116 **Intro to American Literature**  credit: 3 hours.
Explores a sampling of literature written by American authors, including some combination of essays, narratives, drama, fiction, and poems from various periods in American literary history. Texts for reading and discussion will include literature representing a variety of gender and ethnic perspectives.

This course satisfies the General Education Criteria for a:
Humanities – Lit & Arts
Cultural Studies - Western

ENGL 119 **Literature of Fantasy**  credit: 3 hours.
Introduction to the rich traditions of fantasy writing in world literature. While the commercial category of fantasy post-Tolkien will often be the focal point, individual instructors may choose to focus on alternate definitions of the genre: literatures of the fantastic, the uncanny, and the weird; fantasy before the Enlightenment and the advent of realism; fantasy for young adult or child readers; and so on. Same as CWL 119.

Harry Potter and More
When Harry Potter and the Philosopher’s Stone was published in June of 1997, it was largely regarded as a piece of children's fiction about a ten-year-old orphan boy who discovers he has supernatural powers and goes off to Hogwarts School of Witchcraft and Wizardry. It seemed nothing more than a charming piece of fantasy lit destined for the shelves of the young adult sections of
bookstores and libraries. What then made the Harry Potter novels suddenly transform into a cultural phenomenon that captured the imaginations of both children and adults? Why have these novels become the backbone of a global literary empire? What is the magic behind Harry Potter? In this course, we'll explore the mythos of the Harry Potter novels and how they’re steeped in a rich tradition of both canonical and noncanonical British literature. We'll focus on social justice and examine the political forces that led to the formation of fantasy literature as a separate genre in the UK and what makes British fantasy novels unique. Our excursio into fantasy literature will reveal how these tales became a covert way to explore the inequalities that the Industrial Revolution ignited; a rising entrepreneurial middle class and a permanent urban underclass held in place by rigid policies guided by genetic superiority.

We'll examine fantasy novels as discrete organic political entities that grew into a vast literary network of interlinking commentaries on British social issues such as class, education, social welfare, disability rights, gender politics, and racial equality. Ultimately, we’ll explore how the Potter novels explore the rise of the Alt-Right and a dark speculative vision of the Brexit vote and beyond. Students will be expected to engage actively in the classroom and to write three papers and give oral reports on the historical and political history of the novels we’re studying. Novels include: Harry Potter and the Philosopher’s Stone, Harry Potter and the Chamber of Secrets, Harry Potter and the Prisoner of Azkaban, Harry Potter and the Goblet of Fire, Harry Potter and the Order of the Phoenix, Harry Potter and the Half-Blood Prince and Harry Potter and The Deathly Hallows.

ENGL 120  Science Fiction  credit: 3 hours.

Introduction to the study of science fiction, the genre that has both contributed to scientific knowledge and attempted to make sense of the changes that have taken place in the world since the Enlightenment, the onset of industrialization, and the acceleration of technology. Texts are taken from a variety of literary and pop culture sources: pulps and magazines, novels and films, comics and TV shows.

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ENGL 121  Introduction to Comics  credit: 3 hours.

Introduction to graphic narratives—comic books, comic strips, graphic novels, manga, webcomics, and so on—from a diverse panoply of cultural, formal, and historical traditions.

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<td>115 - David Kinley Hall</td>
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</table>

"Can Comics Change the World?"

Some comics have been banned while others have been dismissed as insignificant. In this class we will explore a variety of comic forms, including experimental art comics, super-hero comics, non-fiction comics, action-adventure manga, political webcomics, and adaptations of comics into movies. The main requirement of students in this class is that you read and come to class prepared to discuss ... comics! There are no formal papers or tests in this class; students will complete assignments involving podcasting, making mash-ups of comics, and creating mini-comics.

ENGL 122  Swords, Sorcery & Sex: The Middle Ages in Popular Culture  credit: 3 hours.

Explores the use of medievalism in contemporary popular culture. Instructors may draw from film, television, music, fiction, graphic novels, gaming, and other sources, and they approach the material from a variety of cultural, historical, and aesthetic traditions. The goal of the course will be to understand how the medieval periods of world cultures have been reinvented in modern times, and how modernity has been constructed in relation and in opposition to the medieval imaginary. Same as MDVL 122.

This course satisfies the General Education Criteria for a: Humanities – Lit & Arts
ENGL 191  **Freshman Honors Tutorial**  credit: 1 TO 3 hours.
Study of selected topics on an individually arranged basis. Open only to honors majors or to Cohn Scholars. May be repeated one time.
Prerequisite: Consent of honors advisor.

Instructor Approval Required

ENGL 199  **Undergraduate Open Seminar**  credit: 1 TO 5 hours.
Topics course that varies each semester and by section. The topics offered each semester will be listed in the Class Schedule.
Approved for letter and S/U grading. May be repeated.

Instructor Approval Required
and a career-relevant, currently-advertised job/internship/program. Attending regularly-scheduled, online class meetings is expected of all students because: learning how to successfully apply writing concepts is a skill, and such skills are acquired through 'enactive' experiences.

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<td>Wilcox, K</td>
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Credit Hours: 1 hours
Career Planning Humanities Mjr
Restricted to students with Freshman or Sophomore class standing.
Topic: Career Planning for Humanities Majors

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</table>

Credit Hours: 1 hours
Internship Seminar
Departmental Approval Required
Topic Section INT: Internship Seminar The study of literature and language is an asset in the workplace. English majors currently completing internships are eligible to take this seminar to explore pathways from their academic work to success beyond college. Through regular meetings and short but rigorous weekly writing assignments, students will envision and research individual career trajectories, begin building networks to support those plans, and create meaningful connections between their internships, their classes, and their postgraduation goals. DEPARTMENTAL APPROVAL is needed to enroll.

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Career Planning Humanities Mjr
Restricted to students with Junior or Senior class standing.
Topic: Career Planning for Humanities Majors

ENGL 200  intro to the study of lit  credit: 3 hours.
Introduction to the study of literature, with an emphasis on interpretive theories and methods as well as the formal distinctions between the major literary genres. For majors only.
Enrollment in all sections of ENGL 200 is open only to English and Teaching of English Majors.
This course satisfies the General Education Criteria for a:
Humanities – Lit & Arts

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<td>Cole, L</td>
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Humanities - Lit & Arts course.
This course, which the English Department describes as "How To Be an English Major," begins with the premise that literary texts are—or can be—agents of cultural change. English majors, ideally, are those people best trained to interpret the many relationships between literature and culture, partly because they are invested readers, and partly because they have developed a critical vocabulary for discussing the history, nature, meaning, and value of literary and cultural texts. This semester, we’ll read in detail two plays, six pieces of fiction, and a handful poems in order to develop interpretive, argumentative, and writing skills. I've chosen works united by a broad theme—the politics of being human—and that allow us to explore several different genres and subgenres. Texts include: William Shakespeare, The Tempest John Webster, The Duchess of Malfi Aphra Behn, Oroonoko and Other Writings H.G. Wells, The Island of Dr. Moreau Chinua Achebe, Things Fall Apart Octavia Butler, Kindred Helena Maria Viramontes, Under the Feet of Jesus
**ENGL 202  Medieval Lit and Culture  credit: 3 hours.**

Introduction to the diverse literatures and cultures of the global Middle Ages (Approx. 500-1500 CE). Students will read works by medieval authors in Modern English translation, with particular attention to placing works in their historical and material contexts. Same as CWL 253 and MDVL 201. Prerequisite: Completion of the Composition I requirement.

This course satisfies the General Education Criteria for a:
Humanities – Lit & Arts
Cultural Studies - Western

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Humanities - Lit & Arts, and Cultural Studies - Western course.

In this class we’ll traverse the medieval globe, with layovers in Ireland, England, and Germany; China and Japan; and Persia and West Africa, sampling as we go great literary works (all in English translation) from each civilization during the period corresponding to the European “Middle Ages.” Starting out in Ireland we'll read the outrageous epic The Táin, about a cattle-raid led by the warrior-queen Medb of Connacht against the Ulstermen and their boy-hero Cuchulainn (whose weirdest super-power is his grotesque “warp-spasm”). We’ll then cross the Irish Sea to read the Lais of Marie de France (who lived in England, actually), in which desperate housewives and courtly lovers inhabit a medieval fantasy world at once naïve and sophisticated. On our tour of East Asia we’ll take up Chinese Tang Dynasty poems, exquisitely concise observations of nature, culture, and human emotion; the Tale of Genji, a leisurely narrative about the affairs (and marriages) of the “shining prince” of the Japanese imperial court; and The Confessions of Lady Nijo, a scandalous memoir of the affairs (and travels) of an imperial concubine who became a Buddhist nun and whose favorite book was—the Tale of Genji! Passing through medieval Iran on our way back to Europe, we’ll read Vis and Ramin, a Persian romance about a queen’s affair with her husband’s brother. Then we’ll make for Germany to compare Vis and Ramin with Tristan and Isolde, a European variation on the same basic story, but in a very different setting and with a very different ending. And finally we’ll venture south into medieval and modern Africa to attend a recitation of The Epic of Sunjata (preserved in twentieth-century oral versions but with roots reaching back to the thirteenth century), whose hero overcomes a physical disability as well as the enmity of the queen stepmother and her own son. Our fifteen-week mission: to explore strange old worlds—to seek out medieval life and medieval civilizations!

**ENGL 206  Enlightenment Lit and Culture  credit: 3 hours.**
Study in Anglophone and global texts from the period 1600 to 1800, with attention to cultural and historical contexts. Same as CWL 257. Prerequisite: Completion of the Composition I requirement.

This course satisfies the General Education Criteria for a:
Humanities – Lit & Arts
Cultural Studies - Western

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</table>

There is certainly no moment in history when the world suddenly ceased to be old and became new or modern. But Europe in the long eighteenth century, during the period known as “the Enlightenment,” witnessed unprecedented social, economic, cultural, and political changes that collectively produced a giant leap towards the world we inhabit today. It was an age of revolution and newfound faith in the rights of the individual, though these rights were by no means extended to all. It was an age of reason, of tremendous advances in science and technology, though reason was by no means the only altar at which so-called enlightened men and women worshipped: God and sentiment remained powerful forces in eighteenth-century European life. This course offers an introduction to Enlightenment literature and culture by focusing on a select group of highly influential literary and non-literary works of the period, primarily from Britain but also from Continental Europe and the United States. Our readings are divided into four parts. After an overview of the Enlightenment spirit in Part I, we will consider three crucial concerns of eighteenth-century letters: property (Part II), virtue (Part III), culture and education (Part IV). These concerns enabled certain quests—for material prosperity, moral goodness, and knowledge—which were thought to lead to happiness, the new master goal of the eighteenth century, one that put growing pressure on the traditional commitment to duty (the idea that man's job on earth was to do his duty as determined by God and his superiors). As our precursor culture, the Enlightenment continues to speak to us today, and our aim this semester is not only to understand its core values but also to link them with our own.

ENGL 208  **Victorian Lit and Culture**  credit: 3 hours.

Study of literature, philosophy, visual arts, and social criticism of the British Victorian period, with attention to broader cultural issues. Prerequisite: Completion of the Composition I requirement.

This course satisfies the General Education Criteria for a:
Humanities – Lit & Arts
Cultural Studies - Western

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ENGL 209  **British Lit to 1800**  credit: 3 hours.

Historical and critical study of selected works of British literature to 1800 in chronological sequence. For majors only. Prerequisite: Completion of the Composition I requirement and ENGL 200.

Students must register for one discussion and one lecture section.

This course satisfies the General Education Criteria for a:
Humanities – Lit & Arts
Cultural Studies - Western

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</table>

Modernism and Modernity

Humanities - Lit & Arts, and Cultural Studies - Western course.

This course will examine one of the most strange, provocative, and experimental periods in literary history. The early decades of the twentieth century saw rapid technological innovation, global political upheaval, radical transformations in gender roles, and the traumas of two world wars. The literature and art of the period captured these turbulent experiences through radical changes in the ways that lived experiences were narrated and poetically represented. Novels such as Mrs. Dalloway and Ulysses changed the way that thought, desire, and anxiety could be captured in language while poems like The Waste Land asked what is meant by “modern.” In this course we will discuss the key works that defined modernism and the avant-garde movements, including novels, poetry, film, and manifestos by Joseph Conrad, James Joyce, Virginia Woolf, T.S. Eliot, Gertrude Stein, Charlie Chaplin, Samuel Beckett, Mina Loy, and others. In addition to learning about one of the high points of literary experimentation, students will learn how to analyze closely a wide range of literary texts and how to make compelling, well-supported arguments through essays and exams.

ENGL 218 **Introduction to Shakespeare**  credit: 3 hours.

Representative readings of Shakespeare's drama and poetry in the context of his age, with emphasis on major plays; selections vary from section to section. Does not fulfill Shakespeare requirement for the English major. Prerequisite: Completion of the Composition I requirement.

This course satisfies the General Education Criteria for a:

Humanities – Lit & Arts
ENGL 220  **Literature and Science**  credit: 3 hours.
Explores the mutual influences of science and literature in some key literary and non-literary texts. Covers scientific texts, literary works, and cultural theory to explore how and why scientific knowledge is intimately linked to literature.

This course satisfies the General Education Criteria for a:
Humanities – Lit & Arts

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ENGL 242  **Poetry Since 1940**  credit: 3 hours.
An exploration of English-language poetry written since World War II. Students study some or all of the following major poetic movements of the period: the Beats, the New York School, the Black Mountain poets, the Confessional school, the Deep Image poets, the British "movement" and post-"Movement" poets, the Black Arts movement, Feminist poets, Post-colonial poetry, Language poets, and the current multifarious poetry scene. Prerequisite: Completion of the Composition I requirement.

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This course studies the diversification of poetry in English after Modernism, focusing on various poetic movements and schools (the Beats, the Confessionals, the New York school, Black Mountain, Slam poetry), as well as on poets who did not belong to any identified movement or school. Poets for consideration include W. H. Auden, Frank O'Hara, Allen Ginsburg, Sylvia Plath, Adrienne Rich, Gary Snyder, Sharon Olds, Robert Creeley, Rita Dove, Mark Doty, Eavan Boland, and Ocean Vuong. Assignments include short papers, memorization and performance of individual poems, and a final exam. Students will have an opportunity to develop their own poems in light of the assigned readings.

ENGL 245  **The Short Story**  credit: 3 hours.
Historical and critical study of the short story (American and European) from the early nineteenth century to the present. Same as CWL 267. Prerequisite: Completion of the Composition I requirement.

This course satisfies the General Education Criteria for a:
Humanities – Lit & Arts course.
A wide-ranging introduction to shorter works of fiction, this course will cover some influential texts from the nineteenth century, as well as a generous selection of stories from the turn of the twentieth century and modernism, but we will spend at least half the semester studying innovative and diverse works produced in the last five decades, often by writers with a complicated or frankly oppositional relationship to these canonical traditions. Along the way, we will consider the role of historical and cultural context in shaping our interpretations of these literary texts, and we will put into practice some key terms drawn from narratology and various schools of critical theory. Possible authors include Margaret Atwood, James Baldwin, Ray Bradbury, Willa Cather, Kate Chopin, Julio Cortazar, Edwidge Danticat, Louise Erdrich, William Faulkner, James Joyce, Jamaica Kincaid, Ursula K. Le Guin, Sandra Tsing Loh, Herman Melville, Bharati Mukherjee, Sabina Murray, Flannery O’Connor, Edgar Allan Poe, Alice Walker, Richard Wright, and Helena Maria Viramontes. Requirements: three major essay projects, informal journal assignments, and regular class participation.

ENGL 247  The British Novel  credit: 3 hours.
A study of some of the more noteworthy and influential writers of the last two hundred and fifty years. The course traces the development of the novel as a genre that both celebrated and critiqued Britain and British nationalism. Examines how the novel has been important culturally over time. Prerequisite: Completion of the Composition I requirement.

This course satisfies the General Education Criteria for a:
Humanities – Lit & Arts
Cultural Studies - Western

ENGL 250  The American Novel to 1914  credit: 3 hours.
Critical study of selected American novels from the late eighteenth century to 1914. Prerequisite: Completion of the Composition I requirement.

This course satisfies the General Education Criteria for a:
Humanities – Lit & Arts
Cultural Studies - Western
ENGL 251  **The American Novel Since 1914**  credit: 3 hours.

Critical study of selected American novels from 1914 to the present. Prerequisite: Completion of the Composition I requirement.

This course satisfies the General Education Criteria for a:
Humanities – Lit & Arts
Cultural Studies - Western

ENGL 253  **Topics in Lit and New Media**  credit: 3 hours.

Introduction to the role technological invention has played in history of print media and how literary aesthetics are changing with the advent of new media, such as software, video games, and graphic novels. We will consider material formats, genres, and modes of production along with the cultural, political, and societal implications of different forms and formats. May be repeated in separate terms up to 6 hours.

This course satisfies the General Education Criteria for a:
Humanities – Lit & Arts

ENGL 255  **Survey of American Lit I**  credit: 3 hours.

American literature and its cultural backgrounds to 1870. For majors only. Prerequisite: Completion of the Composition I requirement and ENGL 200.

Students must register for one discussion and one lecture section.

This course satisfies the General Education Criteria for a:
Humanities – Lit & Arts
This course asks you to think broadly about American culture from some of its earliest iterations up until the crackup called the Civil War. By looking at a wide variety of texts—paintings, novels, songs, poems, and even a few films—we will try to get to know American culture both through its parts (specific genres, texts, and authors) and through our own cohesive reconstruction of these parts into an integrated whole—a story, which we will call, in our class, “American Literature, Part I.” To do this, we will draw our reading material both from “then” and “now”—reading literature from an earlier moment alongside literature by writers today who are thinking about that moment. Our reading list will thus include distant genres (like the captivity narrative, the slave narrative, the lyric poem, and the sentimental novel) and more contemporary genres (like the graphic novel and the hip-hop song). This will thus be a course that will not just introduce you to the basic facts of American cultural history but challenge you to theorize the practice of “literary history”— a particularly powerful form of storytelling when wielded by a reader who knows what it is.

ENGL 260  **Afro-American Literature II**  credit: 3 hours.

Historical and critical study of Afro-American literature in its social and cultural context since 1915. Same as AFRO 260 and CWL 260.

Prerequisite: Completion of the Composition I requirement.

This course satisfies the General Education Criteria for a:
- Cultural Studies - US Minority

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Cultural Studies - US Minority course.

This course surveys the vibrant and provocative creation of African American literature after the First World War. From the poetry of the Harlem Renaissance to postmodern novelists, this course engages the trials and triumphs of black literature in the modern U.S. In addition to close readings of literary art, this course will also take advantage of visual media (documentaries, movies, television) and visual art (paintings and performance art) in order to give a full picture of the complexities that went into black writing and culture over the past hundred years.

ENGL 261  **Topics in Lit and Culture**  credit: 3 hours.
Introductory study of variety of topics in literature and culture, including those that bridge traditional historical periods, focus on themes or movements, and cross disciplinary boundaries. May be repeated up to 6 hours in same or separate terms if topics vary. Prerequisite: Completion of the Composition I requirement.

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Literature and Sex
This discussion-based class introduces students to the range of ways that sex can be portrayed in literature. We will consider how, after US obscenity law shifted its attention to visual images, writers experimented with a new freedom to discuss this fundamental aspect of the human experience. What can be described in literature that cannot be represented in film? How does literature fit into the history of pornography and should a boundary be drawn between the two? When does sexual explicitness in writing serve a feminist agenda? How do laborers in the sex industry represent their work in writing? What concepts or frameworks do we need to think clearly about literary representations of sex? The course will tackle these questions and others that students bring to the table by reading a range of primary texts alongside critical articles by feminist and queer thinkers such as Pat Califia, Samuel Delany, Scott O’Hara, Gayle Rubin, Darieck Scott, and Michael Warner. Regular response papers and a final exam. You do not need to be an English or humanities major to take this course, but you do need to be willing to read books and discuss them with an open mind.

ENGL 265  Intro to American Indian Lit  credit: 3 hours.
Same as AIS 265. See AIS 265.
This course satisfies the General Education Criteria for a:
Humanities – Lit & Arts
Cultural Studies - US Minority

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Humansities - Lit & Arts, and Cultural Studies - US Minority course.

ENGL 266  Grimm’s Fairy Tales in Context  credit: 3 hours.
Same as CWL 254 and GER 251. See GER 251.
This course satisfies the General Education Criteria for a:
Humanities – Lit & Arts
Cultural Studies - Western

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Humansities - Lit & Arts, and Cultural Studies - Western course.
Spring 2017 GER 251 / ENGL 266 / CWL 254 The Grimms’ Fairy Tales in Context Students read classical and little-known tales from the Grimms’ 19th-century collections, as well as earlier tales and other texts, focusing on how power, gender, race, class, and ecological issues play out in these surprisingly dense, meaningful, and very old stories. Why do we continue to tell these tales? Why do certain stories recur again and again, in Western and other cultures? The power of narrative is at the center of our lives, and
Humans - Lit & Arts, and Cultural Studies - Western course.

Spring 2017 GER 251 / ENGL 266 / CWL 254 The Grimms’ Fairy Tales in Context Students read classical and little-known tales from the Grimms’ 19th-century collections, as well as earlier tales and other texts, focusing on how power, gender, race, class, and ecological issues play out in these surprisingly dense, meaningful, and very old stories. Why do we continue to tell these tales? Why do certain stories recur again and again, in Western and other cultures? The power of narrative is at the center of our lives, and of these tales, and by the end of the semester we will understand this power much better. This course fulfills General Education requirements in Literature and the Arts, and in Western and Comparative Culture.

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ENGL 269  **The Holocaust in Context**  credit: 3 hours.

Same as CWL 273 and GER 261. See GER 261.

This course satisfies the General Education Criteria for a:

**Humanities – Lit & Arts**

Cultural Studies - Western

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Humans - Lit & Arts, and Cultural Studies - Western course.

Examines cultural representations of the Holocaust in literature, film, and critical essays. Same as CWL 273 and GER 261.. Credit is not given for both ENGL 268 and ENGL 269.

ENGL 270  **American Film Genres**  credit: 3 hours.

Introduction to the study of the dominant genres or types U.S. cinema. Examines the elements that constitute genres (such as visual and narrative patterns), the formation and reshaping of genres by filmmakers and the entertainment industry, the social and cultural
factors that influence the genre cycles and subgenres, and the landmark works of each genre. The course treats several genres in historical perspective or focus on a single genre. May be repeated in separate terms up to 6 hours if topics vary.

This course satisfies the General Education Criteria for a:
Humanities – Lit & Arts

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Teenagers and Teenpics

Topic Section D: Teenagers and Teenpics

While young people aged 13 to 19 have existed ever since the lifespan of the human being became long enough, teenagers did not come to be a recognized demographic until the 1950s. We will explore the social and economic reasons for this development at the same time as we see how changes in attitudes toward teenagers have been represented in American films. Starting with the emergence of the Teen film in the 1950s, we will explore some of the ways in which Hollywood sought to portray American youth over the last fifty years, and relate those representations to industrial transformations, as well as to wider social and cultural developments. We will look closely at some of the stories Hollywood told concerning American youth, and the ways in which it told them. We shall consider the role played by Hollywood as a key site for the articulation, negotiation, and contestation of youthful identity. The important thing to remember is that, with one exception, the films in this course are stories that adults tell each other about young people. We will also consider some of the issues that pertain to the notion of the Teen Film as a definable genre, and some of complexities of generic modes of film analysis, particularly in relation to the spectator’s experience. Evaluated work will include short response papers and three medium-length essays.

ENGL 273  American Cinema Since 1950  credit: 3 hours.

Explores key issues in American cinema from 1950 to the present, structured around central problems of film studies (such as authorship, genre, narratology, film style, gender analysis, and the spectacle of violence), contextualizing them within moments of major transition in the American film industry. Viewing and discussion of a major film each week. Same as MACS 273. Prerequisite: Completion of the Composition I requirement.

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ENGL 274  Literature and Society  credit: 3 hours.

Major literary works presented within the context of social issues of their time. May be repeated with the permission of English advising office to a maximum of 6 hours if topics vary. Prerequisite: Completion of the Composition I requirement.

This course satisfies the General Education Criteria for a:
Humanities – Lit & Arts

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Memory and Nationalism in Humanities - Lit & Arts course.

Memory and Nationalism in Contemporary Britain In The Goblet of Fire, Dumbledore introduces Harry Potter to the Pensieve, a magical font which serves as the repository of memories that can be easily stored, retrieved and re-examined at will. But as Harry quickly learns, memory is not a static and discrete entity that paves the way to a clear understanding of the past. Instead, memory can be elusive, it can be multiplicit and it can be tweaked or completely altered. What attributes then constitute a unified national memory and how is it informed by social class, by race and by gender? In this course, we’ll examine the rise of contemporary fiction in Britain as a lens through which social progress can either be seen as a flourishing or flagging political standard. We’ll determine whether British citizens have prospered from modern socialist policies or if welfare reform forced Britain to lose its edge in the world market, which it is now trying to recapture by a renewal of political platforms based on educational elitism, neoconservatism,
capitalist enterprise and racial purity. Our thematic anchor will be the importance of individual and collective memory to define social progress or to incite class war. Through the medium of memory, we’ll focus our attentions on the history of class politics in Britain over the last twenty years. We’ll explore whether the future lies with traditional parties such as the Tories, New Labour and the Liberal Democrats, or with right-winged groups such as the British National Party, English Defense League and UKIP. Finally, we’ll ponder whether the Brexit conflict and whether Britain has become an enlightened utopia where social mobility is universal or whether it is transforming into a dark distopian zone, in which only those powered by money, status and ancient family ties have any rights. Students are expected to attend class regularly and to actively participate in class discussions. In addition, students will be required to give oral reports and to write four papers. Novels and films may include: Never Let Go, Atonement, Trainspotting, Once Upon a Time in England, Small Island, The Half Blood Prince, The Golden Compass and Shaun of the Dead.

**ENGL 276  Asian Film Genres  credit: 3 hours.**

Studies a variable selection of popular film genres produced and circulated in Asia (e.g., martial arts, horror, musicals, anime, melodramas, science fiction, monster movies, comedy) that have an impact across the region, with emphasis on East and Southeast Asia, and beyond. Takes a historical and transnational comparative approach to analyzing shifting narrative and visual and other cinematic realizations of each genre across different contexts, including Western reception and cross-cultural adaptations. Same as CWL 276 and EALC 276.

This course satisfies the General Education Criteria for a:
Cultural Studies - Non-West
Humanities – Lit & Arts

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This new film studies course (which earns General Education credit in both Non-Western Cultures and Literature and the Arts) offers a close study of popular film genres produced and circulated in Asia that have had impact on cinema and other cultural forms across the region and beyond. The course takes a necessarily selective and focused historical and transnational comparative approach to analyzing shifting narrative and visual and other cinematic realizations of each genre across different contexts, including Western reception and cross-cultural adaptations. Filmmakers in myriad Asian countries now produce a wide range of genres that this course might consider, including martial arts, horror, musicals, anime, melodramas, science fiction, monster movies, and comedy. In Spring 2018, the course will emphasize the first three genres listed above, to trace how those genres have emerged since the 1960s and more recently particularly in East and Southeast Asia. (We will focus initially on mid-20th century films made in Japan and Hong Kong, with attention then turning to more recent works also from Thailand, South Korea, and the Philippines and China as well as India). Requirements: scrupulously regular class attendance and participation (crucial in part because the course will involve a great deal of in-class interaction among students); attentive, timely reading in the substantial course packet of critical essays (no other course textbook); assigned out-of-class viewing of some feature films (some viewing occurs in class); and willingness to work (with instructor help) on honing critical reading, research and writing skills through several short Moodle postings, one essay synopsis, and one 6-page formal essay writing assignment. You will also as part of a group of about 6 students give an individual 5-min. oral presentation on a weekly topic relating to an assigned reading or film. The course will conclude with a final given during the regular time-table-scheduled time which will test mastery of key terms, developments, figures, approaches and concepts through both objective “identifications/definition” and essay questions.

**ENGL 280  Women Writers  credit: 3 hours.**

Study of British and American women authors. Same as GWS 280. May be repeated with permission of English advising office to a maximum of 6 hours if topics vary. Prerequisite: Completion of the Composition I requirement.

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<td>TR</td>
<td>150 - English Building</td>
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U.S. Women Writers, 1919-2018
Topic: U.S. Women Writers, 1919-2018 This course examines 20th- and 21st-century US women’s writing in a variety of forms and styles. We will focus on how literary works are simultaneously products of one author’s imagination and participate in a set of historical norms, shaped by the cultural anxieties to which the author, in turn, responds. This survey of American women’s writing will start with women’s writing in the 1910s and move, decade by decade, into the present. This class will take a historical
and cultural approach to US women’s writing, as well as illuminating various literary methodologies. The reading list will include canonical and noncanonical readings from various genres—poetry, memoir, radical and conservative novels, drama—in order to demonstrate both formal and thematic concerns in representative women’s texts. Our readings include: Charlotte Perkins Gilman’s “Turned” (1911) and THE CRUX (1911); Rachel Grimke’s RACHEL (1918), stories by Zora Neale Hurston, Fannie Hurst, Edith Wharton, Dorothy Parker; Meridel Le Sueur’s THE GIRL (1939); Shirley Jackson’s “The Lottery” (1948) and LIFE AMONG THE SAVAGES (1953); confessional and modern poetry by Sylvia Plath, Anne Sexton, Gwendolyn Brooks, and Adrienne Rich (1960s to 1980s); selections from Marya Hornbacher's memoirs, and essays by Roxane Gay. Requirements are two exams and a final, along with response papers throughout the semester.

ENGL 290  Individual Study  credit: 0 TO 3 hours.

Study of selected topics. Approved for both letter and S/U grading. May be repeated to a maximum of 6 hours. Students may register in more than one section per term. Prerequisite: Consent of instructor.

ENGL 300  Writing About Lit Text&Culture  credit: 3 hours.

Writing-intensive, variable topic course designed to improve English majors’ ability to write clear, well-organized, analytically sound and persuasively argued essays relevant to literary studies. Introduces students to some strategies of literary criticism and research through examination of critical texts appropriate to course topic. For majors only. Prerequisite: Completion of the Composition I requirement; one year of college literature or consent of instructor.

This course satisfies the General Education Criteria for a:
Advanced Composition
variety of genres that include poetry, fiction, and artistic performances. We will focus on developing close readings of texts, locating and incorporating secondary sources, and revising and editing critical essays.

Green Victorians
Advanced Composition course.
Green Victorians: Gerard Manley Hopkins and Thomas Hardy. Today, anthropocentrism—our concern for ourselves at the expense of the well-being of the non-human world—is often cited as a major cause of environmental degradation and disaster. As early as the 1860s, writers like Gerard Manley Hopkins (1844-1889) and Thomas Hardy (1840-1928) expressed views of humanity not as superior, but as equal in ethical consideration to all other beings. While strikingly different in world views, for Hopkins believed in God as immanent in the natural world, while Hardy believed only in fate or “crass casualty,” each writer was deeply invested in exploring humanity’s ethical responsibilities to other beings within a modernizing world. Thus, in Hopkins’s sonnet, “As kingfishers catch fire, dragonflies draw flame” every being—whether stone or bell, bird or insect, or humanity itself—is a precious part of an interconnected network that glorifies God through its self-realization. Similarly, in Thomas Hardy’s The Return of the Native (1878)—one of the many novels that earned him fame, even as his poetry was shunned—the character Clym Yeobright experiences a world of “horizontality” that gives him “a sense of bare equality with, and no superiority to, a single living thing under the sun.” Exploring and defining our own environmental sensibilities, we will study major works of these two late-Victorians in conjunction with a selection of ecocritical theory by such writers as Andrew Dobson (Green Political Thought), Robyn Eckersley (“Beyond Human Racism”), and Timothy Morton (Ecology Without Nature).

ENGL 301 Critical Approaches to Lit & Text credit: 3 hours.
Introduction to influential critical methods and to the multiple frameworks for interpretation as illustrated by the intensive analysis of selected texts. For majors only. Prerequisite: Completion of the Composition I requirement and ENGL 200.

Critical Approaches to Lit
This course will introduce students to the major theoretical and methodological approaches to literary and cultural studies that have evolved over the last few decades. Our readings will include some of the foundational texts of structuralism, deconstruction, psychoanalysis, Marxism, and gender and sexuality theory, disability studies, postcolonial and critical theory. We will ask how these theories have adjusted the goals and methods of literary studies, and we will also critically assess their ideological agendas and practical implications. Finally, we will determine how best to “use” and engage with theory in our own writing and research as we test their applications to several short works of literature.

This course invites reflection on what it is we do when we read and write about literature. Is there something distinctive about literary language and the experience of reading literary texts? What is the difference between a literary work and a scientific treatise,
between fiction and journalism? What do we need to know about an author to properly understand his or her work? Does the study of literature have any relevance outside the academy? English 301 explores these and related questions and considers some of the most influential responses they have received since the 1940s, from critical schools including formalism, historicism, materialism, psychoanalysis, gender and sexuality studies, postcolonialism, and critical race studies. In one way or another, these critical theories hone in on the status of human beings as “authors,” not only of literary works but also of their own lives and the world around them. And we will see that many schools of theory are critical of the idea, which they attribute to “Enlightenment humanism,” that human beings are self-authorizing agents or autonomous subjects. We will make this concern with authorship and authority a focus of the course, one that will help us navigate the wide-ranging debates that have shaped the theoretical study of literature in the past seventy-plus years. Along the way, we will read short literary works, in order to gauge how good a job theory does of interpreting literature.

**ENGL 310  Introduction to the Study of the English Language**  credit: 3 hours.
Topics in the study of the English language, with emphasis on one or more of the following: the social, political, historical, technological, legal, and economic aspects of language use. Credit is not given for both ENGL 401 and ENGL 310.

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</table>

Unprotected speech: what we can and cannot say or write, and why The First Amendment reads, “Congress shall make no law . . . abridging the freedom of speech,” but although much of our speech is protected, a great deal of it is not. The First Amendment has never protected obscene speech, incitement to violence, fighting words, or falsely shouting fire in a crowded theater, though some of these categories have proved difficult to define. The Amendment strongly protects political speech, but at times during American history it was illegal to criticize the government, and today it’s illegal to conduct any kind of protest on the grounds of the Supreme Court, the principal defender of the First Amendment. Since the earliest days of the Republic, the U.S. mail has protected the letters that we send from snooping eyes. But the same words sent by email, no matter how private they may be to us, are considered public by the law. This semester, we will study the workings of our language through the lens of protected and unprotected speech and writing: what we can say without fear of legal consequences, and what we can’t. Starting with the murderous attacks on the French satirical magazine Charlie Hebdo last year, and the recent free-speech issues at the University of Missouri, Yale, and the U of I, as well as other campuses, we’ll look at the history of censorship, speech bans, and government surveillance of speech. We’ll see how the boundaries between permitted and banned speech shift over time and with context; how advances in technology change the border between public speech and private speech; whether speech codes are desirable or indefensible; and how the concept of intellectual property informs and limits what we can do with our words, and with the words of others. All readings will be available on line. Students will be asked to write several short papers on the topics covered, and to participate in a group presentation on one of the major units in the class.

**ENGL 330  Slavery and Identity**  credit: 3 hours.
Explores slavery in the Americas through its representation in literature over time. Using a variety of disciplinary approaches, we will look at the enslaved, the enslavers, and the middle merchants who facilitated the slave trade, and will examine the experience of slavery and the economic, political, religious, and scientific justifications used to maintain it. We will also examine the African cultural traditions from which the slaves emerged and the aspects of it that lent to creation of the new U.S. culture.

This course satisfies the General Education Criteria for a:
Humanities – Lit & Arts
Cultural Studies - US Minority

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Humanities - Lit & Arts, and Cultural Studies - US Minority course.
This course will explore slavery in the Americas through its representation in literature and film over time. Using a variety of disciplinary approaches, we will look at the enslaved, the enslavers, and the middle merchants who facilitated the slave trade, and will examine the experience of slavery and the economic, political, religious, and scientific justifications used to maintain it. The
course will also examine the West African cultural traditions from which the slaves emerged and the aspects of it they were able to retain to create a new African-American — and, later, United States — culture.

ENGL 359  Lit Responses to the Holocaust  credit: 3 hours.
Same as CWL 320, JS 320, REL 320, and YDSH 320. See YDSH 320.  
This course satisfies the General Education Criteria for a:
Humanities – Lit & Arts
Cultural Studies - Western

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Holocaust on Screen
Humanities - Lit & Arts, and Cultural Studies - Western course.
Holocaust on Screen surveys documentaries, feature films and short films from Europe, the United States and Israel. The films cover a wide array of cinematic representation, plot and genre to consider the divergent strategies employed to represent the past, and to engage the present.

ENGL 360  Environmental Writing  credit: 3 hours.
Same as ESE 360. See ESE 360.
This course satisfies the General Education Criteria for a:
Advanced Composition

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Advanced Composition course.

ENGL 373  Special Topics in Film Studies  credit: 3 hours.
Extended investigation of major subjects and issues in cinema and other media; topics vary and typically include studies of author/directors, genres, historical movements, critical approaches, and themes. Same as MACS 373. May be repeated with permission of English advising office to a maximum of 6 hours if topics vary. Prerequisite: One college-level course in film studies or literature.

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Haunted Cinema
In this section of ENGL/MACS 373 we will examine narrative films about haunting - featuring ghosts, vampires, demons, and other weird creatures - to explore the many ways in which cinema is itself a haunted cultural form with complex, fascinating, sometimes troubling psychic, emotional, religious, and political meanings. Our examination will range from some of the earliest cinematic haunting narratives to some very recent Hollywood films. We'll consider these far-reaching questions, among others: How can cinema, that quintessentially 20th-century art form, reveal to us what forces and fears haunt the modern world? In what ways is cinema a "haunted" form, and the viewer of films both haunter and haunted? How can cinematic narratives of haunting provide us with powerful metaphors of hidden interconnection, even some degree of religious or spiritual experience, in the fragmented, skeptical environment of modernity? How do these narratives allow us to explore anxieties and fantasies involving identity, gender,
and sexuality that often seem taboo in our everyday lives? Attendance at weekly screenings, multiple analytical essays, a final exam, and consistent class participation will be required.

**ENGL 374  World Cinema in English  credit: 3 hours.**

Course systematically addresses cinema movements and films of different periods, genres, themes and styles produced in one or two Anglophone countries other than the U.S. (e.g., Great Britain, Ireland, Australia, New Zealand, Canada, South Africa, and regions with Anglophone film movements or strands like South Asia and the Caribbean). Topics could include cinema in relation to relevant distinctive national and cultural histories, local audiences and production circumstances, and the challenges of international distribution in light of Hollywood's global dominance. Meets for 110 minutes twice a week, with some class time devoted to film screenings (not always on same day) and some longer feature films scheduled in required out-of-class screenings announced well in advance. May be repeated to a maximum of 6 credit hours in separate terms if topics vary.

Sophomore or higher standing.

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**Canadian Film**
Topic: The Great White North: The Films of Canada In this course we will get to know our neighbor to the north. Canada, like every other country except the United States, uses its national cinema as an expression of, exploration of, and advertisement for its national identity. We will look at Canadian films with the aim of discovering what issues Canadians see as central, as worthy of display, and as problematic. We will look at the relationship between these film representations and actual social and political ideas and practices. We will also see how Canada negotiates its economic and industrial relationship to the 800-pound gorilla of the film world: Hollywood. Evaluated work will include short response papers, two or three medium-length papers, and a research paper of a reasonable length. While previous experience in film studies is a plus, it is not required for enrollment in this course.

**ENGL 378  Fairy Tales & Gender Formation  credit: 3 hours.**

Same as GWS 378. See GWS 378.

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Meets W/GWS 378 (CRN 56852). Restricted to GWS Majors and GWS/LGBTQ Minors during initial registration period.

**ENGL 380  Topics in Writing Studies  credit: 3 hours.**

Advanced-level work in the field of Writing Studies. Building upon a traditional disciplinary understanding of writing as rhetoric, this course invites students to call upon sociological, anthropological, and/or ideological approaches to the study of writing in order to understand the myriad ways that writing makes meaning(s). See Class Schedule for topics. May be repeated in separate terms to a maximum of 6 hours. Prerequisite: Completion of the Composition I requirement.

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Writing for Money This course is designed to study and practice freelance writing. Why write for money? Whether your goal is to be a creative writer, a commercial writer, or simply improve your writing in college, aiming to have people pay to read your writing helps you do your best work. You will have the opportunity write what you feel suits you best: creative writing, non-fiction prose, technical writing, commercial writing—all are fine. You will also have the opportunity to try something new and out of your comfort zone. You don’t have to succeed in making money or in getting published (this is a college class after all). Previous students who have taken the class have published in various genres: recipe, personal essay, and op-ed. Some alumni who have taken this course have gone on to make their living through freelance writing. Required Text: Brewer: Writer’s Marketplace 2018
ENGL 390  **Advanced Individual Study**  credit: 3 hours.
Advanced study of selected topics. Approved for both letter and S/U grading. May be repeated in the same or separate terms to a maximum of 6 hours. Prerequisite: Consent of instructor.

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Instructor Approval Required

ENGL 391  **Honors Individual Study**  credit: 3 hours.
Study of selected topics. Restricted to English and English education majors with a 3.33 average who are working towards the degree with distinction in English or in English education. May be repeated to a maximum of 6 hours. Prerequisite: Enroll in undergraduate advising office.

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Instructor Approval Required

ENGL 396  **Honors Seminar I**  credit: 3 hours.
Themes, movements, and forms in British, American, and Anglophone literature. May be repeated. Prerequisite: A 3.33 grade-point average or consent of the English Department's Director of Undergraduate Studies. Restricted to English and Rhetoric majors.

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Adventures in Posthumanism
TOPIC: Adventures in Posthumanism: (How It Feels To Be a) Human, Animal, Vegetable, Mineral, Machine How does a hawk (or a dog, or a tree) think? Can a person fall in love with her computer's operating system? What would it be like to be born a rock, or an eggplant? These are the kinds of questions we’ll think about in this course, as we watch films, read novels, play games, and read scholarship together. The humanities have in recent years taken a counterintuitive turn into what is now sometimes called the “post-human” or the “non-human.” This means we find ourselves increasingly interested in trying to think in ways that put human life less at the center of the universe (or at the top of the planetary feeding chain). In the place of the vertical feeding chain, more horizontal relations are imagined among people, animals, extraterrestrial “aliens,” the environment, and artificial intelligences (like Siri, Alexa, and Cortana). The reading list for Spring 2018 is still under construction but primary texts we might consider include: fiction by Mary Shelley, Jeff VanderMeer, T.H. White, and H.P Lovecraft; memoirs by Temple Grandin and Helen McDonald; films like Her, The Beasts of the Southern Wild, Under the Skin, and Francois Truffaut’s Wild Child; and videogames like BioShock, Bloodborne, Soma, or Prey (no gaming experience is necessary). Secondary reading is likely to include a range of “nonhumanist” scholars, with a strong emphasis on feminist and queer perspectives, and is likely to include work from Jacques Derrida, Anna Tsing, Donna Haraway, Ian Bogost, Alexander Galloway, Gayatri Spivak, Jane Bennett, Mel Chen, and others.

Joyce and Textual Excess

Joyce has the reputation of being difficult to read. In this course, we will explore the possibility that the problem may lie not in the difficulty of the text, but in the assumptions about reading that readers bring to the activity. What if Joyce’s project is one of textual excess? What if in Ulysses, the movement of the text is centrifugal, its apparent focus on the here (Dublin) and now (June 16, 1904) pointing out towards the complexity of an international and richly historical context for human life? Instead of trying to shape or contain experience, could Joyce be attempting to access its wayward energies, both conscious and unconscious? Many critics would agree that popular culture offers a window through which readers are invited to observe the lives of other people. Literature differs in that the window has been backed with silver, making it a mirror in which readers can see themselves. Wilde played with this notion, as did Woolf. What role might be played by textual excess in thickening the medium, so that the reader can gain insight into him or herself while seeming to enjoy the voyeuristic pleasures of watching others unobserved? We will read Dubliners, A Portrait of the Artist as a Young Man, the Odyssey, Hamlet, Ulysses, and an episode from Finnegans Wake. Requirements include quizzes on the reading, one one-page oral report to be written, distributed, and read aloud, regular attendance and participation, and two essays and/or podcasts or “media” essays.
everyday environments. Course requirements include reading; inquiry-oriented projects that will be either written up or presented orally; informal writing in-class or at home; extended analysis papers; in-class tests; and a final reflection essay.

**ENGL 404  Engl Grammar for ESL Teachers**  credit: 3 OR 4 hours.
Same as EIL 422. See EIL 422.

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Credit Hours: 4 hours
Restricted to Graduate - Urbana-Champaign.

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Credit Hours: 3 hours
Restricted to Undergrad - Urbana-Champaign.

**ENGL 412  Topics in Medieval Brit Lit**  credit: 3 OR 4 hours.
Advanced topics course exploring the literatures of medieval Britain, especially Old and/or Middle English but with some attention to Celtic, French, Latin, and Norse texts in translation. Same as CWL 417 and MDVL 410. 3 undergraduate hours. 4 graduate hours. May be repeated with permission of English advising office to a maximum of 6 undergraduate hours if topics vary. May be repeated for graduate credit if topics vary. Prerequisite: One year of college literature or consent of instructor.

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Credit Hours: 4 hours
Restricted to Graduate - Urbana-Champaign.

Intersectionality in the
Intersectionality in the Medieval British Isles Medieval Britain is often portrayed as a relatively quiet cultural backwater, far from the bright cosmopolitan centers of the Middle Ages, with rigid class distinctions, strict gender roles, and an utter lack of ethnic and religious diversity. Throughout the period, however, Insular art and culture reveals a fascination with a broad range of cultural intersections available through its literary heritage, and these texts form the foundation of what we know today as “British literature.” Our goal will be to excavate that foundation in search of a richer, more nuanced understanding of the medieval British Isles as part of a much larger cultural world. In this course, we will dive deep into the multilingual, multicultural milieu of medieval British literary production. Medieval authors wrote in English, French, Latin, Irish, Welsh, Norse and Scots; they describe encounters with Vikings and Africans, Jews and Muslims. Our readings will include Irish myth and legend, Welsh Arthuriana, Anglo-Saxon stories of the Far East, Scandinavian-influenced poetry, French romance, Middle English tales of blood libel, and the biography of a transgender prostitute. As we read, we will consider how notions of group identity are being developed and deployed across periods and genres, and we will explore the various ways that medieval authors, like modern readers, grapple with questions of difference.

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<tr>
<td>52271</td>
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<td>03:30 PM - 04:45 PM</td>
<td>MW</td>
<td>150 - English Building</td>
<td>Trilling, R</td>
</tr>
</tbody>
</table>

Credit Hours: 3 hours
Restricted to Undergrad - Urbana-Champaign.

Intersectionality in the
Intersectionality in the Medieval British Isles Medieval Britain is often portrayed as a relatively quiet cultural backwater, far from the bright cosmopolitan centers of the Middle Ages, with rigid class distinctions, strict gender roles, and an utter lack of ethnic and religious diversity. Throughout the period, however, Insular art and culture reveals a fascination with a broad range of cultural intersections available through its literary heritage, and these texts form the foundation of what we know today as “British literature.”
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**ENGL 418  Shakespeare**  credit: 3 OR 4 hours.
Survey of the plays and poems of William Shakespeare. Reading assignments will reflect the generic diversity and historical breadth of Shakespeare's work. 3 undergraduate hours. 4 graduate hours. Prerequisite: One year of college literature or consent of instructor.

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<td>11:00 AM - 12:15 PM</td>
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<td>Gray, C</td>
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</table>

Credit Hours: 4 hours
Restricted to English or Rhetoric or Creative Writing major(s) or minor(s).
Restricted to Graduate - Urbana-Champaign.
This course aims to give you a strong grounding in analyzing Shakespeare’s drama, including some of his lesser-known works, by reading at least seven of his plays, from Taming of the Shrew to Coriolanus, alongside background essays, source texts, and scholarly articles. We will explore Shakespeare’s growing versatility in a range of dramatic genres: history, comedy, tragedy, romance, and the “problem play.” Across these genres, we will investigate the development of his poetic skill, focusing on language alongside plot and character, while also considering how he reworks some of his key sources. We will think about his plays not only as historical artifacts, produced within a specific context and responding to prior works, but also as living texts that continue to be performed today. We will therefore intertwine multiple methods in our analysis. We’ll engage in close reading of his dramatic verse (which is, after all, often poetry); analyze historical background and contemporary critical articles (to situate Shakespeare both within his historical time period and within present day scholarly debates); and watch and perform key scenes (to consider drama as performance and performance as an interpretive act). Students who took my Fall 218 course cannot sign up for this class.

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<th>CRN</th>
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<td>TR</td>
<td>115 - English Building</td>
<td>Gray, C</td>
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</tbody>
</table>

Credit Hours: 3 hours
Restricted to English or Rhetoric or Creative Writing major(s) or minor(s).
Restricted to Undergrad - Urbana-Champaign.
This course aims to give you a strong grounding in analyzing Shakespeare’s drama, including some of his lesser-known works, by reading at least seven of his plays, from Taming of the Shrew to Coriolanus, alongside background essays, source texts, and scholarly articles. We will explore Shakespeare’s growing versatility in a range of dramatic genres: history, comedy, tragedy, romance, and the “problem play.” Across these genres, we will investigate the development of his poetic skill, focusing on language alongside plot and character, while also considering how he reworks some of his key sources. We will think about his plays not only as historical artifacts, produced within a specific context and responding to prior works, but also as living texts that continue to be performed today. We will therefore intertwine multiple methods in our analysis. We’ll engage in close reading of his dramatic verse (which is, after all, often poetry); analyze historical background and contemporary critical articles (to situate Shakespeare both within his historical time period and within present day scholarly debates); and watch and perform key scenes (to consider drama as performance and performance as an interpretive act). Students who took my Fall 218 course cannot sign up for this class.

**ENGL 428  British Drama 1660-1800**  credit: 3 OR 4 hours.
Focused study of the major male and female playwrights who wrote between 1660 (the reopening of the theaters after the Interregnum) and roughly 1800. Particular attention will be devoted to the social, cultural, political, and economic contexts of theatrical performance, and to the major issues dealt with on the London stage: sexual morality, the role of women in a patrilineal society, and the problems of empire, trade, and colonialism. 3 undergraduate hours. 4 graduate hours. Prerequisite: One year of college literature or consent of instructor.

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page 28 - English, Spring 2018
Credit Hours: 4 hours
Restoration Drama
Restricted to Graduate - Urbana-Champaign.
This course will cover some of the major works in British drama written between 1660 and 1720. We will pay particular attention to the social, cultural, political, and economic contexts of theatrical performance, and we will discuss the major issues that find on their way onto the London stage: sexual morality, the role of women in a patrilineal society, and the problems of empire, trade, and colonialism. Because the Restoration period (1660-1700) featured the popular and critical success of women dramatists, notably Aphra Behn and Susan Centlivre, and we will devote a good deal of attention to the ways in which these playwrights appropriated the conventions of the seemingly antifeminist genres of wit comedy. In addition to these women dramatists, we will read and discuss plays by George Etherege, Thomas Southerne, William Wycherley, Thomas Otway, Thomas Shadwell, and William Congreve. There will be two papers of critical analysis, a midterm, and a final examination. A word of caution (or perhaps inducement): the comedy of the period is often explicitly sexual, and seduction, adultery, and libertine critiques of religion are commonplace. The tragedies we will read include scenes of torture, incest, and general bloodletting.

Credit Hours: 3 hours
Restoration Drama
Restricted to Undergrad - Urbana-Champaign.
This course will cover some of the major works in British drama written between 1660 and 1720. We will pay particular attention to the social, cultural, political, and economic contexts of theatrical performance, and we will discuss the major issues that find on their way onto the London stage: sexual morality, the role of women in a patrilineal society, and the problems of empire, trade, and colonialism. Because the Restoration period (1660-1700) featured the popular and critical success of women dramatists, notably Aphra Behn and Susan Centlivre, and we will devote a good deal of attention to the ways in which these playwrights appropriated the conventions of the seemingly antifeminist genres of wit comedy. In addition to these women dramatists, we will read and discuss plays by George Etherege, Thomas Southerne, William Wycherley, Thomas Otway, Thomas Shadwell, and William Congreve. There will be two papers of critical analysis, a midterm, and a final examination. A word of caution (or perhaps inducement): the comedy of the period is often explicitly sexual, and seduction, adultery, and libertine critiques of religion are commonplace. The tragedies we will read include scenes of torture, incest, and general bloodletting.

ENGL 435  19th C British Fiction  credit: 3 OR 4 hours.
3 undergraduate hours. 4 graduate hours. Prerequisite: One year of college literature or consent of instructor.

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Credit Hours: 4 hours
Restricted to Graduate - Urbana-Champaign.
An optimistic note of progress is the keynote of many 19th-century novels: characters learn and grow, society works through conflict, secrets are uncovered. But in British fiction, this process of discovery and growth is often complicated by nostalgia and fears of loss. Sometimes the characters discover that what they were looking for was in front of them all along, or find they can never truly untangle the dark origins of the problems that entrap them. In this class, we'll be focusing on this particular mixture of romance, Bildungsroman, the detective story, and Gothic historicism. Our readings will include Jane Austen's Emma, Charles Dickens's Bleak House, Emily Brontë's Wuthering Heights, Wilkie Collins's The Moonstone, Oscar Wilde's The Picture of Dorian Gray, and Joseph Conrad's Heart of Darkness. These novels are tremendously fun to read, but also very long, so be prepared for a great deal of reading (both fiction and secondary criticism). The course will require one close-reading paper, one research paper, a midterm and final, weekly written assignments, and active class participation.

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Credit Hours: 3 hours
Restricted to Undergrad - Urbana-Champaign.
An optimistic note of progress is the keynote of many 19th-century novels: characters learn and grow, society works through conflict, secrets are uncovered. But in British fiction, this process of discovery and growth is often complicated by nostalgia and fears of loss. Sometimes the characters discover that what they were looking for was in front of them all along, or find they can never truly untangle the dark origins of the problems that entrap them. In this class, we’ll be focusing on this particular mixture of romance, Bildungsroman, the detective story, and Gothic historicism. Our readings will include Jane Austen’s Emma, Charles Dickens’s Bleak House, Emily Brontë’s Wuthering Heights, Wilkie Collins’s The Moonstone, Oscar Wilde’s The Picture of Dorian Gray, and Joseph Conrad’s Heart of Darkness. These novels are tremendously fun to read, but also very long, so be prepared for a great deal of reading (both fiction and secondary criticism). The course will require one close-reading paper, one research paper, a midterm and final, weekly written assignments, and active class participation.

ENGL 451  American Lit 1914-1945  credit: 3 OR 4 hours.
3 undergraduate hours. 4 graduate hours. Prerequisite: One year of college literature or consent of instructor.

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<td>Parker, R</td>
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Credit Hours: 4 hours
Restricted to Graduate - Urbana-Champaign.
This course will sample American literary writing from between the world wars, closely studying individual writings and their roles in literary and cultural tradition. Along the way, we will ponder literary responses to changing gender and race relations, World War I, the roaring twenties, and the Great Depression. We will also consider the growth of Modernism and its revolutions in literary form as well as the relation between experiments in literary form and the era’s social and political conservatisms and radicalisms. We will read work by some of the most celebrated writers in American literature—Ernest Hemingway (short stories), F. Scott Fitzgerald (short stories), William Faulkner (The Sound and the Fury), and Robert Frost—as well as equally amazing work by less canonized or more recently canonized writers, including Nella Larsen’s Passing, Dorothy Parker’s short stories, Anita Loos's Gentlemen Prefer Blondes, short fiction by Bruce Nugent, Dashiell Hammett’s The Maltese Falcon, and Carson McCullers’ The Heart Is a Lonely Hunter. (These writers and titles provide only a tentative list, but the list gives a picture of the course-plan in progress.) This course offers you the chance to read one of the stunningly great but forbiddingly difficult works in American literature—The Sound and the Fury—in the helpful company of others working it through with you, but be prepared to work hard and read it twice (if you have not read it before), as it makes far more sense on a second reading. Take this course only if you plan to attend class regularly and join actively in class discussion.

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Credit Hours: 3 hours
Restricted to Undergrad - Urbana-Champaign.
This course will sample American literary writing from between the world wars, closely studying individual writings and their roles in literary and cultural tradition. Along the way, we will ponder literary responses to changing gender and race relations, World War I, the roaring twenties, and the Great Depression. We will also consider the growth of Modernism and its revolutions in literary form as well as the relation between experiments in literary form and the era’s social and political conservatisms and radicalisms. We will read work by some of the most celebrated writers in American literature—Ernest Hemingway (short stories), F. Scott Fitzgerald (short stories), William Faulkner (The Sound and the Fury), and Robert Frost—as well as equally amazing work by less canonized or more recently canonized writers, including Nella Larsen’s Passing, Dorothy Parker’s short stories, Anita Loos's Gentlemen Prefer Blondes, short fiction by Bruce Nugent, Dashiell Hammett’s The Maltese Falcon, and Carson McCullers’ The Heart Is a Lonely Hunter. (These writers and titles provide only a tentative list, but the list gives a picture of the course-plan in progress.) This course offers you the chance to read one of the stunningly great but forbiddingly difficult works in American literature—The Sound and the Fury—in the helpful company of others working it through with you, but be prepared to work hard and read it twice (if you have not read it before), as it makes far more sense on a second reading. Take this course only if you plan to attend class regularly and join actively in class discussion.

ENGL 455  Major Authors  credit: 3 OR 4 hours.
Intensive study of the work of one or two major authors. 3 undergraduate hours. 4 graduate hours. May be repeated with permission of English advising office to a maximum of 6 undergraduate hours if topics vary. May be repeated for graduate credit if topics vary. Prerequisite: One year of college literature or consent of instructor.
Credit Hours: 4 hours
Frederick Douglass and
Restricted to Graduate - Urbana-Champaign.
Topic: Frederick Douglass and Frances Ellen Watkins Harper Frederick Douglass's (1818?-1895) and France Ellen Watkins Harper's (1825-1911) careers as activists, orators, writers, and suffragists spanned the better part of the nineteenth century, from the age of slavery to the dawn of Jim Crow. We might say that the narrative of the life of Douglass is the narrative of the life of democracy and citizenship in the United States, as told by a man who often found himself characterized as an intruder, a fugitive, and an outlaw. Harper, though born free, faced and fought against the double vices of white supremacy and sexism. She was a suffragette who challenges her white sisters to face their racism and her black brothers to face their misogyny. We will spend time investigating newspapers Douglass edited in the context of a larger American and African American print culture. We will read Harper’s fiction, poetry, and essay and think about them through the lenses of African American literary history, American Romanticism, and the relation between aesthetics and social movements. And, of course, we will read Douglass's autobiographies. Course requirements include weekly reading journals, two short essays, and a final research project.

Credit Hours: 3 hours
Frederick Douglass and
Restricted to Undergrad - Urbana-Champaign.
Topic: Frederick Douglass and Frances Ellen Watkins Harper Frederick Douglass’s (1818?-1895) and France Ellen Watkins Harper’s (1825-1911) careers as activists, orators, writers, and suffragists spanned the better part of the nineteenth century, from the age of slavery to the dawn of Jim Crow. We might say that the narrative of the life of Douglass is the narrative of the life of democracy and citizenship in the United States, as told by a man who often found himself characterized as an intruder, a fugitive, and an outlaw. Harper, though born free, faced and fought against the double vices of white supremacy and sexism. She was a suffragette who challenges her white sisters to face their racism and her black brothers to face their misogyny. We will spend time investigating newspapers Douglass edited in the context of a larger American and African American print culture. We will read Harper’s fiction, poetry, and essay and think about them through the lenses of African American literary history, American Romanticism, and the relation between aesthetics and social movements. And, of course, we will read Douglass's autobiographies. Course requirements include weekly reading journals, two short essays, and a final research project.

Credit Hours: 4 hours
JEAN RHYS AND JAMAICA
Restricted to Graduate - Urbana-Champaign.
Topic Section 2G: MAJOR AUTHORS: JEAN RHYS AND JAMAICA KINCAID This course, which offers an opportunity to go in-depth into the writings of two influential Caribbean authors, will examine the writings of Jean Rhys and Jamaica Kincaid. We will discuss in detail Jean Rhys, a leading modernist/postcolonial writer whose literary works during the early decades of the twentieth century made her part of the expatriate American community in Europe, and Jamaica Kincaid, a darling of the New Yorker magazine, whose postcolonial pieces became notorious for their blistering sharpness and are considered the most innovative Caribbean narratives of the late twentieth century. Themes to explore include modernist writing and postcolonial critique, notions of exile, the importance of language, the articulation of identity in varying post-colonial states, and representations of gender, race, ethnicity, and, sex. The class will also analyze the socio-political events of their particular country of origin (Dominica and Antigua) and the ways in which these events influence their writing. The class will examine the use of short story, bildungsroman, and autobiography as narrative forms, and will explore themes of diaspora and multiculturalism. Texts Jean Rhys’s Voyage in the Dark; Wide Sargasso Sea; Smile Please; and After Leaving Mr. Mackenzie. Jamaica Kincaid's Annie John; A Small Place; The Autobiography of My Mother; My Brother, and “Ovando.”

Credit Hours: 3 hours
JEAN RHYS AND JAMAICA
Restricted to Undergrad - Urbana-Champaign.
Topic Section 2U: MAJOR AUTHORS: JEAN RHYS AND JAMAICA KINCAID
This course, which offers an opportunity to go in-depth into the writings of two influential Caribbean authors, will examine the writings of Jean Rhys and Jamaica Kincaid. We will discuss in detail Jean Rhys, a leading modernist/postcolonial writer whose literary works during the early decades of the twentieth century made her part of the expatriate American community in Europe, and Jamaica Kincaid, a darling of the New Yorker magazine, whose postcolonial pieces became notorious for their blistering sharpness and are considered the most innovative Caribbean narratives of the late twentieth century. Themes to explore include modernist writing and postcolonial critique, notions of exile, the importance of language, the articulation of identity in varying post-colonial states, and representations of gender, race, ethnicity, and, sex. The class will also analyze the socio-political events of their particular country of origin (Dominica and Antigua) and the ways in which these events influence their writing. The class will examine the use of short story, bildungsroman, and autobiography as narrative forms, and will explore themes of diaspora and multiculturalism. Texts Jean Rhys’s Voyage in the Dark; Wide Sargasso Sea; Smile Please; and After Leaving Mr. Mackenzie. Jama Kincaid’s Annie John; A Small Place; The Autobiography of My Mother; My Brother, and “Ovando.”

ENGL 458 Latina/o Performance credit: 3 OR 4 hours.
Same as LLS 458. See LLS 458.

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<td>103 - 1207 W Oregon</td>
<td>Ruiz, S</td>
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</table>

Credit Hours: 4 hours
Restricted to Graduate - Urbana-Champaign or Professional - Urbana.
In this course, we will focus on Latina/o performances from the 1970s to the present in order to highlight the relationship between exercises of everyday life, acts on stage, and media art. In doing so, we will pay particular attention to the material body and bodies of work by scholars of Latina/o Performance Studies. As such, we will critically engage with performance theory, video performances, and theorizations of Latinidad and the body.

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<td>T</td>
<td>103 - 1207 W Oregon</td>
<td>Ruiz, S</td>
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</table>

Credit Hours: 3 hours
Restricted to Undergrad - Urbana-Champaign.
In this course, we will focus on Latina/o performances from the 1970s to the present in order to highlight the relationship between exercises of everyday life, acts on stage, and media art. In doing so, we will pay particular attention to the material body and bodies of work by scholars of Latina/o Performance Studies. As such, we will critically engage with performance theory, video performances, and theorizations of Latinidad and the body.

ENGL 460 Lit of American Minorities credit: 3 OR 4 hours.
Advanced topics seminar exploring literary expressions of minority experience in America. 3 undergraduate hours. 4 graduate hours. May be repeated with permission of English advising office to a maximum of 6 undergraduate hours. Graduate students may repeat as topics vary. Prerequisite: One year of college literature or consent of instructor.

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<td>59138</td>
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<td>ARRANGED -</td>
<td>-</td>
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Credit Hours: 4 hours
Lit of American Minorities,
Restricted to Graduate - Urbana-Champaign.
Literature of American Minorities, America at the Nadir: Race and Representation from the Reconstruction through the Harlem Renaissance. This course will use a multi-disciplinary approach to explore the perceived role, or “place,” of blacks and other marginalized groups (including women and the poor) in US society as it was represented in popular forms of expression, such as literature, film, theater and music at the turn of the twentieth century. We will begin with cultural production from the Reconstruction
and progress through the Harlem Renaissance and explore such themes as identity and representation; "black face" minstrelsy; "manifest destiny" and modernity; etc.

Credit Hours: 3 hours
Lit of American Minorities,
Restricted to Undergrad - Urbana-Champaign.

ENGL 462  Topics in Modern Fiction  credit: 3 OR 4 hours.
Advanced seminar devoted to topics in British, American, and Anglophone fiction from approximately 1800 to the present day.
Continental fiction in English translation may occasionally be considered. 3 undergraduate hours. 4 graduate hours. May be repeated with permission of English advising office to a maximum of 6 undergraduate hours if topics vary. May be repeated for graduate credit if topics vary. Prerequisite: One year of college literature or consent of instructor.

ENGL 470  Modern African Fiction  credit: 3 OR 4 hours.
Same as AFST 410, CWL 410, and FR 410. See AFST 410.
ENGL 481  Comp Theory and Practice  credit: 3 OR 4 hours.

Study of the history and theory of written composition. This course explores basic rhetorical principles, various theoretical perspectives in the field of composition/rhetoric, and helps students form practical approaches to the guidance of, response to, and structuring of student writing. 3 undergraduate hours. 4 graduate hours. Prerequisite: One year of college literature or consent of instructor.

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<td>12:30 PM - 01:45 PM</td>
<td>TR</td>
<td>385 - Education Building</td>
<td>Russell, L</td>
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The constellation of skills that comprise composition—invention, selection, combination, construction, framing, curation, reasoning, argument, presentation, delivery, and so on—have been taught in Western worlds since classical time. This course will review the long and rich history of composition theory in order to understand what composition has been (e.g., an craft, an art, a civic action, a moral exercise), who composition has served (e.g., citizens, lawyers, preachers, social climbers, students, activists), and what composition has helped people accomplish (e.g., persuasion of others, expression of self, disruption of social order). We will consider how these historical theories of composition inflect the approaches to teaching composition that have emerged in the last fifty years, including pedagogies grounded in process theory, expressivism, social constructivism, feminism, multimodality, and multiculturalism. In light of these historical and contemporary contexts, we will articulate our own goals as writers and teachers of writing, asking what practices will allow us to achieve our goals in the contexts of the communities in which we live and teach.

ENGL 482 Writing Technologies  credit: 3 OR 4 hours.
Examines the relationship of computer technology to the larger field of writing studies. Topics include a historical overview of computers and other writing technologies; current instructional practices and their relation to various writing theories; research on word processing, computer-mediated communication, and hypermedia; and the computer as a research tool. Same as IS 482. 3 undergraduate hours. 4 graduate hours. Prerequisite: Junior standing and consent of instructor. Students must have a basic knowledge of word processing.

ENGL 498 Environmental Writing for Publication  credit: 3 hours.
Same as ESE 498. See ESE 498.
### ENGL 503  Historiography of Cinema  credit: 4 hours.
Same as CWL 503 and MACS 503. See MACS 503.

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Restricted to Graduate - Urbana-Champaign.

Learn to be a “detective” into film/cultural history! This graduate seminar, one of two required courses for the UIUC Graduate Minor in Cinema Studies, explores practices and trends in writing the history of cinema and, by extension, other popular audio-visual media. It thereby offers a meta-historical study focused on how film histories have over the past century variously construed and also shaped their object of study, e.g., as an art form, an industry, a technology, a phenomenon of modernity, a cultural artifact, a site of ideological discourse, and/or material expression of national or ethnic character and/or collective social trauma. While initially critically surveying specific dominant approaches to film history (e.g. focusing on directors as auteurs, on movie stars, on national cinemas, on style and genre, and on issues of exhibition and audience response), this semester’s iteration of the seminar will emphasize in our readings particularly transnational and “sub-national” (e.g., “ethnic” film movements) cinema histories, for the construction and impact of such histories is a site of recent fresh and exciting research. We will to some extent set such trans- and sub-national frameworks for writing histories of media texts in direct contrast to a “national” film historiographic approach. Although national film historiography has proven persistent, politically strategic, and often intellectually productive, many media historians now contest that long dominant approach in light not only of current global media dissemination but also, even more compellingly, of the quite early and far-reaching impact of cinema’s worldwide circulation from its beginnings, as we can now readily learn through copious digitized cinema historical archives. Alongside additional selected articles, we’ll read and discuss most of two required books, Looking Past the Screen: Case Studies in American Film History and Method, eds. Jon Lewis and Eric Smoodin (Duke University Press, 2007) and Jacqueline Najuma Stewart, Migrating to the Movies: Cinema and Black Urban Modernity (University of California Press 2005). We will view several shorter films in class but students will also need to watch a couple of (readily available) additional films outside our seminar meetings. Each student will make several written and oral presentations on the readings, films and issues discussed, write a review of a recent academic book in an area of particular interest, explore readily available cinema historical archives (amazing resources on campus and the Internet), and as a final project compile an extensive annotated bibliography that proposes a cogent historiographic approach to an individual topic formulated in relation to either transnational or sub-national ethnic cinema histories (e.g., African American film history). That is: you will not write and submit a polished final long essay (of ca. 20 pages) for the seminar, but instead over the last weeks of the semester propose and research and present a polished annotated filmography and bibliography for such an essay. That “pre-writing” for a substantial essay could form the basis for a conference presentation and/or subsequently drafted essay that you might with further mentoring in a subsequent semester complete and submit for publication (as students in previous seminars making that assignment have very successfully done, as well as seen their book reviews written for class get published!)

### ENGL 504  Theories of Cinema  credit: 4 hours.
Same as CWL 504 and MACS 504. See MACS 504.

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Not intended for Undergrad - Urbana-Champaign.

This semester the course begins with a review of basic and formative film theory, understood within the historical context in which it was and is written and received. Building on this groundwork, the course then moves on to consider rhetorical aspects of film theory and asks what theories film scholars can use to address the relationships among film, politics, and society.

### ENGL 524  Seminar in 17th C Literature  credit: 4 hours.
May be repeated if topics vary. Prerequisite: A college course devoted entirely to an aspect of Renaissance studies or consent of instructor.

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History, temporality and
Restricted to Graduate - Urbana-Champaign.
History, temporality and seventeenth-century literature Questions of time and history are currently of pressing concern to early modern scholars. For historians, size perhaps does matter, as the scale of the history that we should take as our object of study has become a matter of intense debate, particularly between “micro-” and “macro” historians. At the same time, memory studies and queer theory have turned our attention to linear temporality and its others, asking how understandings of trauma, the performative nature of historical breaks, diachronic simultaneity, nonreproductive futurity or “the new unhistoricism” could challenge our readings of individual texts and change the larger stories we tell about these texts within literary studies. In this course, we’ll grapple with some of the questions raised by these critical developments, and deploy some of the methods they offer, in large part by focusing them on a number of seventeenth-century poems, plays, and pamphlets that themselves take up questions of historical, political, affective, and divine time, including works by John Milton, Andrew Marvell, Lucy Hutchinson, and Anna Trapnel. Throughout the course, therefore, we’ll interweave recent theories and debates surrounding time and history with works by our seventeenth-century authors, in this way building two inter-animating and overlapping archives: one largely theoretical/methodological, the other largely literary. Students will be asked to actively contribute to both of these archives, as together we develop our skills in primary and secondary research by using online databases and the Rare Books Library. The course will culminate in a workshop of seminar papers that will take up one of the texts and issues of the course. These papers can be historically specific or they can work interhistorically to pair texts from different periods (and national literatures) in ways that self-consciously question historical periodization and/or historicist method.

ENGL 527  Seminar in 18th C Literature  credit: 4 hours.

May be repeated if topics vary. Prerequisite: A college course devoted entirely to an aspect of eighteenth-century studies or consent of instructor.

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Asia and Africa in British
Restricted to Graduate - Urbana-Champaign.
Asia and Africa in British Literature, 1660-1820 Throughout the long eighteenth century, Great Britain’s economic status depended as much on its trade to Asia as it did on its exploitative relations with its North American colonies. This seminar will focus on the ways that a wide variety of literary texts—fictional and non-fictional—represented the moral, economic, and political consequences of British imperial and commercial growth. Although there is a good deal of excellent scholarly work on the “triangular” trade in slaves among Africa, England, and its American colonies, this seminar will consider the slave trade in the context of British efforts in South and East Asia to establish—and dominate--commercial networks; we will pay particular attention to the often furious debates over the power of the East India Company both before and after it established its political control over West Bengal. Drawing on the work of a variety of postcolonial theorists, we will read and discuss some important texts of the period as well as a number of narratives that traditionally have not made it into the canon. If you take this seminar, you will be encouraged to explore projects that resonate beyond the seventeenth and eighteenth centuries. Those students who are not primarily scholars of the early modern period or eighteenth century should feel free to use this seminar in ways that will further their own interests and research. Some of the topics we will address include the literature of international commerce and its effects on the literature of the period; reactions to the European slave trade in Africa and the Americas; recent trends in postcolonial criticism, including second-generation postcolonial approaches by Srinivas Aravamudan, Rajani Sudan, Chi-ming Yang, Eugenia Zuroski, and others; and the limitations of British commercial and naval power in in the Pacific and the Far East. Readings will include Aphra Behn’s Oroonoko and The Widow Ranter; John Dryden’s Amboyna; Daniel Defoe’s Captain Singleton; Lady Mary Wortley Montagu’s Turkish Letters; Oladuah Equiano’s Interesting Narrative; poems by Hannah More and Anne Yearsley; and Elizabeth Hamilton’s Letters of a Hindu Rajah; and selections from important historical texts by Peter Heylyn, William Dampier; the Scots merchant Alexander Hamilton; William Bosman; and others.
ENGL 543  Seminar Mod British Lit  credit: 4 hours.
May be repeated if topics vary. Prerequisite: One college course devoted entirely to an aspect of modern British studies or consent of instructor.

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Nationalism, Authoritarianism, Restricted to Graduate - Urbana-Champaign.
For over seventy years, the Western world has trumpeted its faith in democracy, its stable economies, and its (at least surface level) opposition to racist nationalism. What happened? The world seems to be turning away from democratic reform and concepts like progress. This course will study the structure of 20th century authoritarian and nationalist regimes in order to assess what modes of resistance might prove effective against the overwhelming power of populist white supremacy sweeping through Europe and America. In the first section of the class, we'll look at Hannah Arendt's The Origins of Totalitarianism and Robert O. Paxton's The Anatomy of Fascism. Section two will involve engaging with the intellectual and scholarly models of resistance (Ideology Critique, Negative Dialectics, Psychoanalytic Perversity) that have failed to produce a social world that can build anything like a progressive consensus. In the Third Section, we’ll turn to the reflections of thinkers who lived through totalitarian regimes. The Final Section of the course will involve reading fictions that engage with the problem of an authoritarian state. Readings will include Hannah Arendt’s The Origins of Totalitarianism (and selections from Eichmann in Jerusalem), Robert Paxton’s The Anatomy of Fascism, Jan-Werner Müller’s What is Populism, Althusser’s On the Reproduction of Capitalism, Adorno’s History and Freedom, Zizek and Butler’s Contingency, Hegemony, Universality, Vaclav Havel’s The Power of the Powerless, Czeslaw Milosz’s The Captive Mind, Corey Robin’s The Reactionary Mind, Wendy Brown’s Walled States, Waning Sovereignty, Angela Davis’s Freedom is a Constant Struggle, Arthur Koestler’s Darkness at Noon, Margaret Atwood’s The Handmaid’s Tale, and P.D. James’s Children of Men.

ENGL 547  Seminar Earlier American Lit  credit: 4 hours.
May be repeated if topics vary. Prerequisite: One college course devoted entirely to an aspect of American studies or consent of instructor.

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American Romanticism and
Restricted to Graduate - Urbana-Champaign.
Topic: American Romanticism and the Post-Secular Turn This seminar explores the vibrant recent debate over secularism, secularization, and the “post-secular.” Long a structuring principle of literary study, the assumption that modernity is marked by an ineluctable move away from religion has been called into question both by geopolitical events and scholars of the humanities and social sciences. This course will introduce students to the major theorists and scholarly discussions currently ongoing about religion and secularism. We will read widely in this interdisciplinary and dynamic field, which has posed urgent questions about secularism in a global context after 9/11, the relation of religion to gender and sexuality, and whether or not we can call our era, as some are doing, “post-secular.” To focus our inquiry, we will concentrate on the period of American Romanticism—from 1820-1865. This period in American culture was marked both by the disestablishment of state churches and the Second Great Awakening; it provoked the creation of new religious communities and the often-violent responses to them; and it experienced the evangelizing of abolitionism that spurred the urgency of such figures as Harriet Beecher Stowe and John Brown. Using key texts from the era—likely including those by Harriet Beecher Stowe, Frederick Douglass, Herman Melville, Nathaniel Hawthorne, David Walker, Ralph Waldo Emerson, Walt Whitman, and Lydia Maria Child—we will explore the contested terms of the field and the history from which our debates about the “secular” emerged.

ENGL 564  Seminar Lit Modes and Genres  credit: 4 hours.
May be repeated if topics vary. Prerequisite: One year of graduate study of literature or consent of instructor.

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page 38 - English, Spring 2018
The Apocrypha in the Middle Ages

In the Middle Ages the Bible was complemented by a wide range of apocryphal and pseudepigraphical narratives that purported to supply information and back-stories that the Bible left out, such as the fall of Lucifer; the life of Adam and Eve after the Fall; the childhood of Jesus; the visions and missions of the apostles; the life and Assumption of Mary; and the fate of souls after death. Despite their non-canonical status, these narratives were widely popular and widely read. Many were translated or adapted in medieval vernacular languages, and they profoundly influenced medieval beliefs, literature, and art. We will read (in modern English translation) some of the most important and influential Jewish and Christian apocrypha, focusing on their medieval transmission and influence as well as on some of their medieval vernacular avatars. Special attention will be paid to the apocrypha in Anglo-Saxon England and Ireland, but we will also be concerned with the apocrypha as a broader global medieval phenomenon in which texts originally written in (or now surviving only in) Hebrew, Greek, Syriac, Ethiopic, and Coptic were translated into Latin and migrated across Europe. There will also be some cross-cultural comparison with the relation of apocrypha to scriptural canon in other medieval religions, notably in Islamic and Buddhist. Reading knowledge of Latin (or any other medieval language) is not required or expected (though it would obviously be an advantage in enabling access to the original texts, opening up research possibilities, and following the secondary scholarship). Seminar papers can deal with any aspect of the original apocryphal writings, with their medieval transmission, translation, adaptation, or influence, or with apocryphal writings in other medieval world religions.

**ENGL 581 Seminar Literary Theory**  credit: 4 hours.

May be repeated if topics vary. Prerequisite: A college course devoted entirely to criticism or consent of instructor.

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What is World Literature?

Restricted to Graduate - Urbana-Champaign.

**Topic:** What is World Literature? This seminar examines the concept of “world literature,” from Goethe’s coinage of the term “Weltliteratur” to the current academic industry, which has boomed since the end of the Cold War, producing conferences, workshops, monographs, and anthologies. What are the theoretical underpinnings of world literature in its various articulations and paradigms? What is considered “world literature” and what is not? Topics of discussion include the role of translation, transnational circuits of exchange and mobility, literary prizes, and the publishing industry, along with the multiple afterlives of older classics such as The Arabian Nights and Shakespeare. The seminar should appeal to students with interest in globalization, postcolonial, and transnational studies, or who would like to acquire a foundation for teaching the world literature courses offered by many English departments across the country.

**ENGL 582 Topics Research and Writing**  credit: 4 hours.

Focuses on the diverse research paradigms that are often employed in the study of writing processes. Topics will vary each term. Examines past and current writing research in the topic area with an emphasis on the critical examination of research designs and the influence of epistemologies on the interpretation of data. Same as CI 565. May be repeated to a maximum of 8 hours. Prerequisite: Graduate standing in writing studies or consent of instructor.

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Digital Rhetoric Methodologies

Restricted to Graduate - Urbana-Champaign.

What are digital rhetorics? How is reading and writing changing in various digital environments? This course will introduce students to the various theories and debates surrounding the term digital rhetoric through a survey of the field(s). We will touch on augmented reality, social media, physical computing, and computational rhetoric. The class contains two projects: a taxonomy of digital rhetorics.
ENGL 583  Topics Writ Pedagogy & Design  credit: 4 hours.
Examines the relationships among writing studies, theories of pedagogy, and the practice of the writing teacher and administrator. Also focuses on particular problems or particular schools of thought. Typical topics include Writing Program Design and Administration; Writing, Thinking, and Problem Solving; The Classroom as a Research Site; Collaborative Learning; and Writing Across the Curriculum and Discourse Communities. Requirements will vary with instructors and topics. Same as CI 566. May be repeated to a maximum of 8 hours. Prerequisite: Graduate standing in writing studies or consent of instructor.

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Queer Pedagogies in Writing Studies
Restricted to Graduate - Urbana-Champaign.

Topic: Queer Pedagogies in Writing Studies
This course examines scholarship at the intersections of writing pedagogy and LGBTQ studies to engage, complicate, and contribute to the scholarly conversation called “queer pedagogies.” As we do so, we will keep in mind two guiding questions: What might we identify as the intellectual, political, and cultural work of queer pedagogies in the teaching of writing? What do queer writing pedagogies make possible alongside disciplinary boundaries and boundary crossings of literary, rhetorical, historical, critical race/ethnic, feminist, and LGBTQ studies? The course will begin with a historiography of how writing instruction and LGBTQ studies began to engage one another, with particular emphasis on the challenges posed to the teaching of writing as it engaged the then nascent field of LGBTQ studies in the formative years of this critical conversation. We will then turn to studies focused specifically on teacher and student identity, examining how identity-based experiences inside and outside of writing classrooms impact the intersections of LGBTQ life, culture, and politics in the teaching of writing. After this, the course will move to examine works that have addressed productive tensions in queer pedagogies scholarship, with special attention to texts that help us to interrogate the ways race, class, citizenship, gender, disability, and other identities corroborate and complicate one another as embodied identities, political positions, and cultural formations. Students will be responsible for regular readings, participation in critical class discussions, a short essay, and a final project consisting of a shorter seminar paper and/or designing a course unit wherein they employ queer pedagogies in their own teaching at UIUC, in another school, after-school, or community literacy program setting. The course will conclude with short student presentations about the course units you designed.

ENGL 584  Topics Discourse and Writing  credit: 4 hours.
Focuses on the modes of inquiry central to writing research. The course topic will vary each term and may address such issues as cognitive research and writing, ethnographic research and writing, and discourse analysis and writing. Same as CI 569. May be repeated to a maximum of 8 hours. Prerequisite: Graduate standing in writing studies or consent of instructor.

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Genre Theories and Histories
Restricted to Graduate - Urbana-Champaign.

Genre Theory has been around for a long time (maybe forever), and it has found a home in a lot of disciplines (literature, linguistics, rhetoric, film, psychology, computer science, and so on). This course considers how theorists from several different fields have approached the study of kinds, classes, and sorts. If genres aren't simply sets of texts similar in form and content, what are they? What does it mean to think of a genre as rhetorical and social, cognitive and coercive? How do genres orchestrate not just cultural productions but cultural expectations and relations? Where do genres come from for that matter? This seminar will be particularly interested in theories of genre that take root in historical perspectives, tracing the development of a single genre—the religious treatise, the architecture notebook, the resume, the dissertation, the anthropological monograph, the pastoral poem, the animal autobiography—over time. How do generic patterns (in form, content, situation, exigence, audience, action) take and then shift shape? What prompts a genre to change and how much can it do so before it becomes a different genre? How do genre histories enrich genre theories? This course is open to graduate students of all disciplines and subfields.
ENGL 591  **Research in Special Topics**  credit: 1 TO 4 hours.
Independent study under the guidance of a member of the graduate faculty. May be repeated to a maximum of 8 hours.

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Instructor Approval Required

ENGL 592  **Masters Exam Tutorial**  credit: 6 OR 12 hours.
Reading for the Master's Area Examination under the guidance of the candidate's graduate adviser. May be repeated once for 12 hours or twice for 6 hours each. Credit may not be used toward a graduate degree.

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Instructor Approval Required

ENGL 593  **Prof Seminar College Tchg**  credit: 0 TO 4 hours.
Approved for both letter and S/U grading. May be repeated by Ph.D. candidates as topics vary, but without credit, after 8 hours have been earned in this course. Students needing the proseminar for their programs will be given priority enrollment. Prerequisite: Graduate standing in the Department of English or consent of instructor.

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Seminar in Pedagogy and Restricted to Graduate - Urbana-Champaign.
Topic: Seminar in Pedagogy and the Teaching of Literature This seminar is designed to prepare students from a wide variety of backgrounds teach literature at the undergraduate level. Although our discussions will be framed by readings in pedagogical theory chosen by the students, our emphasis will be on the practical: how to develop effective syllabi; how to teach a variety of genres; how to lead a discussion; how to manage classrooms; how to foster diversity in the classroom; how to bounce back from the pedagogical missteps all of us invariably will make. Together, we will 1) analyze the comparative strengths of different pedagogical strategies in achieving a wide range of curricular goals in the literature classroom; 2) develop persuasive and powerful ways of describing precisely what we do as teachers of literary and cultural studies, as well as why and how we do it; 3) articulate flexible criteria for designing effective syllabi and assignments for different kinds of courses and texts; 4) practice teaching in front of one another; 5) and, by the end of the semester, generate a teaching portfolio suitable as a template for job market materials.

ENGL 599  **Thesis Research**  credit: 0 TO 16 hours.
Guidance in writing theses for doctoral degrees. Approved for S/U grading only. May be repeated up to a maximum of 16 hours. Prerequisite: Doctoral candidate standing.

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