English 101-73O and 101-74O: College Writing I  
**Topic: Cult Leader Rhetoric**  
**Stacy Rice**

In this online section of ENG 101, we will explore how 4 modern American cult leaders—Charles Manson, Jim Jones, David Koresh, and Marshall Applewhite—convinced people from all backgrounds and life circumstances to join their cults. We will use rhetorical principles to ask ourselves how “normal” people become involved with cults, why cult leaders are persuasive, and how their rhetorical strategies convince ordinary people to commit atrocious crimes. We will also examine current-day situations that are, at least to some degree, similar to those created by cult leaders of the past. During our journey through cult history, we will also practice writing for academic purposes, revision techniques that will help you critically examine your own writing, and peer collaboration. By the end of this course, you will know what rhetoric is, how it operates in myriad situations, how you can use it to ensure you are never unwittingly persuaded to commit actions against your will, and how to present your ideas in a professional, scholarly, and well-articulated fashion.

**English 106-01: Introduction to Poetry**  
**Anthony Cuda**  
**MWF 11:00-11:50**

An introduction to the reading and critical analysis of lyric, dramatic, and narrative poetry written in English. Primary attention to stylistic features specific to poetry as a literary genre. Attention to historical, cultural, and literary backgrounds as appropriate.

**English 108-01 WI: The Great American Short Story**  
**Karen Weyler**  
**MWF 10:00-10:50**

This course focuses on the development of the short story in America, ranging from its late eighteenth-century origins to the contemporary era. If you like reading fiction, this course is for you. Authors will include not only writers well known today such as Nathaniel Hawthorne and Edgar Allan Poe but also popular nineteenth-century writers such as Susan Glaspell, Mary Wilkins Freeman, and Charles Chesnutt.

**English 211-01: British Authors: Medieval to Neoclassical**  
**Gary Lim**  
**MWF 10:00-10:50**
This course introduces students to the major authors and works of early English literature, a period that covers eight hundred years of literary history, from Anglo-Saxon England to the 18th century. In the process we will encounter a wide-range of genres (epic, verse romance, comic fabliau, lyric poetry, dramatic tragedy, satire, and proto-novel) as well as assorted ideas about politics, religion and desire. While the course is primarily structured as a chronological survey of early English literature, we will also think about how each era conceived of what it meant to be "human" and come to some conclusions about how being human was variously conceptualized throughout our period of study.

**English 212-01: Major British Authors: Romantic to Modern**  
**Robert Langenfeld**  
**TR 9:30-10:45**

English 212 surveys writers in British literature from the Romantic, Victorian, and Modernist eras. Since we have but a few months to cover over two centuries of literature, we must select representative figures from these eras to help us understand key features of literary history since the late 1700s into the early twenty-first century. The course format will include lectures, class discussion, group work, movies, audio readings, and use of the course website, which I will make available to registered students on August 1.

**English 212-02: Major British Authors: Romantic to Modern**  
**Anne Wallace**  
**TR 5:00-6:15**

The title for this course reflects how such a survey was taught thirty years ago. A more current title would be something like, "Survey of British Literatures since 1800": we will read a selection of excerpted and complete writings by British, mostly Anglophone writers who worked in the periods traditionally named Romantic, Victorian, and "20th Century" (now really "post 1900"). Texts will be an anthology from Broadview Press custom-designed for our course, plus at least one novel—at this writing, most likely Charles Dickens' last, unfinished work, *The Mystery of Edwin Drood*. Besides fairly extensive reading, the coursework includes two 3-5 page analytical essays and three exams.\n
**English 230-01: Writing for the Workplace and Public Audiences**  
**Kristie Ellison**  
**MW 3:30-4:45**

In this course, we will discuss the range of nonfiction/expository genres in which writers engage outside academia, particularly in workplace and public settings. Our purpose will be to fully familiarize ourselves with these genres through reading and writing in them. We will explore what kind of writing the workplace and public spheres produce, sustain, and promote, what the habits and conventions of these genres are, and the position of the writer within these genres. Finally, we will discuss the types of rhetorical strategies that these writing genres require of both
writers and readers, and how a deep consideration of these strategies is critical to developing as an author of such genres. There will be several written assignments, including email, social media, op-ed, memo, and communications journal, as well as two formal presentations, one collaborative and one individual. This course fulfills a GRD requirement, and it is markered as SI.

**English 251-01: Major American Authors**  
Karen Weyler  
MWF 11:00-11:50

In English 251, we'll read literary texts drawn from the time of European exploration of North America through the fracturing of the United States in the 1860s. In reading these texts, we will acquaint ourselves with the consequences of European exploration, both intended and unintended, for the Native American, African, and European populations. The period of English settlement was beset with difficulties, and the dominant status of English language, culture, and laws emerged slowly over the seventeenth and eighteenth centuries. This English culture was always a creolized culture, however, inflected by the diverse cultures that populated the New World. Even after the Revolution, the status of the United States remained contingent, fraught by divisive questions about religion, race, slavery, gender, and citizenship. We will explore these questions by reading in a variety of genres. Some, such as poetry, will be familiar to you; others, like the captivity narrative and spiritual autobiography, may be new to students.

**English 252-01: Major American Authors (WI)**  
SallyAnn Ferguson  
TR 9:30-10:45

Students will read selected late-nineteenth, twentieth, and twenty-first century multicultural and multiethnic literary texts that have helped shape and develop modern thought in the United States. Students are also required to keep an informal journal of selected course readings, write two critical course essays, take a midterm and final exams.

**English 303-01 and 303-02: Critical Approaches to the Study of Literature**  
Gary Lim  
MWF 8:00-8:50 and 12:00-12:50

What are some of the assumptions that inform how we analyze texts? Did we always read as we do today? Is there a difference in reading a text for pleasure and studying it for college credit? Why will two English professors have vastly different interpretations of the same poem? What defines English as a discipline? By studying several major areas of literary and critical theory we will begin to formulate answers to these questions. We will consider several approaches to the study of literature that came to the forefront of American literary studies from the mid-twentieth century: New Criticism, reader-response theory, structuralism, deconstruction, psychoanalytical theory, feminism and queer theory, Marxist-influenced theory, cultural-historical, post-colonial,
and eco-critical approaches. While we will spend a good deal of the course considering these theories in their own right, we will also read scholarly articles with an eye to exploring how they are applied to spark literary insight and develop arguments about interpretation.

**English 303-03: Critical Approaches to the Study of Literature**  
**Ben Clarke**  
**TR 12:30-1:45**

This course explores some of the major ideas and theories that have shaped critical practice from the mid-nineteenth century to the present day. It provides an introduction to fields such as psychoanalysis, Marxism, feminism and post-colonialism and examines some of the ways in which these have informed the response to art and in particular literature. In so doing, raises questions about the definition of literature, its function, and the purpose of literary studies.

**English 310-01: Young Adult Literature**  
**Jeanie Reynolds**  
**TR 12:30-1:45**

This course focuses on the critical study and evaluation of the YA genre; examination of modes and themes found in the literature; ways to write about and support your classroom choices in contemporary YA literature; strategies of effective reading; and discussion techniques for teachers. This is a speaking intensive course designed for educators which will engage students in reading, writing and discussion so that we may better understand the role of literature in our classrooms.

**English 321-01: Linguistics for Teachers**  
**Nancy Myers**  
**TR 11:00-12:15**

This course focuses on the power and politics of the English language in classrooms, communities, the nation, and the world. Across the semester we explore the interrelationships of language and contexts, examining such issues related to language and language learning as dialects, multilingualism, language standards and conventions (correctness/error), language stigmas and violence, language variations/varieties, gender, technology and language, oral/literate traditions, direct/indirect speech acts, etc. We investigate language structures and systems, including an understanding and application of phonology, morphology, and syntax as well as a review of school grammar and the ways it enables and silences students in English Language Arts classrooms. Daily class activities and assignments balance theory, application, and pedagogical practices.

**English 322-01: The Teaching of Writing**  
**Jeanie Reynolds**
TR 9:30-10:45

The primary focus of this course is on writing and teaching writing in the secondary English Language Arts (ELA) classroom. We will focus on the interconnected and lifelong relationship between reading and writing and use that to build pedagogic tools for working with ELA learners. This is a writing intensive course which will engage students in reading, writing, and discussion so that we may better understand the challenges faced by ELA students in the ELA classroom when they are required to write. It is my belief that teachers who actively engage in the literate processes such as writing are better able to teach those processes.

English 327-01: Writing for Professionals and Entrepreneurs
Bonnie Yarbrough
TR 3:30-4:45

This writing intensive course helps prepare students for writing activities typical of the kinds encountered as a professional or an entrepreneur. The assignments are designed to provide experience in writing for various workplace settings and adapting modes of communication to specific audiences for specific purposes, including business, communication, management, journalism, government, technology, media, entrepreneurship, or academics. As a practical course, it helps students develop effective communication skills required and valued by employers, including small group collaboration, problem-solving, and presentation. Examples of both formal and informal assignments include routine correspondence, ads, reports, critical analyses, peer reviews, product pitches, summaries, and a project proposal or a business model. Using business and professional scenarios and samples, the course emphasizes principles and strategies for the comprehensive writing process: drafting, revising, editing, giving and receiving extensive critique and feedback, revisions, and evaluating. Each stage engages students in the activities as well as the products of professional writers.

English 331-01: Women in Literature: Dangerous Bodies
Karen Kilcup
TR 12:30-1:45

What makes women, and their bodies, dangerous? How do female and male writers portray women differently? How do readers perceive them differently? Who decides what “dangerous” means? How do writers treat young women? Older women? Differently-abled women? Working women? Sex workers? Lovers, friends, mothers, sisters? Seeking responses to these questions, this course samples a wide range of American literary work, including Euramerican, African American, Native American, Asian American, and Latina authors. Classes will typically include some lecture but student participation and discussion will direct our focus. Representative writers: Emily Dickinson, Nathaniel Hawthorne, Kate Chopin, Alice Dunbar-Nelson, Zitkala-Ša, Stephen Crane, Maria Cristina Mena, Amy Lowell, Paule Marshall, Edith Wharton, Tillie Olsen, Sylvia Plath, Sandra Cisneros, Alice Walker, Nancy Mairs, Katharine Forrest, Marie Lu, Marilyn Hacker; various magazines (nineteenth- to twenty-first century); websites.
English 339-01 and 339-02: Science, Symbols, and Strangers in Early Shakespeare
Jennifer Park
TR 9:30-10:45 and 12:30-1:45

Dark ladies, potions, cannibals, hermaphrodites: Shakespeare’s poems and plays abound with queries into the natural and medical sciences and the question of how to read markers of difference. In a time and place that witnessed the Age of Discovery and the scientific revolution, two areas of inquiry that pushed on the boundaries of the unknown, early moderns began developing their own literacies for understanding their place in the natural world. In this course, we will read Shakespeare’s early poems and plays with an eye toward exploring the interplay between science, symbols, and strangers in Shakespeare’s construction of meaning. Readings will include selected sonnets, A Midsummer Night’s Dream, Romeo & Juliet, Measure for Measure, Titus Andronicus, and Twelfth Night.

English 342-01: The Seventeenth Century
Christopher Hodgkins
TR 11:00-12:15

A survey of major authors and works from 1600 through Milton and Bunyan. The course will emphasize the often competing schools of "metaphysical" and "cavalier" poetry—Donne, Herbert, Crashaw, Vaughan, and Traherne, on the one hand; Jonson, Herrick, Carew, Suckling, Lovelace, Waller, and Cowley, on the other. Substantial attention also will be paid to Marvell and Milton. Important excursions into prose developments (Bacon, Milton, Hobbes, Brown, Bunyan), and a side trip into Jacobean drama (Webster), as well. Classes will combine discussion and lecture, with an emphasis on textual explication. One 2-3 page paper will be required earlier in the term, explicating a lyric poem by John Donne. Exams will consist of a midterm and final, each covering one half of the course. Occasional reading quizzes. Required Text: The Norton Anthology of English Literature, 8th edition, volume 1. Major Requirement: Pre-1800 Literature

English 343-01: Beyond Chaucer: Fourteenth-Century Literature in Context
Amy Vines
MW 3:30-4:45

The fourteenth century in England and Europe was a time of great intellectual and cultural change. The overwhelming sway of the Catholic Church was on the decline, early ideas of reformation began to percolate, and England prepared to enter the early industrial age. It was also the age of some of the greatest medieval writers, such as Chaucer, who lived and died during this century and wrote some of the best English literature of all time. However, the fourteenth century also saw the plague — or Black Death — kill almost half of the population of England during only a few years. This course will consider just a few of Chaucer’s Canterbury Tales, but will then move beyond the major writer’s work to examine other wonderful pieces produced during this period. We will read the works of the Gawain poet plus several of the most
popular romances in the Middle Ages. All our reading will also consider the social, historical, and cultural context of the fourteenth century. (fulfills pre-1800 requirement)

**English 344-01: The Romantic Period**  
**Anne Wallace**  
**TR 2:00-3:15**  

Not so long ago, British Romanticism was essentially defined by the single genre of poetry, six "major" poets, and the years 1790 to 1830. Now Romantic studies encompasses an expanding catalog of British poets, fiction writers, essayists, and, yes, even dramatists, while the Romantic period has been declared by some to be a Romantic Century stretching from 1750 to 1850. We’ll take advantage of this enriched understanding of British Romantic literature to read poets from both the traditional and the expanded canons, and to explore poetry's interaction with other genres. Besides extensive reading, the coursework includes: two 5-7 page analytical essays (5-7 pages); an 8-10 page revision of one analytical essay, incorporating materials from Romantic-era periodicals (magazines, newspapers, journals, etc.); and some short in-class writings.

**English 346-01: English Literature from Victorian to Modern**  
**Robert Langenfeld**  
**TR 11:00-12:15**  

English 346 studies the formative era between the High Victorians and the Moderns. We begin by analyzing works of Walter Pater and Oscar Wilde, their rebellion against the Victorian Age: "Revolt Against the Victorians: Aestheticism and Decadence." There are three other sections of the course: "The New Woman: Changing Tradition"; "The Coming of Science Fiction"; "Tradition and the Edwardians." The course format will include lectures, class discussion, group work, movies, audio readings, and use of the course website, which I will make available to registered students on August 1.

**English 351-01: American Novel to WWI- "Kickass Novels"**  
**Maria Sanchez**  
**MW 3:30-4:45**  

As part of the English department's relentless march toward fabulosity, this course will study the golden era of the novel in the United States, focusing on works that kick ass. (Some will even boast kickass authors, but I cannot promise that for each text.) The goal will be threefold: first, learn how the novel developed as a form in the United States; second, become familiar with important works and authors of U.S. fiction; and third, become a novel-reading genius. Some authors we will definitely read: Zora Neale Hurston, Pauline Hopkins, F. Scott Fitzgerald, Nathaniel Hawthorne, Mrs. E.D.E.N. Southworth, and a whackadoodle named George S. Thompson.  

U.S. fiction, in its early years, was a wild landscape with few rules: there were dime novels and penny dreadfuls, bodice rippers and rags-to-riches tales, captivity narratives, homesteading
narratives, squatters' tales, true crime, devotional literature, adventure narratives ("boys on boats"), ghosts, spontaneous combustion, mistaken identities, "race mixing," quilting, letter-writing, some sighing and some dying, cross-dressing and dueling (in the same book), not-at-all subtle symbolic white whales, a few absurdly cute symbolic children, "fallen women," and the occasional singing guitar. We can't read all of that in one semester, but I will try to include as much awesomeness as possible. -- MCS

**English 371-01: Literary Study of the Bible**  
Christopher Hodgkins  
TR 8:00-9:15

Substantial selections from both the Hebrew Bible/Old Testament and from the New Testament—from Genesis through Revelation, from origin narrative, lyric poetry, and wisdom literature to epic, drama, gospel, and prophecy. Throughout the course, we will examine the texts through questions about its literary elements: genre, plot, characterization, figurative language, verse and narrative structure, etc. Secondarily, we will attend to historical and archeological contexts, and to varied theories of textual composition. Class will consist of lecture, discussion, and some group work. Regular reading quizzes, two examinations (midterm and final), one short psalm analysis paper. Previous knowledge of the Bible helpful, but not expected. GE Core: GLT, GE Marker: GL

**English 374-01: Early African American Writers (WI)**  
SallyAnn Ferguson  
TR 12:30-1:45

Using *Call and Response: The Riverside Anthology of the African American Literary Tradition*, students will survey African American literature from its beginnings to the early Harlem Renaissance, including various types of the original slave narratives, folk literature, poetry, essays, and at least one neo-slave narrative novel. Students will also write two critical essays of at least five pages, keep an informal course notebook, take a mid-term and final exams.

**English 376-01 WI: African American Writers after the 1920s**  
Noelle Morrissette  
MWF 9:00-9:50

This upper-level, writing intensive course provides an examination of modern and contemporary African American literature, concentrating on novels, essays, and drama, and emphasizing humor and popular culture in relation to race, gender, and sexuality. We’ll consider major historical periods of African American experiences and literary responses to them: the Depression and Realism; Black nationalism and Black Aesthetics (the Black Arts Movement), Black feminism; and the “post” Civil Rights era and post-Soul aesthetics. We’ll consider whether there are distinct male and female experiences represented in the literature we read, and consider the development of interdependent and/or distinct black male and female literary traditions over the course of the twentieth (and twenty-first) century; we’ll also probe the ways that other
categories, especially class and sexuality, intersect with the category of gender, sometimes troubling the very idea that there are actually “male” and “female” experiences at all. Visual art and film may accompany the introduction of texts.

**English 380-01 WI: Literature and the Environment**  
*Karen Kilcup*  
*T 3:30-6:20*

What do we mean by “the environment”? How does literature reflect and shape the U.S. environment? First examining some classics of American nature writing, we will expand how we understand the genre—and its resonances in the world and in our own lives. For example, “nature writing,” which is often depicted as entirely neutral, seems unrelated to the more politicized mode that we might call environmental (or ecological) writing. Yet contemporary writers and critics have challenged such dichotomies; for example, the Antiguan American novelist and essayist Jamaica Kincaid asks, “What is the relationship between gardening and conquest?” The Nobel Prize Committee has underscored the connection between the environment and peace with the recognition of Kenyan activist Wangari Maathai as its 2004 Peace Prize Laureate. And thousands of Americans, cherishing Thoreau’s words and following his example, have entered the voluntary simplicity movement. In the various conversations surrounding the environment, we find that social identity matters profoundly, with white women, people of color, and working people often taking central roles in speaking, writing, and acting for the future. Paying particular attention to women writers and regional concerns, this course explores the roots and branches of some contemporary literary texts and affiliated social movements.

**English 390-01: Studies in Writing Center Theory & Practice (WI)**  
*Jennifer Whitaker*  
*TR 8:00-9:15*

This class introduces you to the theories behind writing center practice, and prepares you to work as a consultant in our University Writing Center. In this class, we will focus on the principles of writing center theory, including writing center history, philosophy, and pedagogy, as well as training of writing center consultants and experience in teaching writing in individual or small-group sessions. This class includes a three-hour-per-week practicum in addition to class meetings. Because of the nature of this course, entry is by application and permission of instructor only.

**English 391-01: Studies in Digital Studio Theory and Practice**  
*Lindsay Sabatino*  
*TR 12:30-1:45*

This course provides students with valuable professional development opportunities. Students will learn how to collaborate, provide and receive constructive feedback, explore principles for
digital composition, visual communication and multimodal design. Together, we will discuss what it means to effectively communicate through digital environments. This course provides the opportunity to build better public speaking and conference presentation skills. If hired for the Digital ACT Studio, it is an excellent credential for their résumé. This course is Writing Intensive and Speaking Intensive. This course is by application only.