



Department of English

Spring 2025 Course Descriptions

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Department of English

Spring 2025 Course Descriptions

Interpreting Literature (UCLR 100E)

Section: 001 #3290

Instructor: Karatas, N.

3.0 credit hours lecture

MWF 08:15 a.m. – 09:05 a.m., LSC

We all witness losses in our lives in various ways; are we mourning for them or merely repressing these agonies to survive? Amidst such chaos, can there be room for hope and healing? If yes, how much of a role can reading and writing play? This course aims to explore literary texts in the light of our contemporary world that, unfortunately, is filled with losses. By focusing on different genres, we will explore various objects of mourning in these literary texts, especially on digital platforms. In doing so, we will explore how the damaged mind and soul work and if writing can become a therapeutic tool.

Section: 002 #3291

Instructor: Scharfenberg, K.

3.0 credit hours lecture

MWF 08:15 a.m. – 09:05 a.m., LSC

Working for the Weekend

From office space to outer space, from poverty to prosperity, this course invites you to examine the meaning of work and labor as represented in American literature from the 19th century to today. This section of Loyola's foundational course in literary studies will consider the ethics, aesthetics, politics, values, challenges, and dynamics of U.S. work culture by closely reading fiction, poetry, and drama from authors including Herman Melville, Gish Jen, Cormac McCarthy, Octavia Butler, Walt Whitman, Claude McKay, Robert Frost, and Tracy K. Davis, among others.

This course requires you to read closely and analyze carefully a variety of literary works in prose, poetry, and drama, master key literary and critical terms, and explore a variety of core critical approaches to conceptual questions about literature and its study. What is literature? Why does it matter? How has it been conceived in different times and places? Where does meaning come from in literature? What is literary interpretation and what role does it have in the production of literary meaning? How are literary works related to culture and society and how do they reflect—and reflect on—questions of value and the diversity of human experience?

This course satisfies the first tier of Loyola University's core Knowledge Area requirement in "Literary Knowledge."

Section: 003 #3292

Instructor: Peters, R.

3.0 credit hours lecture

MWF 09:20 a.m. – 10:10 a.m., LSC

UCLR 100E is a foundational literary studies course at Loyola. This class will require students to closely read and analyze a variety of prose, poetry, and drama, master key literary and critical terms, and explore a variety of core critical approaches to the analysis and interpretation of literature and literary fiction. This course involves several short essay assignments, as well as a midterm and seminar essay. This section features a theme of Place, Travel, and Identity. Our course texts explore the construction of identity and its innate connection with place. Some of our readings depict characters who lead transnational lives: travelers, immigrants, cosmopolitans, and more. How are identities built and maintained with family and community in multiple cultures and places? Other course readings feature characters who create identities specific to particular places and unique regional or national cultures.

Section: 004 #3293

Instructor: Broach, L.

3.0 credit hours lecture

MWF 09:20 a.m. – 10:10 a.m., LSC

Literature in Flux: Playing with Form

This course offers an in-depth exploration of literature, focusing on prose, poetry, and drama from the nineteenth century to the present. Students will master key literary and critical terms while studying the craft of genre and examining how textual structures shape and influence thought. We will analyze how literature both reflects and unsettles social and cultural attachments, exploring the conditions under which form disrupts conventional thinking. In addition to traditional literary analysis, we will experiment with creative and non-traditional approaches, playing with form and conducting innovative analyses that use creative approaches and digital tools. Throughout the course, students will participate in evolving practices of inquiry—continually asking critical questions and working to see narratives in new ways. This course will encourage fresh perspectives on how literature functions and how we, as readers, engage with it.

Section: 005 #3294

Instructor: Karatas, N.

3.0 credit hours lecture

MWF 09:20 a.m. – 10:10 a.m., LSC

We all witness losses in our lives in various ways; are we mourning for them or merely repressing these agonies to survive? Amidst such chaos, can there be room for hope and healing? If yes, how much of a role can reading and writing play? This course aims to explore literary texts in the light of our contemporary world that, unfortunately, is filled with losses. By focusing on different genres, we will explore various objects of mourning in these literary texts, especially on digital platforms. In doing so, we will explore how the damaged mind and soul work and if writing can become a therapeutic tool.

Section: 006 #3295

Instructor: Hovey, J.

3.0 credit hours lecture

MWF 10:25 a.m. – 11:15 a.m., LSC

In this section of Loyola's foundational course in literary studies, we will focus on the ideals of Arthurian chivalry and gendered virtue from the 12th century onwards. What did the conventions of chivalry and the Arthur legend give readers in the 19th century, the 20th century, and today? How have African American writers, Feminists, and Queer writers, among others, used these conventions to tell different stories? We will look at how this literature fashions ideals of virtue, gender expression, national identity, class, and race, grapples with social and cultural issues, and interrogates

masculine and Eurocentric codes of conduct and governance. Texts will include works by Geoffrey of Monmouth, Marie de France, the Gawain/Pearl Poet, Geoffrey Chaucer, Thomas Malory, William Shakespeare, Alfred Tennyson, Patience Agbabi, and Tracy Deonne.

Section: 007 #3296

Instructor: Lepak, S.

3.0 credit hours lecture

MWF 10:25 a.m. – 11:15 a.m., LSC

This foundational course in literary studies will require students to closely read and carefully analyze a representative variety of prose, poetry, and drama, master key literary and critical terms, and explore a variety of core critical approaches to conceptual questions about literature and its study. What is literature? Why does it matter? How has it been conceived in different times and places? Where does meaning come from in literature? What is literary interpretation and what role does it have in the production of literary meaning? How are literary works related to culture and society and how do they reflect—and reflect on—questions of value and the diversity of human experience?

Section: 008 #3297

Instructor: Jochaniewicz, A.

3.0 credit hours lecture

MWF 01:40 p.m. – 02:30 p.m., LSC

This is a first-tier, foundational course of literary studies designed to offer students a greater understanding and appreciation of representative and various forms of fiction, poetry, and drama. This course will emphasize individual interpretations arrived at through a slow and close reading. The reading list includes a spectrum of diverse writers, from the well-known to the obscure, from different time periods and places. This course will introduce students to different literary genres, key literary terms, and core critical approaches to the analysis and interpretation of literature. This class will be a prerequisite for all second-tier literature courses, as designated by each department.

Section: 009 #4229

Instructor: Hovey, J.

3.0 credit hours lecture

MWF 02:45 p.m. – 03:35 p.m., LSC

In this section of Loyola's foundational course in literary studies, we will focus on the ideals of Arthurian chivalry and gendered virtue from the 12th century onwards. What did the conventions of chivalry and the Arthur legend give readers in the 19th century, the 20th century, and today? How have African American writers, Feminists, and Queer writers, among others, used these conventions to tell different stories? We will look at how this literature fashions ideals of virtue, gender expression, national identity, class, and race, grapples with social and cultural issues, and interrogates masculine and Eurocentric codes of conduct and governance. Texts will include works by Geoffrey of Monmouth, Marie de France, the Gawain/Pearl Poet, Geoffrey Chaucer, Thomas Malory, William Shakespeare, Alfred Tennyson, Patience Agbabi, and Tracy Deonne.

Section: 010 #3298

Instructor: Goldstein, L.

3.0 credit hours lecture

MW 04:15 p.m. – 05:30 p.m., LSC

Living Literature: The Value of Literature in Community

In this course, we will read, discuss, and write about texts and films that have been crucial to providing a voice for communities throughout English literary history and create an astute social commentary on the present state of the world. The units in the course have a special focus on experimental literature that has explored social ecologies based on racial and gendered hierarchies. We will be reading short stories, poetry, and viewing films. You will be introduced to multiple strategies that approach and interpret challenging texts through lectures, class discussions, group work, and short responses. Authors include Octavia Butler, Joe Brainard, Carmen Marie Machado, Khadijah Queen, Douglas Kearney, Hala Alyan and Timothy Yu.

Section: 011 #4230

Instructor: Ellison, K.

3.0 credit hours lecture

TTh 08:30 a.m. – 09:45 a.m., LSC

The Rue Morgue: A Journey through American Horror

Dive into the spine-chilling world of American horror, where literature meets the darkest corners of the human experience! This course focuses on American literary horror and how it informed an entire genre of popular fiction. We'll explore haunting works by authors like Edgar Allan Poe, Nathaniel Hawthorne, Shirley Jackson, Flannery O'Connor, Aldous Huxley, and Margaret Atwood, examining how these tales reflect societal fears and cultural anxieties.

Through a mix of short stories, poetry, novels, drama, and gripping short films, we'll unravel how horror challenges norms and confronts the monsters lurking within and around us. Expect to dissect the ways writers subvert power structures and explore identity, all while navigating the thrills and chills that make horror a compelling medium. This course will be a journey through the unsettling and the sublime as we discover what makes American horror not just frightening, but profoundly relevant to our lives.

Section: 012 #3299

Instructor: English, C.

3.0 credit hours lecture

TTh 08:30 a.m. – 09:45 a.m., LSC

This foundational course in literary studies will address global ecologies and environmental justice through close reading and careful analysis of a representative variety of fiction, poetry, and drama that feature, among other things, pet elegies, apocalyptic tales, and folklore about seals, bees, and other non-human animals. Students will be expected to master key literary terms and to explore a range of core critical approaches to the analysis and interpretation of literature including ecofeminist, ecogothic, postcolonial, and decolonial ecocritical approaches. How do literary texts represent the natural world and how do these representations inform our relationship to the land, to the sea, to non-human animals, and to one another?

We will examine texts from the early nineteenth-century and from the present day to see what literature can tell us about environmental crises, race, gender, social class, global capitalist economies, and animal rights.

Authors will include: Mary Shelley, Anna Laetitia Barbauld, Seamus Heaney, Jesmyn Ward, and Edwidge Danticat.

Section: 013 #3300

Instructor: Eighan, J.

3.0 credit hours lecture

TTh 08:30 a.m. – 09:45 a.m., LSC

In this course, we will read and analyze works of fiction, poetry, and drama to gain a better understanding of what constitutes literature. We will observe how authors utilize literary techniques, which will serve as the basis of our analyses of the texts. While we will read a variety of different works, our course will fundamentally explore “the Monster” in literature. In particular, we will examine character psychology, and consider how themes of identity and the “monstrous body” contribute to our overall understanding of these texts.

This foundational course in literary studies will require students to read closely and analyze carefully a representative variety of prose, poetry, and drama, master key literary and critical terms, and explore a variety of core critical approaches to the analysis and interpretation of literature. This course will also explore important conceptual questions about literature and its study. What is literature? Why does it matter? How has it been conceived in different times and places? How do we envision the relationships among author, text, and reader or audience? What is the difference between reading a literary work in its historical context and in the light of our own contemporary time? Where does meaning come from in literature? What is literary interpretation and what role does it have in the production of literary meaning? How are literary works related to culture and society and how do they reflect – and reflect on – questions of value and the diversity of human experience? Exploring these questions will help students develop the skills of analysis and interpretation needed to approach literature in a sophisticated manner.

This course satisfies the first tier of Loyola University’s core Knowledge Area requirement in “Literary Knowledge.”

Section: 014 #3301

Instructor: Reddon, M.

3.0 credit hours lecture

TTh 10:00 a.m. – 11:15 a.m., LSC

Dreams, Visions, Fantasies

“From dreams we talk to each other about reality,” writes Jean Toomer in his collection of aphorisms *Essentials* (1931). Using “dreams” as a thematic bridge, this course will introduce students to poetry, drama, and prose that explores the relationship between literary representation and subjectivity. Throughout the course, our class will foreground issues around gender, race, sexuality, nationality, place, and spirituality in our readings. Course texts will include experimental poetry, plays, and prose from a range of authors and historical periods. Students who take this course will be introduced to a variety of approaches for reading literature in its cultural, historical, and political contexts, develop close reading and analytic skills through literary analysis and essay writing, and gain critical vocabulary to describe figurative language and genre.

Section: 015 #3302

Instructor: Jacob, P.

3.0 credit hours lecture

TTh 11:30 a.m. – 12:45 p.m., LSC

In this foundational course in literary studies, we will read novels, short stories, poetry, and plays, and students will be introduced to the key terms and concepts of literary study. We will examine the cultural context from which each text emerges, as well as the new world each text creates. We will pay special attention to how these works address questions of class, gender, sexuality, race, and geography. Students will gain experience with the practice of close reading, attending to the form of the text as well as to its content, and will develop their own interpretations in short responses, formal essays, quizzes, and presentations. Texts may include: short fiction by Alice Sola Kim and Louise Erdrich; poetry by Lucille Clifton, Elizabeth Bishop, and Danez Smith; two novels, Charlotte Brontë’s *Jane Eyre* and Octavia Butler’s *Parable of the Sower*; and plays such as August Wilson’s *Fences* and Heidi Schreck’s *What the Constitution Means to Me*.

Section: 016 #3303

Instructor: Sleeve, S.

3.0 credit hours lecture

TTh 11:30 a.m. – 12:45 p.m., LSC

This foundational course introduces students to the study of literature through the close reading and analysis of fiction, poetry, and drama. We will gain familiarity with key literary terms and approaches as we read novels, short stories, plays, and poems, examining their thematic content and formal features in relation to the unifying theme of “perspective.” The course will also explore important conceptual questions about literature and its study—including how literary works reflect (and reflect on) culture, society, and human experience—that will help students develop the skills of analysis and interpretation needed to approach literature in a sophisticated manner. Work for the course will include reading quizzes, written response assignments, a midterm exam, and a final exam.

Section: 017 #3304

Instructor: Kalich, N.

3.0 credit hours lecture

MWF 01:40 p.m. – 02:30 p.m., LSC

This course will expose students to fiction as a means of exploring the breadth and depth of the human experience. Students will also learn the technical vocabulary necessary for understanding, analyzing, and discussing fiction. This course will focus on the terms, themes, and issues of poetry, drama, and prose fiction as they manifest in American literature. Through course texts, podcasts, lectures, class discussion, group activities, and various writing assignments, students will investigate these literary components in their various historical contexts. Finally, by centering historically marginalized voices, this class will interrogate America as a concept and examine how our authors have navigated the complex terrain of this country via art.

Section: 018 #3305

Instructor: Molby, B.

3.0 credit hours lecture

TTh 11:30 a.m. – 12:45 p.m., LSC

After our experiences of the pandemic, this course will challenge literature to put its money where its mouth is. If literature is understood to be a unique mode of transmitting and interpreting knowledge and human experience through creative linguistic expression, then literature can make a uniquely valuable contribution to our own understanding and experience of times of plague, illness, and loss.

We will read and examine texts such as Boccaccio’s *The Decameron*, Daniel Defoe’s *A Journal of A Plague Year*, and Ling Ma’s *Severance*, and in the process discuss how past texts have presented plague, contagion, illness, isolation, and social fragmentation, but also how they provide opportunities for finding consolation and community through the shared experience of narrative.

Section: 019 #4231

Instructor: Chamberlin, J.

3.0 credit hours lecture

TTh 02:30 p.m. – 03:45 p.m., LSC

Form and Transformation: What Makes Us Human?

What makes us human? And what makes someone—or something—inhuman? In this course, students will investigate these questions through compelling works of literature. Drawing from a diverse body of writers from across time periods, this class will explore three genres of literature: poetry, drama, and fiction. We will read fantastical transformation stories about werewolves, vampires, and humans mysteriously turning into animals, as well as works about other types of bodily, emotional, and spiritual transformations we experience throughout our lifetimes.

This class will also explore the ways in which our understanding of humanity is complicated by race, gender, disability, and animality. We will ask questions such as: What does language and our identities as readers, writers, and speakers have to do with being human? How does transformation complicate what we understand to be the human form? Students will be assessed on a midterm and a final exam, weekly reading quizzes, and be responsible for presenting at an in-class symposium.

Section: 020 #3306

Instructor: Sleeve, S.

3.0 credit hours lecture

TTh 02:30 p.m. – 03:45 p.m., LSC

This foundational course introduces students to the study of literature through the close reading and analysis of fiction, poetry, and drama. We will gain familiarity with key literary terms and approaches as we read novels, short stories, plays, and poems, examining their thematic content and formal features in relation to the unifying theme of “perspective.” The course will also explore important conceptual questions about literature and its study—including how literary works reflect (and reflect on) culture, society, and human experience—that will help students develop the skills of analysis and interpretation needed to approach literature in a sophisticated manner. Work for the course will include reading quizzes, written response assignments, a midterm exam, and a final exam.

Section: 021 #4232

Instructor: Bell, V.

3.0 credit hours lecture

TTh 04:15 p.m. – 05:30 p.m., LSC

Personal & Political Hauntings in American Literature

The foundational course of literary studies requires students to read closely and analyze carefully a representative variety of literary texts, master key literary and critical terms, and explore a variety of core critical approaches to the analysis and interpretation of literature.

This section explores the interpretation of American literary works that are “haunted” by the past and uses tropes such as the cemetery, the haunted house, the jump scare, literary persona, and concrete or graphic forms. The essays, novels, films, and poems that we will explore speak in the voices of real or imagined people in the history of the Americas, or at least obsessively struggle to represent those voices and earlier events. The works also focus on complex and uncomfortable, even taboo, American problems—death, suicide, racial conflict, genocide, colonialism, abuse, violence, political upheaval, etc.—yet also explore opportunities for change and the expansion of freedom. Course texts include works by George Saunders, Carmen Maria Machado, Diana Khoi Nguyen, Cornelius Eady, and more. Course requirements include midterm and final exams, two critical essays, active synchronous class participation, and asynchronous participation in Discussion Forums and/or VoiceThreads.

Section: 022 #3636

Instructor: Stovall, H.

3.0 credit hours lecture

MW 04:15 p.m. – 05:30 p.m., WTC

We will read relatable texts that help us make meaning of our lives. We focus on writers who are traditionally underrepresented: people of color, women, and people who identify as queer or trans. We read various genres, including essays, short stories, theatre, and poetry. We consider how systems of privilege and inequality limit and inspire creative production and distribution.

Section: 023 #3637

Instructor: Olszewska, D.

3.0 credit hours lecture

TTh 04:15 p.m. – 05:30 p.m., WTC

This section of Loyola's foundational course in literary studies will focus on the portrayal of cannibalism in fiction, poetry, and drama. We will endeavor to identify and categorize the different moving parts that make up a short story, a novel, a collection of poems, and a play. We will also interrogate the function of cannibalism in a few specific texts, including writings by Agustina Bazterrica, Sayaka Murata, William Shakespeare, Safiya Sinclair, Mark Twain, and HG Wells. Additionally, we will analyze the effects these texts have on us as readers, the authors' perceived intentions, whether the writings can be described as objectively well-crafted, how "true-to-life" these works strike us, and what these readings suggest about the societies in which they were created. Although the content of this course is less graphic than many ancient texts and contemporary television shows, student discretion is advised. A willingness to read books and stories that feature cannibalism is, obviously, a prerequisite for this specific section of UCLR 100E.

Section: 024 #3638

Instructor: Fabian, S.

3.0 credit hours lecture

T 07:00 p.m. – 9:30 p.m., WTC

This foundational course in literature will introduce students to three major genres in literature: fiction, poetry, and drama. This course will also introduce students to at least three historical timeframes out of which literature emerges and the cultural aspects that literature reflects. The study of literature also includes literary criticism. By reading literary criticism, students will be introduced to the scholarly conversations that take place among critics regarding important literary texts. Hence, students will learn about the various critical approaches to literary interpretation. Students will also learn to engage in close reading and analysis of literary texts, using textual evidence to support their interpretations. Students will be given various opportunities to demonstrate their learning through a number of response papers. Quizzes, a midterm exam, and a final exam may be incorporated into the course at the instructor's discretion. Ultimately, this course will provide students with the opportunity to immerse themselves in the richness and depth of literature and to enjoy the literary experience on their lifelong journey for knowledge.

Section: 025 #6386

Instructor: Chamberlin, J.

3.0 credit hours lecture

TTh 08:30 a.m. – 09:45 a.m., LSC

Form and Transformation: What Makes Us Human?

What makes us human? And what makes someone—or something—inhuman? In this course, students will investigate these questions through compelling works of literature. Drawing from a diverse body of writers from across time periods, this class will explore three genres of literature: poetry, drama, and fiction. We will read fantastical transformation stories about werewolves, vampires, and humans mysteriously turning into animals, as well as works about other types of bodily, emotional, and spiritual transformations we experience throughout our lifetimes.

This class will also explore the ways in which our understanding of humanity is complicated by race, gender, disability, and animality. We will ask questions such as: What does language and our identities as readers, writers, and speakers have to do with being human? How does transformation complicate what we understand to be the human form? Students will be assessed on a midterm and a final exam, weekly reading quizzes, and be responsible for presenting at an in-class symposium.

Section: 024 #3638

Instructor: Mornar, B.

3.0 credit hours lecture

TTh 11:30 a.m. – 12:45 p.m., LSC

This foundational course in literary studies introduces students to key terms, concepts, and techniques of literary interpretation, with attention to questions of genre, period, and critical perspective. Students will analyze selections of poetry, fiction, and drama with the focus being on American literature from roughly 1850 to the present. They will read canonical writers such as Emily Dickinson, Paul Laurence Dunbar, Amy Lowell, and Toni Morrison, and they will also spend considerable time looking at these writers in their original publication contexts—in the newspapers, journals, and magazines in which their work first appeared, now preserved in easily accessible digital archives. Experiencing canonical writers' work in abolitionist newspapers of the 1850s or transatlantic Modernist journals of the 1920s, for example, will allow students a unique view into the authors' social contexts and may even lead them to discover—or “recover”—important voices lost to time, voices hiding in the margins beyond the canon. Our journeys into the literary archive will suggest several conceptual questions: What is literature? How is literature distinguished from other kinds of writing? How do we envision the relationship between author, text, and reader? What is literary interpretation and what role does it play in the production of literary meaning? What can we learn from works of the distant past? What might these works teach us about our current social environment? How does the way a literary work circulates inform the work itself, both in terms of its production and reception? Why are some writers remembered and anthologized and other writers forgotten?

Advanced Writing: Business (ENGL 210)

Section: 01W #1325

Instructor: Ackmann, H.

3.0 credit hours lecture

MW 04:15 p.m. – 05:30 p.m., LSC

Refine your skills in business writing as you explore and practice how technology, particularly generative AI, influences various writing genres in today's business landscape. Master inclusive, accessible language choices, platform etiquette, and effective document layout and design. Additionally, discover how visual design impacts and augments your message. Throughout this writing-intensive course, you'll engage in in-class exercises, individual assignments, and collaborative projects, equipping you with real world experience to excel in diverse communication environments. Join this section and elevate your proficiency in the dynamic realm of business writing, unlocking new opportunities for success in your professional journey!

Course Outcomes: Students will demonstrate familiarity with genres and styles of writing commonly used in business, with the stages of the writing process, and with individual and collaborative methods of composing.

ENGL 210-01W #1325 is a writing-intensive class.

Section: 02W #2744

Instructor: Chamberlin, J.

3.0 credit hours lecture

TTh 01:00 p.m. – 02:15 p.m., LSC

Business Writing will train you to approach any professional writing task by first assessing the rhetorical situation. You will learn to analyze genres and styles of writing commonly used in business (such as job ads, memos, letters, flyers, proposals, and recommendation reports) and compose your own documents based on your assessment of audience and persuasive goals. Collaboration and working effectively in groups are skills essential to mastering professional communication; assignments and class activities therefore will test your ability to respond constructively to your peers' work and ideas.

ENGL 210-20W #2744 is a writing-intensive class.

Section: 03W #1811

Instructor: Janangelo, J.

3.0 credit hours lecture

T 07:00 p.m. – 09:30 p.m., WTC

Our course covers the rhetorical principles of effective writing, focusing on specific types of discourse practiced in business and professional settings. You will gain experience reading and writing texts pertinent to business communication including press releases, customer reviews, and resumes.

Our course is writing intensive. We will use a process approach to writing, emphasizing problem-solving, prewriting strategies, and editing and revision skills. You will plan and share some of your writing with me in draft conferences. That gives you a chance to raise ideas, ask questions, get assistance, and receive feedback on your work.

ENGL 210-03W #1811 is a writing-intensive class.

Section: 04W #2745

Instructor: Ackmann, H.

3.0 credit hours lecture

Th 07:00 p.m. – 09:30 p.m., WTC

Refine your skills in business writing as you explore and practice how technology, particularly generative AI, influences various writing genres in today's business landscape. Master inclusive, accessible language choices, platform etiquette, and effective document layout and design. Additionally, discover how visual design impacts and augments your message. Throughout this writing-intensive course, you'll engage in in-class exercises, individual assignments, and collaborative projects, equipping you with real world experience to excel in diverse communication environments. Join this section and elevate your proficiency in the dynamic realm of business writing, unlocking new opportunities for success in your professional journey!

Course Outcomes: Students will demonstrate familiarity with genres and styles of writing commonly used in business, with the stages of the writing process, and with individual and collaborative methods of composing.

ENGL 210-04W #2745 is a writing-intensive class.

Advanced Writing: Legal (ENGL 211)

Section: 01W #1326

Instructor: Gorski, D.

3.0 credit hours lecture

M 07:00 p.m. – 09:30 p.m., WTC

In this course, students will learn to develop the writing skills used by law school students and attorneys to prepare case briefs, office memoranda, and pre-trial motion memoranda. Students will also learn how to answer essay examination questions of the type given in law school and on a state bar examination. In class, students will develop the verbal abilities necessary to take a legal position and defend it with statements of fact and conclusions of law. Realistic hypothetical fact patterns will be analyzed using the IRAC method: issue, rule, application, and conclusion.

Learning how to cite legal authorities is a central part of the course. Readings include judicial opinions, state and federal statutes, and law review articles. The course is taught by a practicing attorney and assumes no prior legal studies by the students.

ENGL 211-01W #1326 is a writing-intensive class.

Section: 02W #2118

Instructor: Gorski, D.

3.0 credit hours lecture

W 07:00 p.m. – 09:30 p.m., WTC

In this course, students will learn to develop the writing skills used by law school students and attorneys to prepare case briefs, office memoranda, and pre-trial motion memoranda. Students will also learn how to answer essay examination questions of the type given in law school and on a state bar examination. In class, students will develop the verbal abilities necessary to take a legal position and defend it with statements of fact and conclusions of law. Realistic hypothetical fact patterns will be analyzed using the IRAC method: issue, rule, application, and conclusion.

Learning how to cite to legal authorities is a central part of the course. Readings include judicial opinions, state and federal statutes, and law review articles. The course is taught by a practicing attorney and assumes no prior legal studies by the students.

ENGL 211-02W #2118 is a writing-intensive class.

Theory/Practice Tutoring (ENGL 220)

Section: 1WE #1812

Instructor: Molby, B.

3.0 credit hours lecture

TTh 04:15 p.m. – 05:30 p.m., LSC

English 220 is a seminar designed to prepare students to serve as tutors in the Loyola University Chicago Writing Center. This course is open to students from all majors who have a passion for clear written communication. We will explore the theory and practice of peer tutoring through reading and discussion of research as well as through practical experience. In this course, you will learn how to help others become better writers while improving your own writing and critical thinking skills. You will become part of a community of fellow peer tutors and gain experience that will benefit you in a variety of careers. The service-learning component consists of approximately 20-25 hours of observation and tutoring in the Writing Center. The writing-intensive component includes several short essays and a group research paper. Students who wish to be enrolled in this course must obtain a short recommendation from a faculty member who can speak to the student's writing ability and interpersonal skills. Recommendations should be emailed to Brandiann Molby (bmolby@luc.edu). Those who excel in the course will be eligible to work as paid writing tutors. ENGL 220-1WE is a writing-intensive class.

ENGL 220-1WE #1812 is an engaged-learning writing-intensive class in the Service-Learning category. Please contact instructor bmolby@luc.edu (773) 508-8466 for permission to enroll in this class.

Exploring Poetry (ENGL 271)

Section: 001 #3047

Instructor: Kalich, N.

3.0 credit hours lecture

MWF 11:30 a.m. – 12:20 p.m., LSC

This course will introduce poetic elements and themes across important socio-historical movements. The course will focus on poetry from the 19th-21st century to ground our texts in their historical context and understand the impact of social circumstances on our poets. Additionally, we will explore poetry from historically marginalized voices to investigate how art can empower and speak truth to those in power. Finally, students will participate in lectures, small group activities, and experiential learning projects to enhance their poetic perspective and take advantage of Chicago's vast literary culture

Section: 002 #3048

Instructor: Baker, A.

3.0 credit hours lecture

TTh 11:30 a.m. – 12:45 p.m., LSC

Why does anybody read, write, study, or even (imagine this!) love poetry? In an era when film, television, music, and social media dominate the cultural landscape, what relevance does poetry still have? In this class, as we familiarize ourselves with the history of poetry and some of its most significant works, we will also attempt to ask and answer a very fundamental question: why does this artform even exist? What are its roots in human psychology? Why has it persisted for thousands of years? Why do we turn to it in times of crisis? When we're in love? When we grieve? How might poetry help us to understand the world and ourselves in deeper and more essential ways? In this class you'll read, discuss, analyze, and even write poems.

Section: 01W #3049

Instructor: Cragwall, J.

3.0 credit hours lecture

MWF 12:35 p.m. – 01:25 p.m., LSC

Why should we care about poetry—and how should we care about it? We'll start historically—who before us cared about poetry, and why? We'll study the pressure poems put on their historical moment, and how they're shaped by it in surprising ways: for example, our discussion of Shakespeare will start with the formation of "Shakespeare" as a figure, often at odds with the "evidence" of the poems, of canonical standards throughout the nineteenth and twentieth centuries, a program that affected even the spelling of his poems. Many of the authors we'll read were white, male, and rich—how has literature been used to promote a series of questions and assumptions that they may have shared (sometimes called "the canon"), and how has it, even in some of these same authors, blown apart (some of) the stereotypes and orthodoxies we'd expect to find? We'll watch the invention not only of English-speaking cultures, but of the English language itself, its twists and triumphs, detours and degenerations—and most importantly, we'll watch as language, especially literary language, is fashioned into a vehicle of social (as well as aesthetic) contest. Readings in genres epic, lyric, dramatic, and pornographic, from many hundreds of years. We (well, you) will also write papers, take exams, and mix metaphors—the entire range of academic abjection, in one convenient course.

ENGL 271-01W #3049 is a writing-intensive class.

Section: 02W #4752

Instructor: Sorenson, P.

3.0 credit hours lecture

MWF 12:35 p.m. – 01:25 p.m., LSC

This course will act as an introduction to poetry in English, from the Romantic to the contemporary period. We will discuss the conventions and patterns poets often follow, and I will provide you with the standard terminology used to

describe these conventions, such as *line, stanza, measure, rhythm, lyric*, etc. Perhaps more importantly, you will learn how to critically approach these texts. We will discuss how these poems work, what they might be arguing, what they suggest about the historical moment in which they were written, and how they relate to or comment on other texts. We will also examine the critical literature that surrounds these poems. Following Raymond Williams' *The Country and the City* (1973), our course's theme is "From Nature to City." At first, we will root our thinking in Williams' critical examination of the ways in which "nature" is culturally and economically constructed. In doing so, we will consider how poets represent the natural world. For example, we will discuss the sublime, apostrophes to nature, and nature as a source of metaphor. Our thinking will then extend into examinations of the "unnatural" spaces of cities: mechanization, alienation, cosmopolitanism, and power. Finally, and as a feature of this section's "writing intensive" designation, we will discuss the expectations for strong academic writing, and you will be required regularly to compose low-stakes in-class journal responses and some higher-stakes single-page responses. You will also write two high-stakes three-page responses and one final five-page essay near the semester's end.

ENGL 271-02W #4752 is a writing-intensive class.

Section: 03W #4753

Instructor: Bell, V.

3.0 credit hours lecture

TTh 02:30 p.m. – 03:45 p.m., LSC

The Art of Attention

Taking inspiration from definitions of poetry as "the art of attention," this course is reader-response driven, explores what details in a poem call out for *your attention*, and then how to write persuasively about your reactions. To be able to discuss and write about poetry, you will read critical essays and learn basic terms that describe the *formal properties* of poetry as well as aspects of poetic *content*. We will explore 21st Century poetry and debates about confessional, post-confessional, free verse, formal verse, documentary, persona, speculative, and prose-poems.

This section is discussion-based and writing-intensive. Everyone is expected to participate by sharing reactions, raising questions, and working in groups. Requirements include midterm and final exams (short answer), two papers, one podcast project, active synchronous class participation, and asynchronous participation in Discussion Forums and/or VoiceThreads. Course texts include poetry collections by Matthew Olzmann, Molly McCully Brown, Ariana Benson, and Cathy Park Hong, as well as sonnets by additional British and American poets.

ENGL 271-02W #4753 is a writing-intensive class.

Exploring Drama (ENGL 272)

Section: 01W #2887

Instructor: TBD

3.0 credit hours lecture

TTh 04:15 p.m. – 05:30 p.m., LSC

ENGL 272-01W #2887 is a writing-intensive class.

Exploring Fiction (ENGL 273)

Section: 01W #3309

Instructor: Steuber, E.

3.0 credit hours lecture

TTh 01:00 p.m. – 02:15 p.m., LSC

Understanding the Unreliable Narrator

The term “unreliable narrator” refers to a narrator whose understanding and narrative cannot be fully trusted (whether because said narrator does not fully understand circumstances or because they have reason to lie to their audience or themselves). However, given that we receive the entirety of a story through the narrator, how do we come to understand this unreliability and the ways it skews the narrative we’re consuming? Put more simply, how do we determine what is true and false? And what is the point of using unreliability? Why filter narratives through untrustworthy characters when it can produce confusion and extra work for the reader?

By looking at a variety of fictional works (both novels and short stories), we’ll see how unreliable narrators reveal the forces that prevent the individual from grasping truth and reaching self-actualization, how they allow us to investigate the many ways truth is shielded and hidden, and how they offer unique insight on how and why we lie to ourselves (personally and as a culture). Ultimately, understanding the unreliable narrator as a literary device reveals the fears and values of the prevailing culture. And the damage these fears and values inflict on the individual who stands apart.

Readings will include works by some of the following: James Baldwin, Louise Erdrich, Edgar Allan Poe, Charlotte Perkins Gilman, Vladimir Nabokov, Mary Gaitskill, Tim O’Brien, Kim Coleman Foote, Bret Easton Ellis, and/or Kazuo Ishiguro. Beyond the readings, course work will include one quiz during the first half of the semester as well as a midterm and final exam. **Note: This is a writing intensive course.** As such, we will spend a good amount of time discussing writing conventions in the literary field and completing small in-class writing exercises. Longer writing assignments include: one response paper (2 pages) and two developed essays (4 pages and 6 pages).

ENGL 273-01W #3309 is a writing-intensive class.

Section: 02W #4755

Instructor: Janangelo, J.

3.0 credit hours lecture

Th 07:00 p.m. – 9:30 p.m., WTC

We will explore major critical approaches and apply them to a range of literary texts. Our theme: what comprises and compromises social class and wealth? Our course will help refine our critical thinking and analytic abilities. To that end, we will work on close reading, focused discussion, and effective writing.

We will also explore and apply a range of theories (including Post Colonialism, Gender, Psychology, and Marxism) to our course texts. Each class, we will discuss our readings together. That gives you opportunities to share ideas and raise questions. We will have two exams, two papers, a group presentation, and an in-class reading journal. Our readings include Dorothy West’s “Rachel,” Guy du Maupassant’s “The Necklace,” Charles Perrault’s “Bluebeard,” James Cain’s *The Postman Always Rings Twice*, and Scarlett Bermingham’s *Big Boy Pants*.

ENGL 273-02W #4755 is a writing-intensive class.

Exploring Shakespeare (ENGL 274)

Section: 001 #3050

Instructor: Glover, J.

3.0 credit hours lecture

MWF 12:35 p.m. – 01:15 p.m., LSC

This course will offer students an introduction to the dramatic works of William Shakespeare. We will combine close readings of his plays with an exploration of their performance on stage and screen (including attendance at performances at the Chicago Shakespeare Theater and potentially other venues). Throughout our focus will be on the greatness of Shakespeare's dramatic art and the many ways to appreciate it.

African-American Literature (ENGL 282)

Section: 001 #3662

Instructor: Graves, H.

3.0 credit hours lecture

TTh 01:00 p.m. – 02:15 p.m., LSC

In this course, students will gain holistic knowledge of the long arc of African American Literature, from the 18th and 19th century slave narrative to the fiction and poetry of the Contemporary Period. Beginning with American Chattel slavery (1619-1865) where Black authors contended with dismantling the institution to contemporary literary expressions (1980s- present), this course will introduce students to critical snapshots of expressive writings by and about African Americans. We will read the work of 19th century writers like Frederick Douglass and Harriet Jacobs to the late-20th century writers such as Toni Morrison. In short, the aim of this course will be to explore how black people in the U.S. reflected and grappled with a range of topics during the major literary historical periods.

ENGL 282-001 #3662 is a multicultural class.

African-American Literature – Post 1900 (ENGL 282C)

Section: 01W #6358

Instructor: Romero, W.

3.0 credit hours lecture

TTh 11:30 a.m. – 12:45 p.m., LSC

Speculating Liberation

In her essay “Venus in Two Acts,” Saidiya Hartman argues that, in order to tell an impossible story, one must “advance a series of speculative arguments” and “exploit the capacities of the subjunctive– a grammatical mood that expresses doubts, wishes, and possibilities.” In the absence of knowing for sure how things were or how they might be, what might be wished for? What could be possible? This course will explore African American Literature since 1900 and we will pay particular attention to the efforts writers have made to create counter histories and alternative futures through the act of speculating. By the end of this course, you will be able to discuss various movements within the African American literary tradition, analyze texts from myriad genres, and articulate how African American literature served and continues to serve as a site of resistance, inspiration, and respite. The syllabus will include texts by Zora Neale Hurston, Octavia Butler, Toni Morrison, and others, and will also engage with film and other visual media.

This course is **writing intensive** so there will be several informal and formal writing assignments, including reading responses, in-class writing activities, short papers, and a podcast project.

Women in Literature (ENGL 283)

Section: 001 #4240

Instructor: Romero, W.

3.0 credit hours lecture

TTh 04:15 p.m. – 05:30 p.m., LSC

(Dis)Embodied Voices: Women Authors, Aurality, and Audiobooks

With the advent of tools like Libby, Libro F.M., and Audible, we are in the midst of an audiobook revolution. The portability of this mode of textual engagement has enabled people to combine reading with other activities like walking, commuting, and (if you're me) the hideous task of laundry. This course will explore women's voices in literature and we will pay particular attention to quality of aurality and voice in various texts, supplementing the written word with audiobooks. Over the course of the semester, we will ask: how does our experience of the text change when we experience it in multiple modalities? And how might this multimodal experience be uniquely suited to women's literature, especially when we consider the historical exclusion of women from traditional spheres of literary productions?

By the end of this course, you will be able to discuss feminist literary theory, analyze texts from myriad time periods and cultural contexts, and articulate how women have used storytelling—both on the page and off—as a mode of expression, archival practice, and social bond. The syllabus will include texts by Charlotte Bronte, Zora Neale Hurston, Madeline Miller, Toni Morrison, and others, and will specifically engage with those texts in audiobook form.

Section: 002 #4756

Instructor: Weller, S.

3.0 credit hours lecture

TTh 11:30 a.m. – 12:45 p.m., LSC

Memoir, as a literary genre, has garnered much critical attention in the last decade (both positive and negative). But what exactly is memoir? What characteristics does it have that are different than fiction? Do these genres ever intersect? If an author is writing from memory, and oftentimes memory is hazy, or at least subjective, what is the "truth" in memoir? These are some of the general questions we will address during the semester while reading a selection of creative non-fiction memoirs by a wide range of contemporary writers including Maxine Hong Kingston, bell hooks, Mira Jacob, Carmen Maria Machado, Chanel Miller, and Anne Fessler. We will more specifically consider how societal attitudes towards gender roles and expectations relate to the taboo nature and cultural silencing of women's voices in identity, sexuality, and reproductive issues.

Cross-listed with Women's Studies, English 283 is designed to meet the "literary knowledge and experience" requirements of the Loyola Core. Focusing on literature written by 20th century women authors, this course is designed to help students gain knowledge of women's lives and writings; to show them the difference gender makes to the writing, reading, and interpretation of literature; to train them in the analysis of literature; and to teach them how to describe, analyze, and formulate arguments about literary texts. This course counts towards the post-1900 and multicultural requirement for the English major. ENGL 283-12W is a writing intensive class.

Section: 01W #3310

Instructor: Hansen, J.

3.0 credit hours lecture

MWF 12:35 p.m. – 01:25 p.m., LSC

Woman (in Print) in the Nineteenth Century

This course will investigate how various female authors of nineteenth-century America influenced and were influenced by the medium of print, both in their creative output and in their notions of what femininity and womanhood entailed. This course proposes that the construction of femininity as a societal notion is not solely influenced by discourse (i.e., what people are saying about femininity), but is also influenced by the medium via which the discourse is communicated (i.e., a handwritten letter, a Tweet, or, for this course, a printed text). We will read tracts, short stories, poems, novels, editorials, and excerpts by woman authors and ask ourselves what it means to be a woman in print in the nineteenth century. We will explore reasons why a woman might choose to print her work, or, like Emily Dickinson, choose to mostly refrain from printing. We will consider how women are represented in print by authors of both genders, searching for differences and similarities between the man-authored woman of the nineteenth century and the woman-authored woman of the nineteenth century. We will investigate how various mechanics of the print world, such as reprintings, revised editions, and serial publications, affected portrayals of femininity and women. Furthermore, we will consider how notions of race affected notions of femininity in nineteenth-century America; unfortunately, many white feminist authors had less-than-stellar viewpoints on racial difference by today's standards, and these viewpoints often tinged their notions of womanhood in exclusionary ways. In spite of this, we will read generously, asking ourselves how each author attempted or did not attempt to confront her own and others' biases within her printed work, and acknowledging the pitfalls and/or benefits of engaging in the ultimately doomed task of theorizing an essential womanhood.

The majority of the texts we read in this course will be authored by women, with Margaret Fuller's tract *Woman in the Nineteenth Century*, Julia C. Collins's novella *The Curse of Caste or, the Slave Bride*, and Pauline Hopkins's novel *Of One Blood, or the Hidden Self* serving as our longform texts. However, we will also read shorter works by Emily Dickinson, Lydia Sigourney, Jane Johnston Schoolcraft (Ojibwe), Frances E.W. Harper, and Edgar Allan Poe, among others, and issues of print magazines edited by Sarah Josepha Hale and Pauline Hopkins.

This is a writing-intensive course, so a portion of our class lectures will also be focused on writing style and clarity, and students will complete lessons from Joseph Williams's *Style: Lessons in Clarity and Grace* as part of their homework.

ENGL 283-01W #3310 is a writing-intensive class.

Section: 02W #3311

Instructor: Eighan, J.

3.0 credit hours lecture

TTh 10:00 a.m. – 11:15 a.m., LSC

In *Staring: How We Look*, Rosemarie Garland-Thomson contends, "Extraordinary-looking bodies demand attention. The sight of an unexpected body—that is to say, a body that does not conform to our expectations for an ordinary body—is compelling because it disorders expectations" (36). This course examines extraordinary, "non-normative" bodies in Western culture and literature. With Thomson's observations in mind, we will focus our inquiry on bodies that are commonly rejected, stigmatized, or perceived as "other." We will be particularly concerned with the ways in which gender and sexuality intersect with a variety of literary forms, especially fiction and literary theory. Emphasis will be on close reading, analysis, critical discussion, and formal writing.

ENGL 283-02W #3311 is a writing-intensive.

Asian-American Literature (ENGL 284)

Section: 01W #4241

Instructor: Fiorelli, J.

3.0 credit hours lecture

MWF 12:35 p.m. – 01:25 p.m., LSC

This course introduces the range of Asian American literature from its earliest works around the turn of the twentieth century to its proliferation in contemporary literature.

The relatively recent resurgence of anti-Asian racism in the U.S. has revived a long-standing question in Asian American experience: where do Asian Americans belong? Their myriad histories include movement and continued connection across oceans and continents; subjection to laws and regulations that have restricted their movement into and within the U.S.; and, in the case of many Pacific Islanders, changes to their homes driven by colonialism. Their social positioning has also been various, whether embraced as the “model minority” or rejected as racial others, unassimilable foreigners, and potential threats. Thus, their literary productions often grapple with notions of place. Our examination of Asian American literature will explore various spatial scales – for instance, local community, island, nation, and globe – that have been sites of belonging, constraint, political investment, and conflict. We will examine a range of literary forms and styles, including poetry, drama, and prose fiction, to consider how Asian American authors have used aesthetic means to illuminate and critique conditions in the U.S. and the world.

This class is Writing Intensive; therefore, in conjunction with our study of this literature, we will give significant attention to the writing process. Course requirements will include active reading, written homework and quizzes, class participation and writing practice, a group presentation, and literary analysis essays.

Prerequisites: Successful completion of UCWR 110 or its equivalent (except for students in the Honors Program); successful completion of UCLR 100 if admitted Fall 2012 or later, unless a declared major or minor in the Department of English, Classical Studies, or Modern Languages and Literatures.

***This is a Writing-Intensive Course. It also fulfills the Multicultural Requirement and carries a Core Diversity Designation.

ENGL 284-01W #4241 is a writing-intensive and multicultural class.

Nature in Literature (ENGL 288)

Section: 01W #2215

Instructor: Bayley, E.

3.0 credit hours lecture

MWF 11:30 a.m. – 12:20 p.m., LSC

In this course we will use a number of different Ecocritical approaches, with a particular focus on Ecofeminism, to explore and interpret pieces of fiction and non-fiction, analyzing and contextualizing the constructs of rights and responsibilities within our ecological imaginations. This course is cross-listed with WSGS and is writing intensive. Assignments in the semester will include writing papers, peer reviews, reading reflections, and classroom participation.

ENGL 288-01W #2215 is a writing-intensive class.

Section: 02W #3051

Instructor: Bayley, E.

3.0 credit hours lecture

MWF 01:40 p.m. – 02:30 p.m., LSC

In this course we will use a number of different Ecocritical approaches, with a particular focus on Ecofeminism, to explore and interpret pieces of fiction and non-fiction, analyzing and contextualizing the constructs of rights and

responsibilities within our ecological imaginations. This course is cross-listed with WSGS and is writing intensive. Assignments in the semester will include writing papers, peer reviews, reading reflections, and classroom participation.

ENGL 288-02W #3051 is a writing intensive.

Human Values in Literature (ENGL 290)

Section: 001 #2889

Instructor: Quirk, K.

3.0 credit hours lecture

MWF 10:25 a.m. – 11:15 a.m., LSC

In Their Own Voices: American Life Writing

This is a course that uses autobiographical texts as sources for studying the relationship between individual, cultural and national identity in the United States. The readings (nearly all full-length autobiographies, memoirs, and autobiographic novels) help us examine the ways in which writers use autobiographical forms to examine the individual self, interpret experience, articulate their identities, and negotiate their place within American society. In addition to studying autobiographies as cultural documents, the course examines them as literary texts – self-consciously crafted stories with plots, characters, imagery, symbolism, metaphor, simile and point of view. The goal of class discussions and assignments is to encourage students develop their own critical understandings of autobiography, America, and identity, and to reflect generally on the role personal stories play in our individual lives and the quest for truth in American culture. Writing assignments will include both analytical and creative work.

Texts may include some the following classic and contemporary works: The Autobiography of Benjamin Franklin, The Narrative of the Life of Frederick Douglass, An American Slave, Henry David Thoreau, Walden, Susanna Kaysen, Girl, Interrupted, Alison Bechdel, Fun Home, Sherman Alexie, The Absolutely True Diary of a Part-Time Indian, Ayad Akhtar, Homeland Elegies, Carmen Maria Machado, In the Dream House, and Margo Jefferson, Negroland.

Section: 002 #4757

Instructor: Kessel, A.

3.0 credit hours lecture

TTh 01:00 p.m. – 02:15 p.m.

How do we find our place in the world? How do we make meaning in our lives? How do we know if we are following the right path? This course will explore these questions in a variety of literary works in different genres and from different time periods, from the poetry of William Wordsworth to the fantasy of Susanna Clark and the contemporary realism of Barbara Kingsolver. Our goal is to gain pleasure and insight from poems, short stories, novels and films. We will take deep dives into a limited number of texts, maintaining a book club atmosphere and marking our progress through discussion and some written reflection

Section: 01W #2890

Instructor: Quirk, K.

3.0 credit hours lecture

MWF 01:40 p.m. – 02:30 p.m., LSC

In Their Own Voices: American Life Writing

This is a course that uses autobiographical texts as sources for studying the relationship between individual, cultural and national identity in the United States. The readings (nearly all full-length autobiographies, memoirs, and

autobiographic novels) help us examine the ways in which writers use autobiographical forms to examine the individual self, interpret experience, articulate their identities, and negotiate their place within American society. In addition to studying autobiographies as cultural documents, the course examines them as literary texts – self-consciously crafted stories with plots, characters, imagery, symbolism, metaphor, simile and point of view. The goal of class discussions and assignments is to encourage students develop their own critical understandings of autobiography, America, and identity, and to reflect generally on the role personal stories play in our individual lives and the quest for truth in American culture. Writing assignments will include both analytical and creative work.

Texts may include some the following classic and contemporary works: The Autobiography of Benjamin Franklin, The Narrative of the Life of Frederick Douglass, An American Slave, Henry David Thoreau, Walden, Susanna Kaysen, Girl, Interrupted, Alison Bechdel, Fun Home, Sherman Alexie, The Absolutely True Diary of a Part-Time Indian, Ayad Akhtar, Homeland Elegies, Carmen Maria Machado, In the Dream House, and Margo Jefferson, Negroland.

ENGL 290-01W #2890 is a writing-intensive class.

Section: 02W #3999

Instructor: Hopwood, E.

3.0 credit hours lecture

TTh 01:00 p.m. – 02:15 p.m., LSC

Literature and Hustle Culture

What's your relationship to hustle culture? Is it a necessary evil in our profit-driven capitalistic society? Is it an enviable aesthetic on the socials? Or is it a system that we might re-examine and critically interrogate? If you are burnt out, exhausted, or otherwise fed up with the relentless grind of the workaday world, this course may be for you. We've come to value labor and production over rest and self-care, even in (especially in) moments of social, political, and global crisis. But what if care and rest were forms of capital? Or even used as a means of resistance? What if we turn to the power of rest not only as a respite from hustle culture but as a lens through which to access stories that imagine other ways of being? This course will revolve around care and rest as a means of liberation and "living otherwise," both historically and today. We will interrogate contemporary "grind culture" and examine how labor, self-care, communes, and social movements operated from the nineteenth century to today and within a global context. In doing so, we will identify and question the values we ascribe to work, play, and rest. Literature will explore themes of labor, healing, trauma, capitalism, liberation, justice, resistance, and mindfulness. We will read novels, poetry, short stories, and essays by authors such as Jenny Odell, Sayaka Murata, Herman Melville, Ross Gay, Henry David Thoreau, Ling Ma, Louisa May Alcott, and Octavia Butler.

ENGL 290-02W #3999 is a writing-intensive and multicultural class.

Writing in/with New Media (ENGL 294)

Section: 01W #4758

Instructor: Peters, R.

3.0 credit hours lecture

MW 04:15 p.m. – 05:30 p.m., LSC

The focus of this course is writing in and with "New Media." We will practice writing in and across modalities and technologies that are both "old" and "new," familiar and unfamiliar. We will consider how communication is mediated and remediated in the digital age, and we will draw connections between historical moments of print culture with that of contemporary technological advancement. Some topics we will explore include the history of writing and writing technologies, digital genres (websites, podcasts,), digital storytelling, multimodal discourse, and visual analysis and rhetoric.

ENGL 294-01W #4758 is a writing-intensive class.

Writing toward Social Justice Seminar (ENGL 295)

Section: 01W #4243

Instructor: Kessel, A.

3.0 credit hours lecture

TTh 04:15 p.m. – 05:30 p.m., LSC

This course considers problems in the world around us as the basis for writing in a variety of outward-facing modalities, including op-ed pieces, funding requests, promotional writing, multimodal presentations, and grant writing. We will consider, and practice, the power of writing as a tool for social justice, addressing community concerns through the Jesuit rhetorical practice of *eloquentia perfecta*: thinking, acting, and reflecting. Individual students or groups of students will partner with a local community organization, applying techniques and practices learned in the classroom to support the organization's goals. This work will then be used to create an e-portfolio of sample writing for nonprofits that can be used in professional job searches. This course fulfills a Writing Intensive (WI) and a Service Learning (SL) requirement for graduation.

ENGL 295-01W #4243 is a writing-intensive class.

Topics in Advanced Writing (ENGL 299)

Section: 1WE #4759

Instructor: Bradshaw, M.

3.0 credit hours lecture

MWF 02:45 p.m. – 03:35 p.m., LSC

Introduction to Scholarly Editing

This Undergraduate Research Course (Engaged Learning) will introduce students to the theories and practices of scholarly editing as students assist in producing the *Amy Lowell Letters Project* (ALLP), a digital scholarly edition of the letters of American poet, critic, and editor (1874-1925). Our focus this semester will be on her correspondences with other poets and with magazine editors. In order to contextualize Lowell's career, and the editorial work and collaborative project building at the heart of this class, we will study the New Poetry movement and early 20th century magazine culture, as well as historic debates in scholarly editing, editing correspondences, and literary digital humanities. Students will be trained to encode Lowell's letters in XML (Extensible Markup Language) following the guidelines of the Text Encoding Initiative. *This course fulfills both the Engaged Learning Requirement and a Writing Intensive Requirement.*

ENGL 299-1WE #4759 is an engaged-learning writing-intensive class in the Service-Learning category.

English Language: History (ENGL 300)

Section: 001 #4760

Instructor: Cornelius, I.

3.0 credit hours lecture

TTh 02:30 p.m. – 03:45 p.m., LSC

The English language originated in migration and settlement. The area of settlement was subsequently named “England,” a region with a complex linguistic ecology where English developed into a kaleidoscope of local dialects. In the seventeenth and eighteenth centuries the language began to spread beyond the British isles; during the same period, the language contracted into a standard written form. Today, after a long period of standardization, English is diversifying again, on account of its worldwide use by some 2 billion people, most of whom are multilingual.

In this seminar we study the development of the English language from Indo-European to the internet. Topics include speech sounds and writing systems; words as units of meaning and structure; concepts of variation, standardization, dialect, and register; diachrony and synchrony; language contact and multilingualism; socio-linguistic status and domains of use; technologies of communication (writing, print, audio broadcast, ‘social media,’ etc.); and tools for language study (the International Phonetic Alphabet, the Oxford English Dictionary, linguistic corpora). Assessment is by written assignments, a class presentation, and midterm and final exams.

Grammar: Principals & Pedagogy (ENGL 303)

Section: 001 #1540

Instructor: Weeks Stogner, E.

3.0 credit hours lecture

MWF 02:45 p.m. – 03:35 p.m., LSC

What is a passive verb? Why is this a fragment? Does a comma go here? We use the English language, but do we really understand how it works? The goal of English 303 is to analyze the structure of the English language and to learn and appreciate its intricacies, quirks, and demands. We will explore English grammar not only as a list of rules and principles that govern language use but also as a means of clearly conveying meaning. This course will examine the most important elements of English grammar from parts of speech and how they function in a sentence to punctuation and how it enhances clear and precise prose. Course requirements include reading all assigned materials, doing all assigned exercises, taking regular quizzes and tests, and giving a short teaching presentation. This course is required for students planning to teach high school English, but it is open to others and recommended for anyone who studies texts written in English.

The Writing of Poetry (ENGL 317)

Section: 001 #1188

Instructor: Baker, A.

3.0 credit hours lecture

Th 02:45 p.m. – 05:15 p.m., LSC

In this class, we will give a great deal of attention to the unique challenges and opportunities facing beginning poets as we first seek to channel our ideas and life experiences into poetry, to find and then develop our own voices in relation to not only our own impulses but to "the tradition" and the aesthetically diverse and fascinating world of contemporary poetry. The poems you write will be carefully read and critiqued by both your classmates and the instructor. The culmination of the course will be to compile a portfolio of the work you have written over the term.

Section: 002 #1189

Instructor: Sorenson, P.

3.0 credit hours lecture

F 02:45 p.m. – 05:15 p.m., LSC

This course centers on poetry as an individual and collective project. Through outside reading, students will question their relationships to contemporary modes and cultures while also working to develop their own voices, styles, and methods of production. Thus, students will begin to situate their craft in a larger poetic conversation. Weekly class meetings will center on discussions and presentations of outside materials, in-class writing, and writing experiments, discussions of student-generated poetry, and collaborative writing. In addition to regular writing assignments and in-class presentations, students will develop a twenty-page chapbook by the semester's end.

Section: 003 #2891

Instructor: Goldstein, L.

3.0 credit hours lecture

Th 04:15 p.m. – 06:45 p.m., LSC

“Basic” Poetry: An Experimental Workshop:

Poetry is a craft that requires reading, exploration, practice, and sharing. Each week we read a unique work of contemporary poetry, mostly by POC and queer writers, to form a framework for discussion about vulnerable points of view and innovative forms. From there, students are encouraged to find their own process, form, and voice. In our sessions, we experiment with language together to discover and foster creativity and delight by creating work both as a group and on our own. The course also includes prompts for writing in between sessions and presentations of student poetry for review by the full group or small groups. Finally, students spend several weeks compiling and reviewing their own final collections of poetry for a self-published chapbook and give a reading of their work at the end of the semester.

The Writing of Fiction (ENGL 318)

Section: 001 #1190

Instructor: Mun, N.

3.0 credit hours lecture

M 02:45 p.m. – 05:15 p.m., LSC

Five Beginnings, One Ending.

Starting a story or a novel is not unlike standing at the edge of a cliff. Both can be terrifying. There are many reasons to *not* dive into that project. *My ideas are terrible*, one might think. Or, *I don't know where to begin*. Or, *Is this really a good time to start something new?* In this course, we'll hold hands at the cliff for moral support but also to push each other off (gently). Some might tiptoe. Others might cannonball. And still others might swan dive into that abyss. But no matter our varying degrees of fear, we will, without a doubt, leave that ledge and land on our feet as better writers and better risk-takers. For the first five weeks, we'll analyze notable beginnings and ask questions, such as: What propels the story forward? What stings us? What questions are being raised that can't be easily answered? Then we'll write five propulsive and perhaps unrelenting beginnings of our own. The goal isn't only to practice the “art of diving” but to have five projects already in free-fall, so we'll have things to work on, long after the course's end. The final 10 weeks will be focused on developing one of those beginnings into a polished story or chapter. So the question is: Is this a good time to start something new? The answer is: always.

ENGL 318-001 #1190 is a multicultural course.

Section: 002 #1813

Instructor: Richardson, M.

3.0 credit hours lecture

W 02:45 p.m. – 05:15 p.m., LSC

We encounter fiction in books, films, television shows and video games, and we're willing to spend countless hours of our lives engaging with it, as opposed to something that is simply a "story" or "writing." This is because, despite its status as something that is necessarily untrue, a piece of fiction is a story with the force of experience. This is to say that fiction (when it works) registers as an experience distinct from, but not inferior to, that which occurs within our conventional phenomenal worlds.

Primarily through the medium of the short story, students in this class will investigate how it is that fiction acquires the force of experience. Through engagement with published fiction, as well as extensive work on their own writing practice, students in this course will engage with the techniques and conventions of fiction. To this end, the class will examine familiar concepts (climax, conflict, character), and other concepts with which students may be less familiar (narrative tension, planting, withholding, revelation), and read the fiction of class members. Authors whose work the class will read may include James Joyce, Lorrie Moore, Edward P Jones, George Saunders, Leo Tolstoy, Jenny Zhang, John Crowley, Lucia Berlin, Ling Ma, Rachel B Glaser, Said Sayrafiezadeh, Bryan Washington, Senaa Ahmad, Jorge Luis Borges, Kristin Valdez Quade, Javier Marias, Donald Barthelme, and Fiona McFarlane.

Section: 003 #3663

Instructor: Macon Fleischer, C.

3.0 credit hours lecture

Th 02:45 p.m. – 05:15 p.m., LSC

This fiction writing course gives students an opportunity to develop new and original short stories and receive personal feedback from their classmates and the instructor. We will read and analyze fiction works from a range of authors and genres to help students explore varying writing styles, perspectives, themes, and tones. Weekly writing prompts will encourage students to maintain a sustainable writing practice both in and out of the classroom. This is a collaborative course in which students can practice their own writing while learning how to effectively articulate responses to other writing.

Section: 004 #3664

Instructor: Meinhardt, M.

3.0 credit hours lecture

T 07:00 p.m. – 9:30 p.m., LSC

The course presents an advanced exploration of the principles of fiction writing through a combination of brief lectures, craft and response exercises, targeted assigned reading, in-class reading, critical workshops and multiple opportunities for discussion. One must be a good reader to be a good writer, so accept the fact that we need to read everything assigned for the class! But this is a writing course; students will be writing both critically and creatively every day. The course is both aggregate and recursive, meaning we continue to use and understand earlier concepts and techniques even as we progress, most notably through student critical awareness and creative writing. The course first establishes a general critical sensibility of fiction writing, history, technique, and purpose using established writers' work and perspectives on craft using Flash Fiction. This critical foundation prepares students to guide their own writing as well as to engage and constructively assess that of their fellow students. The course then establishes an advanced sense of genre, structure and style using both established and student writing using the Short Story. The final stage of the course focuses wholly on student fiction writing, drafting and work-shopping using the student's choice of either a second Short Story or the

beginning of a novel; the healthy and productive workshop atmosphere and etiquette is modeled and utilized to address creative development as opposed to simply appeasing the writer's ego or comfort. The class will learn and prepare for publication potential, including viable outlets, contact protocols, and invaluable research tools. Topics include: recognition of fiction elements; recognition and prioritization of craft elements; appreciation for creative expectations and obstacles; stimulation of identity within drama and conflict; and attention to concrete sensory detail, plot or setting structural considerations, internal and standard dialogue, characterization, opening and ending considerations, revision considerations, and fiction stylistics expected of publication-worthy work.

Writing Creative Nonfiction (ENGL 319)

Section: 001 #1541

Instructor: Hawkins, M.

3.0 credit hours lecture

M 02:45 p.m. – 05:15 p.m., LSC

This writing workshop focuses on the personal essay. Students will draw from their lives and their observations of the world to craft short, thoughtful, carefully composed works that tell true stories, raise questions, and possibly (but not necessarily) draw conclusions. One meaning of an essay is to try; the purpose of a personal essay is not merely to report facts or to so say what happened but to try for greater understanding. What did you learn? How does your experience link to larger themes? Ideally, you will discover what you think about your chosen topics as you write. You may surprise yourself.

In addition to writing polished, finished essays, students will read each other's work and discuss it in class. Weekly assigned readings of both classic and experimental essays will provide wide-ranging examples of this literary form at its highest level. We will also free-write when time allows.

Section: 002 #3052

Instructor: Biss, E.

3.0 credit hours lecture

T 02:45 p.m. – 05:15 p.m., LSC

Class Topic: Trials and Attempts

What is creative nonfiction? Does it involve writing from life experience, as in memoir, or does it involve reporting on events in the world, as in journalism? The answer is both, and more. This course will explore the many ways a nonfiction writer can craft an artful essay that is inventive and factually true. We'll begin with the question *What is an essay?* to help us refine our understanding of how the creative essay is different from the academic essay. One of the original meanings of the word essay is "a trial or an attempt" and we'll work in this spirit of the essay by writing five trials, or five beginnings, for five possible essays. Then we'll attempt to expand two of these trials into complete essays. All along, we'll be using workshop discussions and readings of contemporary essays to generate ideas and guide revision. The final weeks of this course will be devoted to revising one of your essays to produce a finished work of the highest possible quality, worthy of your pride and satisfaction.

Studies in Shakespeare (ENGL 327)

Section: 001 #6318

Instructor: Glover, J.

3.0 credit hours lecture

MWF 10:25 a.m. – 11:15 a.m., LSC

Shakespeare's Tragedies

Shakespeare's major tragedies are among the greatest works of literature in the English language and today they stand virtually alone as the most recognizable works of the Elizabethan era. But Shakespeare was not the only Elizabethan tragedian, and he composed his tragic dramas during a time of great popular interest in the form. This course will consider Shakespeare's tragedies in the context of the revival of tragic drama that occurred during the latter decades of the seventeenth century. We will orient our readings in Elizabethan theories of tragedy, which owed a heavy debt to classical conceptions of the form. We will also read the works of Thomas Kyd and other contemporaries of Shakespeare, whose innovations in the staging of tragedy had a great influence on Shakespeare's own works. Most of all, though, we will closely read Shakespeare's tragedies, with a particular emphasis on how he adapted other models—contemporary and ancient—to his own dramatic purposes. This course will offer students an opportunity to attend performances of Shakespeare's tragedies in person.

Milton (ENGL 329)

Section: 001 #6317

Instructor: Lecky, K.

3.0 credit hours lecture

MWF 02:45 p.m. – 03:35 p.m., LSC

Studies in Romantic Period (ENGL 338)

Section: 001 #4761

Instructor: Cragwall, J.

3.0 credit hours lecture

MWF 11:30 a.m. – 12:20 p.m., LSC

“Graves and the glorious Phantom.”

This course will be an intensive study of what's sometimes called “second-generation Romanticism”: the women and men writing in England from roughly 1810 to 1830, including John Keats, Mary and Percy Shelley, Lord Byron, Felicia Hemans, Jane Austen and Sir Walter Scott. Many of them were born too late to know the initial enthusiasms of the French Revolution—this generation comes of age amidst decades of global war, social collapse, and seemingly inevitable tyranny at home and abroad. Yet it was just these despondencies that Percy Shelley figured as “graves from which a glorious Phantom may / Burst, to illumine our tempestuous day.” Our subject will be both graves and phantoms. We'll study the collapse of political possibility on the battlefields of the Napoleonic wars and in the massacre of peaceful demonstrators at “Peterloo”—and we'll also study the spiritual transfigurations of this collapse in some of the most electrifying literature ever produced in the English-speaking world. We'll roam from Austen's parlors to Byron's Alps, from Scott's Scotland to Keats's Rome, meeting along the way the expected opium addicts, freedom fighters, pirates, and women pregnant with the Second Coming of Christ. You'll also write papers, take exams, and be subjected to other disagreeable things. Fulfills the 1700-1900 and/or pre-1900 requirement for the English major.

British Literature: Victorian Period (ENGL 340)

Section: 001 #4762

Instructor: Jacob, P.

3.0 credit hours lecture

TTh 10:00 a.m. – 11:15 a.m., LSC

By the end of the nineteenth century, the British empire had expanded its presence across the globe, through economic, military, political, and also cultural means. Even as British culture swallowed up objects and practices from around the world, it also shored up the boundaries around Britishness ever more firmly, selling Britishness as a major global export, popular even today. In this survey of literature from, roughly, the period of Queen Victoria's reign (1837-1901), we will examine how Victorian culture represented itself and the empire. We will discuss how literary works produced and contested ideas around class, race, gender, sexuality, and labor that continue to shape our world today. We will also identify the literary trends of the period, from the crystallization of the realist mode to the development of new genres like detective and science fiction. Texts will include: Mary Seacole's *Wonderful Adventures*, Elizabeth Gaskell's *Mary Barton*, Charles Dickens's *A Christmas Carol*, Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde*, and others. Assignments may include oral presentations, close reading essays, and written exams.

Studies in Literary Criticism (ENGL 355)

Section: 001 #3315

Instructor: Bost, S.

3.0 credit hours lecture

TTh 01:00 p.m. – 02:15 p.m., LSC

Studies in Literary Criticism: Rethinking "Theory,"

*Within the academy, the word "theory" has a lot of capital.... As a student of theory, I learned that theory is used to refer to a rather narrow body of work. Some work becomes theory because it refers to other work that is known as theory. A citational chain is created around theory: you become a theorist by citing other theorists that cite other theorists. Some of this work did interest me, but I kept finding that I wanted to challenge the selection of materials as well as how they were read. - Sarah Ahmed, *Living a Feminist Life* (2017)*

Literary Theory is both lauded and criticized for its specialized jargon and conceptual difficulty, but what logics underlie theoretical writing itself? This course will approach theory as a genre of literature, highlighting works of theory written in unexpected forms like poetry, graphic novels, memoirs, manifestos, performances, and even coloring books. We will consider how these works that fall outside conventional "criticism" use language, form, and space to develop formalist, deconstructive, feminist, psychoanalytic, queer, critical race, disability, ecocritical, posthumanist, and Marxist theories. Authors studied will include Gloria Anzaldúa, Alison Bechdel, Eve Kosofsky Sedgwick, Alexis Pauline Gumbs, and Joshua Bennett. Assignments will include three exams, a final project, and regular journaling.

The Modern Novel (ENGL 371)

Section: 001 #5913

Instructor: Sen, A.

3.0 credit hours lecture

TTh 01:00 p.m. – 02:15 p.m., LSC

The Fall of the Great House

What does a house mean as a symbol as well as a material and emotional space in which we dwell? How does it stand as a mediator between the inside and outside? What happens to a house when it undergoes change in family traditions, including hierarchies of class, gender, race, and ethnicity? These are all questions we will confront in this course in connection to a literary phenomenon: the novel. Throughout this course, you are invited to think of the body of the house (grand, alive, comforting, sinister, haunted, forgotten, rotting romanticized, unreal etc.) in connection with the body of the novel—a relatively modern form in literary production. While we will focus primarily on Anglo-American novels, our texts will compel us to confront these English language texts through the networks of colonialism, slavery, and class struggle, opening out their superficially limited frameworks into a vaster and more turbulent world. Some of our texts will be: *The Leopard* by Lampedusa (our only novel in translation), *Return of the Soldier* by Rebecca West, and *Tar Baby* by Toni Morrison.

Our goal is to be able to connect the diverse and vibrant literary imaginations of our chosen authors to questions of history and power. We will do this by paying close attention to language, form, style, in their own contexts and contemporary legacies. We will come to understand that a wide variety of novels, whether explicitly engaged with the supernatural or not, are fascinated by the “ghosts” of the past and find the house a fascinating site for exorcising/excavating these histories.

American Literature 1865-1914 (ENGL 376)

Section: 001 #4765

Instructor: Kerkering, J.

3.0 credit hours lecture

MWF 12:35 p.m. – 01:25 p.m., LSC

This course examines fiction by selected U.S. writers from the Civil War to the First World War, paying particular attention to theories of Realism, to associated Regional forms, to literary Naturalism, and the contribution of literary works to emerging notions of “the modern.” Readings will include works by Henry James, Mark Twain, Kate Chopin, Edith Wharton, Theodore Dreiser, James Weldon Johnson, and Willa Cather.

Studies in American Literature Post-1900 (ENGL 379C)

Section: 001 #4766

Instructor: Graves, H.

3.0 credit hours lecture

TTh 04:15 p.m. – 05:30 p.m., LSC

The Black Athlete

Observable through historical figures such as Florence Griffith Joyner (Flo-Jo), Kareem Abdul Jabbar, Wilma Rudolph and Muhammad Ali to contemporary figures such as Colin Kaepernick, Caster Semenya, and Serena Williams, sports have been a medium where the representation of racial blackness has been cultivated and contested culturally, socially, and politically. This class will look at various Black athletic figures and representations of race and sports in literature (fiction, non-fiction, and poetry) and visual culture (film and visual art). This course will explore how black representation in sports intersects with politics, black gender identity, and the project of Imperial warfare. The range of reading for this course spans from academic scholarship to primary texts like memoir, poetry and film that centers racial blackness in relation to sports. Ultimately, this course poses the questions—How are Black athletes represented in the world of sport? In what ways is sport more than a form of entertainment? How can sport be the text or subtext for critical inquiry for Blackness, gender, sexuality, nationality, labor, class, protest, body image, etc?

Advanced Seminar (ENGL 390)

Section: 01W #3316

Instructor: Staidum, F.

3.0 credit hours lecture

TTh 10:00 a.m. – 11:15 a.m., LSC

Liberalism in the Black Imagination

How do we make sense of the simultaneous expansion and exacerbation of US chattel slavery alongside (or within) the formation of a liberal democracy in the US following the American Revolution? Liberalism and its key tenets of human freedom, equality, dignity, individual sovereignty, and opposition to tyranny seem at odds with enslavement; however, early Black writers wrestled with and comprehended how these contradictions were resolved.

In this Advanced Seminar, we will engage a body of work that juxtaposes the human and the inhuman, the normal and the aberrant in order to wrestle with how early African-descendent authors articulated the precarity of Blackness within liberalism and, more broadly, Western modernity. We will read key works of critical theory alongside important specimens of Black counter-discourse, such as Jeffrey Brace's *The Blind African Slave* (1810); Harriet Wilson's *Our Nig* (1859); Pauline E. Hopkins's *Of One Blood* (1902-3); and George S. Schuyler's *Black No More* (1931). In so doing, we will interrogate how the authors represented and subsequently theorized the coexistence of racial subjugation (i.e., commodification, objectification, enslavement, and second-class citizenship) beside Enlightenment-cum-American ideals of liberalism, progress, democracy, freedom, and nationalism, which are ideals believed to transcend the very practices of race and racialization. Early Black authors have something critically important to say about this seeming paradox. We will ask how these works depicted slavery, anti-Black racism, and white supremacy as phenomena not distinct from modernity (i.e., something "backwards") but rather central to the creation and function of progress.

ENGL 390-01W #3316 is a writing-intensive and multicultural class. This class requires department consent. Please contact your English advisor for permission.

Section: 02W #4248

Instructor: Strain, V.

3.0 credit hours lecture

TTh 11:30 a.m. – 12:45 p.m., LSC

Law & Literature

This course covers multiple periods of literary and legal history as well as three broad themes:

- 1) Legal language/rhetoric;
- 2) Fictional and real trials;
- 3) Popular mystery and detective fiction.

Through readings, performances, assignments, lectures, and class discussions, we will critique the legal language, principles, processes, and professionals that shape our lives.

ENGL 390-02W #4248 is a writing-intensive class. This class requires department consent. Please contact your English advisor for permission.

Advanced Writing: Creative Nonfiction (ENGL 392)

Section: 01W #3317

Instructor: Biss, E.

3.0 credit hours lecture

M 02:45 p.m. – 05:15 p.m., LSC

Research and the Personal Essay

Research can take many forms in the personal essay, from informal conversations to immersive experiences to the consultation of archival documents and photographs. An inventive research process can enliven a personal essay and drive the writer into a more expansive understanding of their own experience. This course will investigate how nonfiction writers use research to generate new ideas, propel a draft forward, and facilitate revision. Class discussions of readings will be augmented by tutorials on various research techniques, but this is not primarily a research skills course. As a writing workshop, this course will be devoted to supporting and discussing student work. We will approach the personal essay as a record of the movement of the author's mind over their subject, a process aided and augmented by research. Our definition of *research* will be expansive, and students will be encouraged to engage in research that is not just based on texts, but also on images, experiences, and interactions with other people.

ENGL 392-01W #3317 is a writing-intensive class.

Teaching English to Adults (ENGL 393)

Section: 01E #1240

Instructor: Heckman, J.

English 393 – Teaching English to Adults: Internship – Field Studies

1, 2, or 3 credit hours – Core credit

Engage with Jesuit Values - Meet our Adult Neighbors Who Come from Many Cultures

This course offers an excellent opportunity for service learning and practical experience in tutoring neighborhood adults in written and spoken English with the Loyola Community Literacy Center. While our in-person tutoring location and office is Loyola Hall and we hope to return someday, we will continue tutoring only online in Spring 2025.

No previous tutoring experience is necessary. English 393 can be taken for 1, 2, or 3 credit hours. When taken for 3 credit hours, this course satisfies the **Core Engaged Learning-Service Learning Internship requirement**. It is open to second-semester freshmen, sophomores, juniors, and seniors. Incoming freshmen are always welcome to tutor as volunteers and take the course at a later date.

Requirements: Only UCWR 110 or its equivalent

The Center is open for tutoring M-Th evenings 7-9:30 pm during the fall and spring semesters when the university is in session. **1 credit hour students tutor one evening per week; 2 and 3 credit hour students tutor two evenings a week.** In addition, there are 5 class meetings scheduled at times convenient for all students; 3 credit/Core students meet for a 6th session.

Students who have taken this course have found it to be a challenging and exciting experience, even life-changing as they help neighborhood adults improve their skills.

More information can be found at www.luc.edu/literacy. Follow the links to "tutoring" and then "course credit tutoring" for a complete description of English 393 and Honors 290, combined courses.

This class requires department consent. Please contact Ms. Jacqueline Heckman at jheckma@luc.edu (773) 508-2330 for permission. This class satisfies the Engaged Learning requirement in the Service Learning and Academic Internship category.

Internship (ENGL 394)

Section: 01E #1209

Instructor: Cragwall, J.

3.0 credit hours lecture

English 394 provides practical, on-the-job experience for English majors in adapting their writing and analytical skills to the needs of such fields as publishing, editing, and public relations. Students must have completed six courses in English and must have a GPA of 3.0 or higher before applying for an internship. Qualified second-semester juniors and seniors may apply to the program. Interested students must arrange to meet with the Internship Director during the pre-registration period and must bring with them a copy of their Loyola transcripts, a detailed resume (which includes the names and phone numbers of at least two references), and at least three writing samples. Students may be required to conduct part of their job search online and to go out on job interviews before the semester begins. Course requirements include completion of a minimum of 120 hours of work; periodic meetings with the Internship Director; a written evaluation of job performance by the site supervisor; and a term paper, including samples of writing produced on the job.

This class requires department consent. Please contact Dr. Cragwall at jcragwall@luc.edu or (773) 508-2259 for permission.

Advanced Writing Workshop: Fiction (ENGL 398)

Section: 01W #1211

Instructor: Mun, N.

3.0 credit hours lecture

T 02:45 p.m. – 05:15 p.m., LSC

The Art of Obsession

Much of writing is made up of obsessions. We might use our obsession as catalyst and fuel—something that gets us writing and, if lucky, keeps us writing. And sometimes we write about our obsession directly, hoping (perhaps futilely) to be purged free of it, once and for all. Susan Sontag, while talking about writing and the writer's life, said it simply: "You have to be obsessed. It's not something you'd *want* to be—it's rather something you *couldn't help* but be." In this advanced course we'll explore "obsession" from two main angles: personally and textually. On the personal level, and as a way to get us started, we'll discuss and identify subjects we keep returning to—from harmless infatuations to downright obsessions. Is Kendrick Lamar, Taylor Swift or the soundtrack from *Purple Rain* playing nonstop on your headphones, for example? Is there a painting you keep seeing in your mind's eye? What exactly is your relationship with a well-made cheeseburger? What is the chronic conflict of your life? On a textual level, we'll read stories, essays, and books that deal with obsession in one form or another or reveal the linguistic obsessions the author held while writing them. This class is for serious writers who are unafraid of taking risks, unafraid of re-writes, unafraid of working hard toward turning a good story into a great one.

ENGL 398-01W #1211 is a writing-intensive and multicultural class.

Special Studies in Literature (ENGL 399)

Section: 001 #2747

Instructor: Cragwall, J.

3.0 credit hours lecture

Students arrange for this course on an individual basis by consulting a faculty member who agrees to supervise the independent study. When the student and the faculty member have agreed on the work to be done, the student submits the plan to the director of undergraduate programs for approval and registration. Usually, students will work independently and produce a research paper, under the direction of the faculty member.

This class requires department consent. Please contact Dr. Cragwall at jcragwall@luc.edu or (773) 508-2259 for permission.

Graduate Courses

Textual Criticism (ENGL 413)

Section: 001 #4249

Instructor: Bradshaw, M.

3.0 credit hours lecture

W 07:00 p.m. – 9:30 p.m., LSC

This course will introduce students to the theory and practice of textual criticism through a focus on modernist poetic networks and the editing of letters. We will study modernist poetry as it was published in a variety of media—newspapers, magazines, single-author volumes, textbooks—as well as the extratextual materials that circulate around various versions of poems, such as author portraits, book jackets, advertisements, and blurbs, paying attention to how literary works change as their bibliographic codes and material contexts change. Studying letters between poets and between poets and their editors will provide insights into relationships and conversations that show modernist poetry in formation, as they work through the labor that precedes publication: the queries, submissions, revisions, rejections, and financial transactions that bridge artistic creation and public consumption. Throughout, we will focus on the interpretive work that goes into producing critical scholarly editions of poets' letters. What does it mean to turn private exchanges into a scholarly text, and what kinds of choices must an editor make in selecting, transcribing, decoding, and editing a representative collection? We will take as our case study the letters of American poet Amy Lowell (1874-1925) to and from poets such as H.D., Ezra Pound, and Robert Frost, and poetry editors such as *Poetry* magazine's Harriet Monroe and *The Little Review*'s Margaret Anderson.

ENGL 413 will be cross-listed with the graduate practicum in Digital Humanities (DIGH 500). **This course may count towards the certificate in Digital Humanities.** While ENGL 413 students are not required to have previous knowledge of or experience in Digital Humanities and may actively participate in the course without engaging it, they may choose to contribute to the *Amy Lowell Letters Project*, a digital critical edition of Lowell's professional correspondence housed here at Loyola's Center for Textual Studies and Digital Humanities, as a credited project team member. This could include transcribing and decoding handwritten letters, encoding letters in TEI/XML to make them machine-readable, creating a timeline, or creating and interpreting data visualizations. The term project may be based on that work, or on broader course themes. Our work will be informed by readings and discussion on historic debates in scholarly editing, editing correspondences, paleography, and literary digital humanities, as well as readings on the New Poetry movement and early 20th century magazine culture.

This class requires department consent. Please contact Dr. Ian Cornelius at icornelius@luc.edu or (773) 508-2332 for permission.

Seventeenth-Century Literature (ENGL 457)

Section: 001 #4767

Instructor: Lecky, K.

3.0 credit hours lecture

M 07:00 p.m. – 9:30 p.m., LSC

This class requires department consent. Please contact Dr. Ian Cornelius at icornelius@luc.edu or (773) 508-2332 for permission.

Topics in Modernism (ENGL 480)

Section: 001 #4768

Instructor: Sen, A.

3.0 credit hours lecture

Th 07:00 p.m. – 9:30 p.m., LSC

Migratory Modernisms

This course will offer a view of modernism through the framework of movement and its adjacent, more politically inflected concepts: migration and displacement. As we read a range of authors from Virginia Woolf to Tillie Olsen, Gwendolyn Brooks, and Arun Kolatkar, we will consider ways of reading modernism as committed to *dynamism*: propulsive form, cultural collisions, and the tremors induced by technology. However, we will also investigate how these and other modernist texts respond to *forced displacement* such as migrant labor, houselessness, and the creation of refugees through nationalist (and ecological) violence. Sometimes, we will dig deeper to connect observations on movement (such as walking, gymnastics, or flight) to questions of power. Since modernist studies has long opened itself up to texts that are explicitly ideological and concerned with justice, we will keep alive questions of the avant-garde vs “realism” or “naturalism” and what is aesthetically “essential” to modernism, if anything. Finally, through a mix of scholarly conversations in New Modernist Studies and late twentieth-century and contemporary texts (such as Anna Burns’ *Milkman*), we will look at ways in which the field of modernist studies itself is driven by a tendency to shift its own boundaries, in an attempt to dismantle the field’s elitism. In giving ourselves permission to question the fruitfulness of this move, we will circle back to the original tension around movement as an exciting tool of liberation on the one hand, and a painful product of power on the other.

This class requires department consent. Please contact Dr. Ian Cornelius at icornelius@luc.edu or (773) 508-2332 for permission.

Postcolonial Literature (ENGL 487)

Section: 001 #4769

Instructor: Reddon, M.

3.0 credit hours lecture

TTh 04:15 p.m. – 05:30 p.m., LSC

World Literature and Colonial Inheritance

“[...]here we are all sticky with the stinking stains of history.” - *House of Hunger*, Dambudzo Marechera.

The stain, the shadow, the mark, the curse—these tropes often appear in global anglophone literature as a means of representing the obscenity of the postcolonial nation-state (Mbembe) and the annihilatory practices of settler-colonialism (Wolfe) as they converge on the colonized subject. These “imprints” seek to represent the complexity of

coloniality as an unwelcome inheritance—a past that is continuously reinvented and reinvigorated in the present under new historical, economic, and political conditions. This class will explore and assess a genealogy of aesthetic practice within postcolonial literature that foregrounds “inheritance” as a problem of subjectivity where the postcolonial subject struggles to contend with dominating forms of power, that traverse and enfold them.

This class requires department consent. Please contact Dr. Ian Cornelius at icornelius@luc.edu or (773) 508-2332 for permission.

African-American Literature (ENGL 496)

Section: 001 #4770

Instructor: Staidum, F.

3.0 credit hours lecture

T 07:00 p.m. – 9:30 p.m., LSC

Black Queer Theory and the Literatures of Slavery

In recent years, scholars of African American literature and culture have engaged gender and sexuality in ways that have challenged earlier heteropatriarchal and cisgender assumptions about race, liberation, citizenship, diaspora, and identity formation and have made legible those bodies/identities that exist outside of these assumptions. Nevertheless, and as with literary studies writ large, extending gender and queer interpretive moves to pre-twentieth-century writing has remained controversial and rare.

In this course, we will focus upon the literatures of slavery (i.e., nineteenth-century ex-slave autobiography, anti-slavery fiction, and twentieth-century neo-slave narratives) in order to explore how early Black writers have wrestled with the ways in which black(ened) genders and sexualities, including the seemingly cisgender embodiments and heterosexual practices of black peoples, were always already queered according to normative, post-Enlightenment racial ideologies. The goal of this course is to provide students with a range and breadth of creative and non-fiction works that ground them in the critical sexual and gender frameworks emerging from Black Studies (e.g., Kimberlé Crenshaw’s intersectionality, Hortense Spiller’s ungendering, Roderick Ferguson’s queer of color critique, and C. Riley Snorton’s “mechanics of invention” of blackness and transness), as well as familiarize them with a range of authors and creative traditions from the canonical (e.g., Frederick Douglass) to the largely overlooked (e.g., Julia C. Collins, Harriet Wilson) but equally vital voices offering new perspectives, methods, and perhaps even “solutions.”

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