With the support of an encouraging writing community, this course is designed to help students become intrepid crafters of essays. By tapping into their experience, imagination, curiosity, and daring thinking, and by ‘lifting the hoods’ and exploring model essays by established essayists, students will learn to compose original essays that reflect a distinctive voice and appreciate how various rhetorical modes give essays their impetus, structure, and direction.

This section of College Writing emphasizes reading, thinking, researching, and peer reviewing as essential components of a successful writing practice, with short essays in different modes (descriptive, narrative, analytical, persuasive) building toward a research project with the primary goal of investigating the impact of the climate crisis on various fields or professions.

Development of writing skills with emphasis on instruction and practice in writing the college essay and the library research paper.

Humans are, fundamentally, poetic and narrative creatures: we use metaphors, stories, and writing to make sense of the world in which we live. This course explores how literature—in the form of lyrics, fiction, and thought experiments—shapes our everyday lives. We'll do this by reading and listening to Mitski, Ariana Brown, Megha Majumdar, Ted Chiang, Ling Ma, and others.

The practice of reading creative writing and thinking through our own writing can help us solve problems across a lifetime. This section of English 112 explores the role of words and stories in the world, specifically through the lens of mobility and travel. Viewing literature as equipment for living, we’ll explore a broad variety of literary forms to understand the circulation of ideas across our lives and our planet. We’ll read works by many poets, and prose by Art Spiegelman, Jacqueline Woodson, Hua Hsu, and Mohsin Hamid.
What might stories tell us about the many ways we interpret our experiences? How might language and literature stretch our “perceptual systems” and serve as another means to help us “see” more and think through significant questions? Course readings will explore these questions and invite us to examine the complex process of “knowing” ourselves and the world around us.

For this course, we will conduct close study of the science fiction of Octavia Butler, the transformative justice work of adrienne marie brown, and the indigenous botanical wisdom of Robin Wall Kimmerer. These writers will provide a foundation from which we will explore apocalypse alongside visions for a post Covid-19 and climate change society. We’ll sit with critical questions: What loss must be grieved in these times? What changes can we imagine now that we are here? What will racial and ecological justice look like in the future? We will apply these lenses to our personal experiences and dreams in order to envision a most responsible path forward. #transformativejustice #writinganewfuture #emergentstrategy #godischange

Why Read? This course will begin from the question of what reading books is good for beyond mere entertainment, and why you should even be required to take an English course in college. Readings (Kindred, Angels in America) invite us to consider what literature could have to say about contemporary crises such as systemic racism and the COVID pandemic. #whyread #whiteness #racism #Blacklivesmatter #COVID #slavery #AIDS #Writingwithstyle #illnessasmetaphor

“Speculative Literature in Dystopian Times:” This course introduces imaginative literature that explores the relationship between humans and the natural world. While its topics are supernatural, dystopian, and strange, they can all be considered works of “speculative” literature: literature that takes off from the real world, asking big questions about where things go from here. As such, their fantasies have the texture and the stakes of reality, their imagined worlds the terrain and the troubles of our own. As we read these texts, we’ll ask questions including: What does it mean to be a reader in the 21st century? Why write – and read – speculative literature? How does literature help us recognize – and perhaps even change – our world?

Headlines today are saturated with talk of “burnout”—workers are exhausted, caregivers are fatigued, young people are labeled the “burnout generation,” and seemingly everyone is anxious. Whether it’s the unrelenting pressures of the gig economy, or the exhaustion created by systemic racism, or the widespread pandemic fatigue caused by the last 18 months, it would seem that in our particular moment in 2021 we have reached “peak burnout.” But while burnout might appear to be a modern condition of the 21st century, American literature shows us that it in fact has a long history. This section of English 112 provides an introduction to
literature through the lens of burnout: how can literature help us understand this phenomenon? More broadly, how might reading literary texts in relation to their historical context illuminate how we think about the past and our present? In this discussion-based course we'll explore these questions through novels and short stories by Melville, Gilman, Porter, Larsen, and Plath.

ENG 112O Thinking Through Literature  
TR 4:10-5:35  
Walker

**Voices From the Other Side: Examining Borders, Crossings, and Travel Through Visible and Invisible Lines** – Where are you from? It’s a question often asked within moments of meeting someone. It’s also a question that can lay bare troubling assumptions about who belongs in a space. Because the question “where are you from” can have a dark side, a shadow, an inverse, a silent but forceful hidden question: “what are you doing here?” “Where are you from,” although common, is never a small, simple question. In this class, we’ll be thinking about the places we come from, the places we travel to, and the visible and invisible borders we cross to go from here to there, through the lens of fiction. We’ll be reading three short novels by an international cast of authors whose characters cross borders of all kinds: national, regional, physical, metaphysical, spiritual, and cultural, to name a few. As we read, think, discuss, and reflect, we’ll be challenging our own assumptions about how place shapes identity and culture, the light and the dark, and how individuals can grow beyond the assumptions and expectations inherent in places.

ENG 225A Introduction to Literary Studies  
TR 12:55-2:20  
McDonald

For at least a decade now, popular media outlets have been decrying the death of the English major. In 2013 the New York Times ran an editorial titled, “The Decline and Fall of the English Major” and very recently, in a 2023 issue of The New Yorker, literary critic Nathan Heller published “The Death of the English Major.” Such screeds are appearing frequently, yet, here we are, still committed to being lifelong readers and writers. So, how can literature matter in our lives and in our current world climate? What roles can it play? In this course we will read, discuss, and write about various literary genres with an emphasis on our individual readings, perspectives, and experiences. The class format is dialogical/discussion-based with considerable class time dedicated to writing. You will be introduced to some of the more recent and relevant approaches of critical inquiry, such as anti-colonialist, anti-racist, feminist, and queer theories, with an eye on “dismantling the forms of interpretation we’ve inherited” (Castillo, How to Read Now, 5). Class activities will include:

- Using the academic library and online literary/other resources as part of the research process
- Creating an annotated bibliography
- Collaborating in a group presentation
- Writing critically and creatively
- Learning about post-graduation professional opportunities for English/Writing skills through the Career Education Center
- Peer conferencing

ENG 303A American Literature I  
TR 2:30-3:55  
Hiro

One of four broad literary surveys in the UP English department curriculum, this course aims to “cover” the varieties of U.S. literature from beginnings to the turn of the twentieth century. Depending on how you define “beginnings,” this could be anywhere from 150 to 500 years of narrative, oral stories and songs, poetry, and fiction. From pre-colonial and early colonial days to 1900, when the U.S. had become an industrial superpower, the question of what it means to be an American was bound up with the project of a national literature. Thus, we’ll find a diverse range of authors testing out versions of American identity, exploring
ideals such as freedom, independence, community, the “self-made man,” etc., as well as pushing back against these concepts from multiple subject positions. The central goal of a broad survey such as this one is to skim the surface of a lot of literature from a wide timespan, in historical context, offering you opportunities to dive in deeper to areas of interest by way of presentations, papers, and projects.

**ENG 308A Writing Workshop: Screenwriting**  
R 4:10-6:55  
Willis

Study of the aesthetics and techniques involved in the written dramatic form for video and film production. Emphasis upon writing, workshop critiques, and discussion of students’ screenplays. *(Note: cross-listed with FA308)*

**ENG 309A Writing Workshop: Fiction**  
TR 2:30-3:55  
Walker

In this class, we’re writers, whether for the semester or a lifetime. As writers, we’ll read model texts for the mechanics of fiction and to marvel at their many wonders. We’ll experiment with prompts, processes, and daily practices. We’ll talk about how we writers get our work done. Each of us will workshop three short stories or novel excerpts and study one writer who matters to us. Most of all, we’ll write.

**ENG 311A Writing Workshop: Nonfiction**  
MW 2:40-4:00  
McDonald

**ENG 311B Writing Workshop: Nonfiction**  
TR 9:45-11:10  
Hannon

**ENG 311C Writing Workshop: Nonfiction**  
TR 11:20-12:45  
Kochendorfer

Students will be exposed to various techniques and devices for writing in the non-fiction genre. Some of these include narrative essays, travel writing, profiles, braided or collage essays, topical essays, flash non-fiction, and more. The class is a workshop setting in which we read essayists, both published and non-published. Students will engage in various workshops and peer review groups.

**ENG 335X Literatures and Cultures of Food**  
TR 9:45-11:10  
Buck-Perry

“Tell me what you eat, and I will tell you what you are,” declared the famed French gourmet Jean Anthelme Brillat-Savarin. This course will enthusiastically pursue Brillat-Savarin’s delicious approach to studying human nature. By examining the meals on our plates and those in literature, we’ll explore food as a means to learn more about the self and our ties to family, our society, our past, cultures around the globe, and to the natural world that sustains us. Through our exploration of a diverse assortment of texts and experiences, we’ll engage two habits of UP’s new Core Curriculum, “Literacy, Dialogue, and Expression,” and “Global and Historical Consciousness.” Authors and texts will include *The Edible Woman* by Margaret Atwood, *High on the Hog: A Culinary Journey from Africa to America* by Jessica B. Harris, *The Gastronomical Me* by M.F.K. Fisher, *The Language of Baklava* by Diana Abu-Jaber, and the poetry of Li-Young Lee, Joy Harjo, and Gary Soto. Class sessions will incorporate regular gatherings around the table to share food and drink. *(Note: all seats go to students taking the course as a Core Explorations Course)*

**ENG 337/337X Modern/Contemporary Arabic Lit.**  
MWF 12:30-1:25  
McDonald

This course focuses on literature by Arab writers, spanning from 1962-2021. Many of these works are banned or censored throughout the Arab world. As students you will learn about the religions, histories, geographies, and politics of Arabic cultures, be exposed to the varied ethnic groups and their traditions and cultures, and focus on a variety of topics such as “al Nakba,” political incarceration, FGM, gender, marriage and family, and the Arab Spring (“al Rabia’ al Arabiya”). Major texts include: *Men in the Sun and Other Palestinian Stories* (1962) by Ghassan Kanafani, *Distant View of a Minaret* (1983) by Alifa Rifaat, *The Story of Zabra* (1986) by
The “snarling muse” of satire is an unwelcome guest at the literary feast. While most writers concern themselves with beauty and truth, the satirist works tirelessly to shock, mock, and offend. Satirical works have often been banned or burned; satirists themselves have been imprisoned, exiled, and (occasionally) executed. Who are these literary troublemakers, and why are their caustic writings so dangerous? This course will explore themes, forms, and theories of satire, past and present; it will examine how great writers have turned malice and moral indignation into witty and biting fiction, poetry, and drama. Authors may include Horace, Juvenal, Alexander Pope, Jonathan Swift, Jane Austen, Percival Everett, Helen DeWitt, Ottessa Moshfegh, and Paul Beatty. A warning—satirists love to play irreverently with topics of great seriousness (e.g. sex, race, religion, gender, slavery, politics, etc.), so prepare to be offended.

In the nineteenth century, the most widely circulated text in England (aside from the Bible) was Gilbert White’s *Natural History of Selborne*, a series of letters written by White to a circle of his friends and fellow naturalists. In this course, we will recover that grand (yet humble) tradition of natural history journaling and environmental literature, tracing it from the eighteenth century to today. We’ll move from White’s letters to the Romantic poets and then from England to America and the famed journals of Henry David Thoreau. We’ll consider how canonical forms of nature writing influenced and morphed into the literature of citizen science and environmental protest in the 21st century. Authors we read will include John Clare, Luther Standing Bear, John Muir, Rachel Carson, Michael Pollan and Rebecca Solnit, among many others. (Note: cross-listed with ENV 363.)

Most of the human population now lives in cities. Americans in particular saw their lives restructured around cities throughout the most recent centuries. Through the varying formats of prose, poetry, and drama, this course explores questions of politics, power, identity, growth, individualism, protest, and cooperation, which evolving configurations of urban space force us to ask. In addition to analyzing short stories and poems, we’ll work through novels such as Nathanael West’s *Day of the Locust* and Colum McCann’s *Let the Great World Spin*, Anna Deveare Smith’s play *Twilight: Los Angeles*, and Jessica Abel’s graphic novel *La Perdida*. (Note: designated section for junior Honors students)

What happens when a woman with five husbands, a man too drunk to sit on his horse, and a hotel manager with a gambling streak get together? Chaucer’s *Canterbury Tales*. This course will introduce you to the above characters in addition to a gallery of equally colorful and unforgettable men and women in Chaucer’s writing. Wending our way alongside these chatty narrators we will take frequent rest stops to survey the terrain of Chaucer’s late medieval English world and his own reading list of literary sources. In addition, we will look ahead and try to figure out what it is about Chaucer’s writing that has proved to be so influential for so long. Like the many different characters that populate Chaucer’s texts, our questions about them will be
numerous and varied as we examine issues such as gender, language, violence, religion, science, exploration, the environment, economics, and nation-building. Also, if you like fart jokes this class is for you!

| ENG 499A Senior Capstone Seminar | T 4:10-6:55 | Brassard |

The purpose of this seminar will be to both look back on students’ skills development across their English major, and to look forward toward professional applications of those skills post-graduation. Activities and assignments will include research into literary studies as a professional field; the critical reception of specific authors and/or texts of the student’s choice; and alumni outcomes, among key topics. Writing as a thinking and learning process will be emphasized through informal and formal assignments, including peer review and instructor feedback, and the seminar's final product will take the form of either 1) a ‘traditional’ literary analysis paper or creative portfolio; 2) a website presenting the project visually; or 3) a podcast capturing the project in audio format. Regardless of format, projects will demonstrate each senior’s ability to read closely and analytically; write clearly and persuasively; evaluate a range of secondary sources; and synthesize analysis and research (or creative portfolio) into a compelling project of potential interest to a curious, general audience. The capstone experience culminates with public presentations of final projects to the English and UP community.