



ENG 107A College Writing	MWF 9:15–10:10	Hannon
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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.

ENG 107B College Writing	MWF 10:20–11:15	Brassard
ENG 107C College Writing	MWF 11:25–12:20	Brassard

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.

ENG 107D College Writing	MWF 12:30–1:25	McDonald
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In this course we will practice skills that are transferable to your other courses and the workplace, such as: collaboration, listening and communicating, problem-solving, content creation, giving/receiving feedback, the ability to form arguments, and time management. The course structure is discussion-based, and you will engage in various types of in-class writing, soundwriting, peer conferencing, revision, research, student-instructor conferences, and a collaborative assignment. You will be encouraged to develop a writing practice that works for you. Assessment in this course is labor-based, with credited weekly writing and several essays. There are no required textbooks.

ENG 107E College Writing	TR 2:30–3:55	Kochendorfer
ENG 107F College Writing	TR 12:55–2:20	Hoffer

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

ENG 112A Thinking Through Literature	MWF 9:15–10:10	Swidzinski
ENG 112B Thinking Through Literature	MWF 10:20–11:15	Swidzinski

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.

ENG 112C Thinking Through Literature	MWF 10:20–11:15	Larson
ENG 112D Thinking Through Literature	MWF 11:25–12:20	Larson

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 Cheryl Strayed, Hua Hsu, and Mohsin Hamid.

ENG 112E Thinking Through Literature	MWF 12:30–1:25	Buck-Perry
ENG 112F Thinking Through Literature	MWF 1:35–2:30	Buck-Perry
ENG 112K Thinking Through Literature	TR 12:55–2:20	Buck-Perry
ENG 112L Thinking Through Literature	TR 2:30–3:55	Buck-Perry

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.

ENG 112G Thinking Through Literature	MW 2:40–4:00	Duncan
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This course invites students to approach the practice of reading literature as a vehicle for thinking through life’s larger questions and to cultivate fundamental habits of critical thinking, dialogue, and expression. A writing-embedded course.

ENG 112I Thinking Through Literature	TR 9:45–11:10	Hiro
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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

ENG 112J Thinking Through Literature	TR 11:20–12:45	Weiger
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“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?

ENG 112M Thinking Through Literature	TR 4:10–5:35	Little
ENG 112N Thinking Through Literature	MW 4:10–5:35	Duncan

This course invites students to approach the practice of reading literature as a vehicle for thinking through life’s larger questions and to cultivate fundamental habits of critical thinking, dialogue, and expression. A writing-embedded course.

ENG 301A British Literature I: Medieval to 18th C	TR 11:20–12:45	Hersh
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In this course we will read some of the most significant and influential works of literature written in England between the medieval period and the 18th century. We will encounter the genres, tropes, forms, and language of texts written during these 1000+ years, while exploring how these works respond to and shape issues of their time, including war, political regimes, the emergence of national, racial, gendered, and religious identities. Engaging with both the continuities and discontinuities of literary history, we will also consider how these texts self-reflectively

present ideas about fiction, art, writing, and language. Authors and/or texts may include Beowulf, Chaucer, Julian of Norwich, More, Spenser, Shakespeare, Milton, Pope, Swift, and Johnson.

ENG 308A Writing Workshop: Screenwriting	R 4:10–6:55	Willis
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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
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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	TR 12:55–2:20	McDonald
ENG 311B Writing Workshop: Nonfiction	TR 4:10–5:35	Walker

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 337A/337X Modern/Contemporary Arabic Lit.	MWF 1:35–2:30	McDonald
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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 Arabiyya”). 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 Zabara* (1986) by Hanan Al Shaykh, *I'Jaam: An Iraqi Rhapsody* (2007) by Simon Antoon, *Frankenstein in Baghdad* (2013) by Ahmed Saadawi, and *The Republic of False Truths* (2021) by Alaa Al Aswany. **(Note: 10 seats go to students taking the course as a Core Explorations Course)**

ENG 343A Studies in Nonfiction	TR 9:45–11:10	Hannon
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Intensive analysis of the methods, modes, and manipulations of nonfiction prose. Readings may draw from such nonfiction works as essays, memoirs, political documents, documentaries, and reportage to explore topics of truth and falsehood, representation and reality, medium and message.

ENG 352A/352X Literature and Film's Global Imagination	MW 2:40–4:00	Larson
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Just as filmmakers translate written texts into visual formats, how might we translate our imaginations from the local to the global? The pressing concerns of the present (climate change, geopolitical disorder, globally-dependent economies) require us to be flexible, creative, and expansive in our thinking: this course in multi-modal, multi-national stories will give us practice. A series of text-to-film pairings will carry us around the world, enabling us to see how artists successfully translate ideas from one format to another, and how we can translate our worldviews from local to global scales. The syllabus will include such inter-continental tales as *Casino Royale* (Campbell's 2006 film of Fleming's novel), *Babel* (Inarritu's 2006 film of Arriaga's screenplay), *The Reluctant Fundamentalist* (Nair's 2013

film of Hamid’s novel), and *Arrival* (Villeneuve’s 2016 film of Chiang’s story “Story of Your Life”). **(Note: 12 seats go to students taking the course as a Core Explorations Course)**

ENG 403A Seminar in Topic I: Posthumanism	W 4:10–6:55	Weiger
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In this course our challenge will be to imagine the world beyond or outside the “human.” Thinking outside the human and its many alternatives (including the “animal”) may prove difficult, since such concepts are foundational to the way we think about ourselves and the environment. We will begin by attempting to understand what is meant or implied by concepts including the human and the animal, subjectivity, agency, sympathy, and affect. Our investigation will extend even into what we mean when we call something an “object” or “thing.” Along the way, we will ask questions including: Who – or what – counts as a “subject”? What rights and responsibilities do subjects have? Can humans “speak for” nonhuman things? Should we eat animals? In what sense do inert materials and nonliving things participate in the world? The literary texts and literary theory we will engage attempt to think non-anthropocentrically; they are, in many ways, “posthuman.”

ENG 499A Senior Capstone Seminar	T 4:10–6:55	Brassard
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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. Writing as a thinking and learning process will be emphasized through informal and formal assignments, including peer review and instructor feedback, and final 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 into a compelling project of potential interest to a curious, general audience. Students are welcome to opt for either ‘scholarly’ or ‘creative’ projects. The capstone experience culminates with public presentations of final projects to the English and UP community.

