

## Fall 2024 Courses



ENG 100-001

ORIENTATION TO THE ENGLISH MAJOR

T 11:00 - 11:50

Matt Godbey

This course serves as an orientation to the benefits and requirements of majoring in English. You will learn about multiple fields, including American literature, African American literature, British literature, Creative Writing, and Film. You will meet professors, learn how to earn honors and do internships in English, hear about fellowships and study abroad opportunities, and discover different careers for English majors. You will get to know fellow English majors and have the chance to get involved with extra-curricular activities in the English Department. In addition to providing practical know-how, this class raises philosophical and conceptual questions for our consideration and discussion throughout the semester. How can you make the most of your college experience? Why is it important to study language, literature, and the humanities? How will the English major prepare you for life and a career in the 21st century? This class will put you on a track to excel and get the most out of your major. 1 credit hour Pass/Fail.



ENG 107 001-004

INTRO TO CREATIVE WRITING

MW 8:00, F varies

Janet Eldred

An introduction to the genres and craft of creative writing, including fiction, nonfiction, and poetry. Students will study and practice writing in various modes through composition, peer critique, and research. Lecture or lecture with discussion section. **UK Core: Intellectual Inquiry in Arts & Creativity.**



ENG 107 005-008

INTRO TO CREATIVE WRITING

MW 1:00, F varies

Frank X Walker

An introduction to the genres and craft of creative writing, including fiction, nonfiction, and poetry. Students will study and practice writing in various modes through composition, peer critique, and research. Lecture or lecture with discussion section. **UK Core: Intellectual Inquiry in Arts & Creativity.**



ENG 107 009  
INTRO TO CREATIVE WRITING  
TR 8:00  
John Duncan

An introduction to the genres and craft of creative writing, including fiction, nonfiction, and poetry. Students will study and practice writing in various modes through composition, peer critique, and research. Lecture or lecture with discussion section. **UK Core: Intellectual Inquiry in Arts & Creativity.**



ENG 107 010-013  
INTRO TO CREATIVE WRITING  
MW 9:00, F varies  
Michael Carter

This introductory course in creative writing will explore the various genre: we will play with poetry, fiddle with fiction and nonfiction, as well as grace our souls with other genre. The class will read and discuss literature in various delightful forms to help us understand technique and voice, and practice writing and critiquing our own writing. We will often work in small groups (depending on the number enrolled) as a workshopping method for finding our voices as writers, and for helping our classmates find theirs. By the semester's end, we will have a mini portfolio of writing. **UK Core: Intellectual Inquiry in Arts & Creativity.**



ENG 107 014  
INTO TO CREATIVE WRITING  
TR 12:30  
Julia Johnson

An introduction to the genres and craft of creative writing, including fiction, nonfiction, and poetry. Students will study and practice writing in various modes through composition, peer critique, and research. Lecture or lecture with discussion section. **UK Core: Intellectual Inquiry in Arts & Creativity.**



ENG 107  
INTO TO CREATIVE WRITING  
015 MWF 10:00  
016 MWF 11:00  
Instructor TBD

An introduction to the genres and craft of creative writing, including fiction, nonfiction, and poetry. Students will study and practice writing in various modes through composition, peer critique, and research. Lecture or lecture with discussion section. **UK Core: Intellectual Inquiry in Arts & Creativity.**



ENG 130 001  
LITERARY ENCOUNTERS: Tales of Villainy  
MWF 10:00  
Michael Genovese

How often have you been reading a book and the bad guy seems so much more appealing than the forces of good? Or how often have you wondered whether the villain in the book is really so guilty of wrongdoing? Is the "good guy" really so clearly beyond reproach? In this course we will explore plays, novels, short stories, and poems in which villains clearly emerge, but our goal will be to look beyond good and evil. What is the nature of the villainy? What is its significance? Does the bad character represent something bigger than himself, or is he an anomaly? Is evil always some version of the same thing, or does it work differently depending on the context? How does the literature contain the threat he or she poses, and are you buying it? Readings will be drawn from British and American sources from the Renaissance to the twenty-first century. The class will feature a few papers as well as a midterm and final exam. **UK Core: Intellectual Inquiry in Arts & Creativity.**



ENG 130 002  
LITERARY ENCOUNTERS: Banned Books: From Mid-19th Century to Today  
MWF 12:00  
Michael Carter

Why are school districts and some parents afraid of *Harry Potter*, *Huckleberry Finn* or others? Why are certain works and their characters' words either avoided or expurgated to gain admittance into the corridors of high schools and libraries? This course will read these works and examine the historical and cultural reasons for the books' being challenged in the past or today. Poems such as Whitman's "Leaves of Grass" and Ginsberg's "Howl" have rallied opponents to suppress their inclusion in anthologies. We'll try to redeem or reject these texts through close readings and research into the complaints about the books and into the themes of the texts. Coursework will include readings and two 5-7 creative fiction pieces, one collaborative project, as well as shorter writing assignments. **UK Core: Intellectual Inquiry in Arts & Creativity.**



ENG 130 004

LITERARY ENCOUNTERS: Love and Money

TR 9:30

Joyce MacDonald

Everybody loves a wedding, but after we brush away the rose petals and empty the rice out of our shoes, we've still got to figure out how we're going to manage our lives together. This section of ENG 130 will look at some plays, movies, and novels that explore the ways in which our practical need for money and the independence and safety it can bring can complicate or even deny our desire to let go and let ourselves fall in love. We'll read two novels—Jane Austen's *Sense and Sensibility* and the anonymous *The Woman of Colour*—along with two plays, Aphra Behn's *The Rover* and Thomas Middleton's *Chaste Maid in Cheapside*, and two films, *The Heiress* and *Baby Face*. Is there any way to have both our heart's desire and a roof over our heads? **UK Core: Intellectual Inquiry in Arts & Creativity.**



ENG 130

LITERARY ENCOUNTERS: Shifting Reality in Storytelling

201 TR 9:30 Online Synchronous

202 TR 11:00 Online Synchronous

John Duncan

This course explores novels that are actually stories teetering on top of each other's shoulders in a trench coat. Novels linked together by short stories are often referred to as cycles or composite novels. These stories vary in perspective and often underscore elusive truths and the whys and wherefores. While many novels use one character to tell a linear story, composite novels bend and break those conventions, maneuvering multiple narrators and their differing perspectives to build larger, more complex stories. Through discussion and students' own writing, we will examine the intersection of different realities to better understand the nature of narrative and become better story tellers. **UK Core: Intellectual Inquiry in Arts & Creativity.**

ENG 130 203

LITERARY ENCOUNTERS: Mind Games

Asynchronous  
Roslyn Fleming

How do authors and filmmakers integrate fine details that simultaneously affirm and disturb the audience's perceptions of characters and events? And, which characters are often at the center of this narrative strategy? In this class, we will examine how genres such as psychological thrillers, action and crime converge in film and fiction to mess with characters' and audience's minds. This class covers a variety of films and fiction concerned with character construction and narration, and pays particular attention to the roles that class, race, and gender, and disability have in these stories. **UK Core: Intellectual Inquiry in Arts & Creativity.**



ENG 142 001  
GLOBAL SHAKESPEARE  
3:00  
Emily Shortslef

Global Shakespeare will expose students to selected productions and adaptations of Shakespeare's plays by authors and acting companies from Asia, the Middle East, Africa, the Americas, and from European nations other than Great Britain. In our globally connected age, Shakespeare has crossed borders, occupying an honored place in the school curricula and cultural aspirations of many formerly colonized nations. In a post-colonial age, he has become the medium through which multiple cultures articulate their own values and enter into equal intellectual and aesthetic exchange with the English-speaking west. Students in the course will be asked to ponder what there is about Shakespeare that makes his plays such rich raw material for these encounters and exchanges.

**UK Core: Global Dynamics OR Intellectual Inquiry in the Humanities**



ENG 168 001 / AAS 168 001  
JAZZ & DEMOCRACY  
TR 2:00  
Geronimo Sarmiento Cruz

This course is a hybrid cultural studies seminar and creative composition course that explores jazz theory as a philosophical artistic practice rooted in American democracy. It investigates jazz aesthetics as a literary, visual, and musical art form, and it examines theories of jazz composition as philosophical statements in direct conversation with the principles of U.S. democracy. The course also explores the philosophical and aesthetic connections of jazz literature to surrealist and existentialist artistic movements in modern and postmodern cultural contexts. Artists to be discussed include James Baldwin, Harryette Mullen, and others. The theoretical aspects of this course will demonstrate how jazz has been a source of inspiration for a variety of twentieth-century literatures and theoretical practices. The readings include selections of fiction, poetry, drama, and essays with emphasis on jazz literary modes, creative trends, and political connotations specific to African American literature and culture. **UK Core: Intellectual Inquiry Arts & Creativity OR Community, Culture and Citizenship in US**



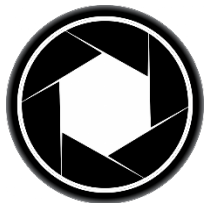
ENG 180 001-003

GREAT MOVIES: Science Fiction

MW 12:00, F varies

Frederick Bengtsson

Course description forthcoming. **UK Core: Intellectual Inquiry Arts & Creativity**



ENG 180 005

GREAT MOVIES: Transformive Tech

MWF 1:00 RESTRICTED TO LEWIS HONORS COLLEGE STUDENTS

Pearl James

In this Arts and Creativity class, students will make their own individual and group films and will learn to critique each others' work and use peer criticism to improve their work. For inspiration, we will turn to films that emerge from or portray innovative moments in film history, when filmmakers have exploited old technologies in new ways or adapted brand new technologies in cinematic art. We will learn about and how to use various formal cinematic elements (cinematography, sound, mise-en-scène, CGI, editing) to tell stories. We will consider several examples that make interesting use of sound (*Singin' in the Rain*, *The Artist*), different film stock (*Wizard of Oz* and others), the use of mobile cameras (early examples plus *The Gleaners and I*, *The Blair Witch Project*), and editing (*Psycho*, *Jurassic Punk*) as we learn to use such techniques in our own work. **UK Core: Intellectual Inquiry Arts & Creativity**



ENG 180

GREAT MOVIES: On Art and Artists

007 TR 2:00 In-Person

202 TR 9:30 Online Synchronous

Alex Gergely

We love movies about artists. The genius, the eccentric, the weirdo, the romantic, the tortured soul—such characters and the art that they create make for great films. Why is this? Why are we drawn to movies—works of art themselves—that in turn portray the life or work of novelists, actors, poets, filmmakers, painters, and play-writes? In this class, we will ask such questions as we enjoy a wide range of films. No genre dominates here, since there are just as many documentaries and dramas about artists as there are thrillers, romances, biopics, comedies, and more. Such is the beauty of “*kunstlerfilme*” (German: artist films). Along with digging deeper into why such films

about art and artists are so appealing, we will discuss the formal and technical aspect of motion pictures, from pre-production (storyboarding, ideation, casting), to production (cinematography, lighting, direction), to post-production (editing, mastering, marketing). This technical knowledge will allow us to more fully appreciate and analyze the art of cinema and how it makes meaning, along with the movie-creation process from start to finish. All this will help facilitate your creation of a mini-film of your own for the final class project. **UK Core: Intellectual Inquiry Arts & Creativity**



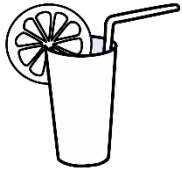
ENG 180 201

GREAT MOVIES: Race on Screen

TR 8:00

Martin Aagaard Jensen

Course description forthcoming. **UK Core: Intellectual Inquiry Arts & Creativity**



ENG 180

GREAT MOVIES: Southern Stories

203 TR 11:00 Online Synchronous

204 TR 12:30 Online Synchronous

B Bailey

In this course we will be looking at Southern films. These films include encounters with southern identity, diversity, place, as well as film practices that have significantly impacted the genre. Throughout the semester you will learn how to analyze films of different genres, important film concepts, basic terms and how to employ them in analysis, and enjoy films that I classify as “must see” in their genres.

We will watch films that span romance, drama, the Southern Gothic, and more. Each film is historically or culturally notable and was praised by audiences and critics alike. This course will familiarize popular genres through potentially unfamiliar films, providing insight into the variety of experiences and perspectives present in film.

**UK Core: Intellectual Inquiry Arts & Creativity**



ENG 191 001

LITERATURE AND THE ART OF CITIZENSHIP

MWF 9:00  
Martin Jensen

A survey and investigation of contemporary literature of modern American citizenship, with an emphasis on questions of race, religion, gender, sexuality, and socioeconomic class. **UK Core: Community, Culture and Citizenship in US OR Intellectual Inquiry in the Humanities**



ENG 207 001  
BEGINNING WORKSHOP CREATIVE WRITING: Poetry  
MWF 10:00  
Meg Whelan

In this beginning creative writing course, we will develop our abilities to read, write, and revise poetry. We will learn about the craft of poetry by studying a diverse range of contemporary poets, responding to imaginative writing prompts, and entering into a community of peers who will provide feedback on our work. This class is a workshop environment in which we will share, discuss, and critique one another's creative projects with care and attention.



ENG 207 002  
BEGINNING WORKSHOP CREATIVE WRITING: Cnf  
MWF 11:00  
Robertha White Morgan

This is a beginning workshop in the craft of writing, teaching students how to read critically and revise work in progress. Students will provide an audience for each other's work. In this class, we will strive to write, as Lee Gutkind put it, "True stories, well told". The course will explore various subgenres of creative non-fiction including personal essays, memoirs, lyric essays, epistolary writing, and travel writing. Our emphasis will be on truth-telling through creative nonfiction and personal essays. Students will be asked to read and write essays for the semester, some informal and some not.



ENG 207 003  
BEGINNING WORKSHOP CREATIVE WRITING: Fiction  
TR 11:00  
Hannah Pittard



This is a generative workshop. Students will be asked to read a variety of published works by experts of the genre and write (and share!) many short responses to course-specific prompts. Use of AI will count as plagiarism.



ENG 230 002

INTRO TO LITERATURE: Literature and Labor

MWF 10:00

Martin Jensen

Course description forthcoming. **UK Core: Intellectual Inquiry in the Humanities**



ENG 230 004

INTRO TO LITERATURE: Contemporary American Literature

TR 9:30

Matt Godbey

This semester draws from the past 10 years of American literature to explore how fiction works and why it matters. Comprising diverse authors and genres, the class asks you to examine your reading habits and to consider how your own life intersects with fictional stories to shape the reading experience. It also asks you to consider the relationship between text and context, exploring how fiction represents the past, present and future of American life, and between text and various critical approaches, all with an eye toward appreciating literature's rich, complex role in American culture. By the end of the semester, you will have learned how to read closely and how to use basic literary terms and concepts, all in the service of using literary analysis to craft your own arguments. **UK Core: Intellectual Inquiry in the Humanities**



ENG 230 005

INTRO TO LITERATURE: Exiles, Migrants, and Refugees

TR 2:00

Jap-Nanak Makkar

For centuries Britain stole, pillaged and killed as it appropriated faraway territories as part of its empire. Around 1945, i.e., at the end of WWII, this world-shaping process came to an abrupt end: Britain, now an impoverished economy, pulled out of its colonies, leaving them with their hard-won independence, and turned inward to rebuild its own war-torn cities and infrastructure.

Around the same time, in June 1948, the HMT Empire Windrush docked near London, England, bringing to shore about 1,030 people, a majority of whom were from the British West Indies. These migrants, who were invited to fill post-WWII labor shortages and were granted in return the right to live in Britain, became known as “the Windrush generation.” They, along with other waves of migrants from India, Pakistan and East Africa, would go on to upend the demographics of Britain, now no longer an empire but a country composed of the descendants of people that it colonized and enslaved.

In this course, we explore the literature of the migrants, exiles and refugees of Britain, and take up questions such as: how have migrants advanced British literary history, and how have they written about the history and legacy of empire? What vantage does the migrant bring to a national culture, and what are the aesthetic or experiential dimensions of their point-of-view? How does race and racialization segregate peoples within a nation, and how does the experience of migration overlap or intersect with racialization? Possible authors include Sam Selvon, Louise Bennett, Salman Rushdie, Hanif Kureishi, Paulette Ramsay, and Zadie Smith. **UK Core: Intellectual Inquiry in the Humanities**



ENG 241 001

SURVEY OF BRITISH LITERATURE I

MWF 9:00

Matthew Giancarlo

A survey of British literature from the Anglo-Saxon period to the later seventeenth century, with emphasis on different genres, periods, and cultural characteristics of the early English literary tradition. Texts and authors covered may include Beowulf and Old English elegiac poetry; Middle English poetry and selections from Geoffrey Chaucer's Canterbury Tales; Renaissance lyrics, sonnets, and narrative poetry; the drama of Shakespeare; selections from John Milton's Paradise Lost; and more.



ENG 251 001

SURVEY OF AMERICAN LITERATURE I

TR 12:30

Jeff Clymer

This course is an immersion in the literature of the United States before the Civil War. We will read a diverse array of famous and currently lesser-known significant authors, in a variety of genres (novel, short story, essay, poetry), as we seek to understand their works both formally and historically within an American culture defined by rapid economic change, slavery, and debates over women's rights. The last several weeks of the term will be devoted to the stunning outpouring of work produced by American writers, including Hawthorne, Melville, Dickinson, Douglass, Jacobs, Poe, and Stowe, in the middle decades of the nineteenth century.

Grade will be determined by a combination of short essays and in-class exams.



ENG 260 001  
INTRO TO BLACK WRITERS  
TR 3:30 Online Synchronous  
Nazera Wright

An introduction to written and oral works by Black authors of Africa, the Caribbean, and the United States. The course includes writers such as Chinua Achebe (Africa), Wilson Harris (Caribbean), and Toni Morrison (USA), as well as others from the diverse field of literature written by African-American authors and authors of color worldwide. Attention will be paid to student writing, particularly to devising a thesis, crafting an argument, and learning how to use supporting evidence. **UK Core: Intellectual Inquiry in the Humanities**



ENG 265 001  
SURVEY OF AFRICAN-AMERICAN LITERATURE I  
MWF 10:00  
Shauna Morgan

A survey of African-American literature from the mid-eighteenth century to Reconstruction and after, with emphasis on selected genres, periods, and thematic characteristics of the early African-American cultural and literary experience. Topics include colonialism and abolitionism; early black aesthetics, narratives of enslavement, and drama, novels, and poetry. Authors may include Jupiter Hammon, Phillis Wheatley, William Wells Brown, George Moses Horton, Martin Delaney, Frederick Douglass, Harriet Wilson, Ellen Craft, and more.



ENG 280 001-004  
INTRO TO FILM  
MW 9 F Varies  
Jordan Brower

An introduction to the study of films as narrative art and cultural documents. The course involves viewing and analyzing films from different genres and investigating a unified theme or set of topics. Students will learn how to view films closely, how to relate films to their contexts, and how to employ the basic terms and concepts of film analysis. Attention will be paid to student writing, particularly to devising a thesis, crafting an argument, and learning how to use supporting evidence. Viewing films outside of class is required. **UK Core: Intellectual Inquiry in the Humanities**



ENG 280 005  
INTRO TO FILM  
TR 11  
Kamahra Ewing

An introduction to the study of films as narrative art and cultural documents. The course involves viewing and analyzing films from different genres and investigating a unified theme or set of topics. Students will learn how to view films closely, how to relate films to their contexts, and how to employ the basic terms and concepts of film analysis. Attention will be paid to student writing, particularly to devising a thesis, crafting an argument, and learning how to use supporting evidence. Viewing films outside of class is required. **UK Core: Intellectual Inquiry in the Humanities**



ENG 280 007 (2ND PART OF TERM)  
INTRO TO FILM  
TR 11 (T In Person, R Online)  
Alan Nadel

An introduction to the study of films as narrative art and cultural documents. The course involves viewing and analyzing films from different genres and investigating a unified theme or set of topics. Students will learn how to view films closely, how to relate films to their contexts, and how to employ the basic terms and concepts of film analysis. Attention will be paid to student writing, particularly to devising a thesis, crafting an argument, and learning how to use supporting evidence. Viewing films outside of class is required. **UK Core: Intellectual Inquiry in the Humanities**



ENG 290 001  
INTRO TO WOMEN'S LIT  
MWF 9:00  
Janet Eldred

An introduction to the rich traditions of women's writing, focusing on some important issues and representative examples. Students will read canonical and non-canonical works, discuss continuities and differences among women writers, and master some of the concepts of gender studies. Attention will be paid to student writing,

particularly to devising a thesis, crafting an argument, and learning how to use supporting evidence. **UK Core: Intellectual Inquiry in the Humanities**

ENG 330 001

TEXT AND CONTEXT: Romeo & Juliet

MWF 3:00

Frederick Bengtsson

Course description forthcoming.



ENG 330 002

TEXT AND CONTEXT: Robinson Crusoe

MWF 12:00

Michael Genovese

Daniel Defoe's *Robinson Crusoe*, published in 1719, is widely regarded as the first novel. In many ways, it gave birth to prose fiction as we still know it today: as a story that takes place in a familiar, realistic world occupied by people doing things we recognize as everyday. But what is familiar? Realistic? Everyday? Are people and characters even the same thing? As we study Defoe's novel, we will stretch into its literary past and future in order to explore these questions and come to terms with what it meant to be the "first" novel and what it still means to be a novel today. We will read novels by Defoe as well as works selected from the following novelists: Bunyan, Haywood, Swift, and Coetzee. There will also be regular reading of critical and theoretical essays relating to these novels. Expect approximately 120 pages of reading per week, as well as around 15 pages of writing. Active participation is required, and there will be a cumulative final exam.



ENG 337 001

LIT & GENRE: The Immigrant Novel

TR 11:00

Jap-Nanak Makkar

If the 19th century was the century of the nation-state or the national subject, then the 20th and 21st are the centuries of the migrant, the refugee and the asylum seeker. If it was in the 19th century that the rise of print capitalism and mass literacy gave us a conception of national belonging, then it was the 20th that uprooted millions due to world war, genocide or climate crisis, leading to mass migrations that would culminate in the codification of "the refugee" as a protected figure in international law.

Separated from country and kin, sheltering from the atrocities such as genocide or famine, the migrant has arisen in common understanding as a particularly vexed figure, a consequence of organizing the world in a system of states. In this course, we take up the representation of migration in prose fiction, asking: is there such a thing as "the immigrant novel?" If so, what might be the techniques or tropes that characterize it? How do novels help us understand the condition of the migrant: do they possess resources that can register conditions such as

displacement, shock, fragmentation and alienation? What is the migrant's view of a national culture, and how can she help us defamiliarize its values or systems? Authors include Joseph Conrad, Salman Rushdie, Hanif Kureishi, Zadie Smith, and Mohsin Hamid.



ENG 339 001

AUTHOR STUDIES: Modern Irish Writers

TR 12:30

Jonathan Allison

A course on modern Irish poetry, fiction and drama over the last century, from W.B. Yeats to the present. We will begin by reading selected poems by Yeats, Patrick Kavanagh and Seamus Heaney, and plays by Sean O'Casey, Samuel Beckett and Brian Friel. We will read selected fiction by authors such as James Joyce, Flann O'Brien, William Trevor, Edna O'Brien and Sally Rooney.



ENG 343 001

RENAISSANCE DRAMA AND SOCIETY

TR 12:30

Joyce MacDonald

This course studies Elizabethan and Jacobean drama by Shakespeare's predecessors and contemporaries. Although most people identify Shakespeare as the representative Renaissance playwright, he was only one member of a distinguished generation. Students will encounter a variety of popular dramatic genres in which Shakespeare either did not work or that he heavily adapted to his own ends: Turk plays, city comedy, unperformed "Closet drama," revenge tragedy, pastoral. Readings may include playwrights such as Thomas Kyd, Christopher Marlowe, Elizabeth Cary, Lady Mary Wroth, Thomas Middleton, John Webster, and others; and topics such as tragedy and comedy, sex and romance, urban life and the value of money, and racial and religious difference.



ENG 345 001

BRITISH POETRY

MWF 1:00

Frederick Bengtsson

This course provides a selective encounter with the poetry of the British tradition. Texts and topics may be drawn from the later Renaissance (16th c.) up through the present day, exploring the depth, history, and continued vitality of British poetry. Particular attention is paid to the formal aspects and skills of reading poetry in different periods

and styles. Reading may include authors and texts such as the sonnets and songs of Philip Sidney and Shakespeare; the verse of John Milton and other seventeenth-century poets; Alexander Pope and his contemporaries; Victorians and pre-Raphaelites such as E. B. Browning and Christina Rossetti; Modernists such as Ezra Pound, W. B. Yeats, and H.D.; and contemporary British, Irish, and Scottish poets.



ENG 353 001  
AMERICAN LIT AND CULTURES POST-1900  
MW 4:30  
Martin Jensen

This course focuses on selected literary movements and their relationships to American culture since 1900. Authors studied may include Edith Wharton, F. Scott Fitzgerald, Allen Ginsberg, Ralph Ellison, Toni Morrison, Thomas Pynchon, and others. Topics may include the literatures of World War I, the Cold War, the Beat Generation, the New Social Movements of the 1960's, Postmodernism, and more.



ENG 361 001  
EARLY AFRICAN-AMERICAN LITERATURE  
TR 12:30  
Nazera Wright

This course investigates selected writers of the early African-American tradition, primarily from the mid-eighteenth century to post-Reconstruction. Inquiry focuses on the literary modes and genres that were central to the creation of a distinct African-American literary voice and canon, including slave narratives, folklore, poetry, drama, and more. Authors can include Phyllis Wheatley, Frederick Douglass, Harriet Jacobs, William Wells Brown, Frances Harper, Charles Chesnutt, Martin Delaney, Sojourner Truth, and others.



ENG 370 001  
LIT ACROSS BORDERS  
TR 12:30  
Kamahra Ewing

A course examining literature as a product of multiple regional, national, and international contexts. How do texts, ideas, goods, and people move across borders? How are identities and concepts produced through transnational

dialogue and exchange? Possible areas of study include transatlantic political or literary movements, border studies, multinational literatures, or literatures of migration and diaspora.



ENG 407 001

INTERMEDIATE WORKSHOP IN CREATIVE WRITING: Between Fact & Fiction

TR 12:30

Hannah Pittard

This is a generative workshop. Students will be asked to read and write a variety of short personal essays and works of autofiction and fiction. Over the course of the semester, we will seek to investigate the pros and cons, the possibilities and constraints, and the boundaries between fiction and non-fiction. All material will be written for this class. Use of AI will count as plagiarism.



ENG 425 001

ENVIRONMENTAL WRITING

R 3:30

Erik Reece

Students will consider the way writers address environmental issues by exploring various forms of environmental writing, from personal narrative to literary nonfiction to advocacy. Students will be required to take a mandatory day long field trip to UK's Robinson Forest. All students must participate in this field trip.



ENG 440G 001

STUDIES IN BRITISH LITERATURE: Shakespeare and Romantic Comedy

MWF 12:00

Emily Shortstef

This class is an advanced study of the romantic comedies of Shakespeare, who is often credited with inventing the genre. We'll explore what is "comic" about the way in which Shakespeare emplots erotic desire, and what is "romantic" about Shakespearean comedy—questions we'll approach through a variety of historical, formal, and theoretical frameworks, and in relation to five or six plays (e.g. *The Taming of the Shrew*, *Much Ado About Nothing*) as well as a film adaptation or two.





ENG 495 001

MAJOR HONORS SEMINAR: The Roaring 20s

TR 2:00

Jeff Clymer

The “Roaring Twenties” evokes images of flappers, speakeasies, and gin-soaked parties lasting until everything imploded with the 1929 stock market crash. Less often noted are the decade’s rabid anti-immigration politics, the reemergence of the KKK, the decimation of Black Tulsa in 1921, and the efflorescence of anti-communist “Red Scare” politics. Our focus in this course will be on the amazing burst of literature that both defined this era and sought to make sense of its many contradictions. We will read Willa Cather, T.S. Eliot, William Faulkner, F. Scott Fitzgerald, Ernest Hemingway, Langston Hughes, Claude McKay, Nella Larsen, and Gertrude Stein, among others. We will close the semester with Toni Morrison’s powerful version of 1920s Harlem in her 1992 novel, *Jazz*. Throughout we will pay attention to literary themes, innovations in literary form, and the historical context of this amazing decade.



ENG 507 001

ADVANCED WORKSHOP IN CREATIVE WRITING: Poetry

M 5:00

Shauna Morgan

Course description forthcoming.



ENG 507 002

ADVANCED WORKSHOP IN CREATIVE WRITING: CNF

T 2:00

Erik Reece

Course description forthcoming.



ENG 507 003

ADVANCED WORKSHOP IN CREATIVE WRITING: Fiction

F 2:00

Andrew Milward

This is an advanced course in the art and craft of fiction writing, only available for those students with prior experience in fiction workshops. To be enrolled, students must have satisfactorily completed at least two of the following courses: ENG 107 (Introduction to Imaginative Writing), ENG 207 (Introduction to Fiction Writing), and ENG 407 (Intermediate Fiction Writing)—preferably all three. This course assumes that you have a serious interest in writing fiction, and together we will focus on the work of becoming serious writers. We will examine how various craft points are at work in the stories of professional writers, and very often these texts will serve as templates and inspiration. However, this class will primarily follow the workshop model, and therefore student work, and the discussion of same, will be our focus. To that end, over the course of the semester students will be required to produce two complete stories, as well a substantial revision, a paper about the revision process, and an artist statement.



ENG 570 001

SELECTED TOPICS: Affrilachian Literature

W 6:00

Crystal Wilkinson and Frank X Walker

This course focuses on the rich cultural traditions of Black people and culture in the Appalachian region and engages students in developing an understanding of the Black experience in Appalachia through literature, visual art, film, theatre, guest lectures, interviews, and/or enslaved narratives, oral tradition and music. The course will intimately examine issues of invisibility, silence, identity, class, isolation, and gender and raise questions of how the dominant narrative intersects and often differs from the lived experience of African American people and how that manifests across various art forms. Additional topics may include: rural vs urban experience; connection to the land; racism and segregation; religion; family life; and distinctive dialect. Authors and artists studied may include Bill Withers, Nina Simone, August Wilson, bell hooks, Jacinda Townsend, Alena Hairston, William Demby and many others. The coursework will include: discussion, presentations, essays, creative projects, quizzes and exams.