ENGL 201: The Sentence is a Lonely Place
The title of this course is taken from Gary Lutz's essay of the same name, the upshot of which (both this course and Lutz's essay) is to focus our attention on fashioning sentences that hook, dazzle, surprise, spur double-takes, stab, make weak-kneed, and seduce. We will find our inspiration in a whirligig of writers (novelists, poets, dramatists, and essayists) whose syntactical moves and amped-up diction are worthy of thieving: Joan Didion, David Foster Wallace, Virginia Woolf, William Gass, Nicholson Baker, Colson Whitehead, Will Eno, and Elizabeth Hardwick -- to name but a possible few. Plus we'll supplement our study and practice with a critical and theoretical examination of style, using Ward Farnsworth's CLASSICAL ENGLISH RHETORIC, as well as essays by the aforementioned Didion, Wallace, Gass, and Lutz. The writing load for this course is a minimum of 15 pages of formal revised writing.

ENGL 201: Sleuth: Mystery Literature
From its beginnings in the mid-nineteenth century, mystery fiction has been a highly formulaic genre. Add a dead body, sprinkle in a handful of usual suspects, provide a quirky detective/police officer to solve the case, occasionally mix in a guilty butler, and you have a proven formula for a potential best-seller. However, a close examination of mystery fiction reveals that there’s more than meets the (private) eye. The authors in this genre often have their fingers on the pulse of the society from which they come, as their texts reflect and critique notions of race, class, gender, social institutions, and more. Additionally, the genre has expanded from the locked-room format employed by writers such as Conan Doyle and Christie and the shady back alleys employed by hard-boiled writers like Hammett and Chandler to focus on things like international politics and espionage, featured in the works of writers like le Carre. Throughout the semester, we’ll examine a handful of texts from the perspective of how these fit with the mystery fiction genre and what these texts have to say about the world they come from, and possibly our own world. The writing load for this course is a minimum of 15 pages of formal revised writing.

ENGL 201: Irish Memoir & Autobiography
In Ireland, as in the United States, memoir is one of the most popular of all literary forms. Critical commentary on the form has also begun to catch up, with many new studies of Irish autobiography appearing in recent years. This course looks beyond the stereotypical "miserable Irish childhood" to includes lively and affirming works of memoir. In addition to readings of selected works, the course will teach the genre more generally; we will discuss the genre of memoir itself, and issues in memoir, such as the rights to privacy, the definition of "fact," and the reliability of memory. Books will be Irish memoirs from the 20th-century and will likely include Nuala O’Faolain’s ARE YOU SOMEBODY?, Frank O'Connor's AN ONLY CHILD, John McGahern's ALL WILL BE WELL, and the hilarious parody THE POOR MOUTH. The writing load for this course is a minimum of 15 pages of formal revised writing.

ENGL 201: Passports: Poetry Around World
Get ready to stamp your passport! This course explores historical, political, social and revolutionary events and cultures from around the world channeled through poetic voices throughout the century. As Williams Carlos Williams once said, “The act of writing is to reveal,” and poetic examination at its best reveals the complex lives and the rich cultures of people from around the world, including Latin America, the Middle East, Asia, Palestine, Lebanon, and
Europe. Close readings of poetic text provides an opportunity for today's scholar to deepen his or her understanding of the human condition, as each poem offers a new perspective world view. Experimentation with poetic forms is also encouraged to lead students to discover their own creative voice on the page. Students will closely read a handful of poetic text including: LANGUAGE FOR A NEW CENTURY: CONTEMPORARY POETRY FROM THE MIDDLE EAST, ASIA AND BEYOND and THE NEW EUROPEAN POETS. The writing load for this course is a minimum of 15 pages of formal revised writing.

ENGL 201: Exploring Local Lit Landscape
The Twin Cities has one of the richest literary scenes around. Who are our very own nationally/internationally known writers, poets, playwrights, spoken word artists, literary magazines and presses that make it so? And who influenced them? We will spend time with a wide range of texts, attend a live literary event, and see if we can persuade a writer or two to attend our class with a well-constructed letter-writing campaign. We will read UNBEARABLE SPLENDOUR by Sun Yung Shin (Coffee House Press), THE ALPHABET NOT UNLIKE THE WORLD by Katrina Vandenburg (Milkweed Editions), THE ANNIE YEAR by Stephanie Wilbur Ash (Unnamed Press), ANY PSALM YOU WANT by Khary Jackson (Write Bloody Publishing), and a diverse sampling of others. The writing load for this course is a minimum of 15 pages of formal revised writing.

ENGL 202: Existential America
In this course we will examine a body of work that traffics in such existential themes as freedom and responsibility, authenticity and bad faith, anguish and abandonment, identity and subjectivity, and choice and commitment. While some of our readings will reach beyond our own shores (Sartre, Beauvoir, Camus, Kafka, Nietzsche, Dostoevsky, and Kierkegaard), we will mostly focus on works by 20th-century American writers: Palahniuk's FIGHT CLUB, Krakauer's INTO THE WILD, O'Connor's A GOOD MAN IS HARD TO FIND, Baldwin's THE FIRE NEXT TIME, Salinger's THE CATHER IN THE RYE, McCarthy's NO COUNTRY FOR OLD MEN -- to name but a possible few. In the words of Zadie Smith, we're going to read a selection of very good books in this course, concentrating on whatever is most particular to them in the hope that this might help us understand whatever is most particular to us. The writing load for this course is a minimum of 15 pages of formal revised writing.

ENGL 202: Reading Black Resistance
This course, team-taught by a historian and a literary scholar, focuses on the long struggle of African Americans for justice and equality in the U.S. Analyzing literary and historical texts, students in this course will learn about and engage in research on African American history and culture. Utilizing historical, literary, and cultural approaches, this interdisciplinary course will immerse students into an exploration of the African American experience from multiple perspectives using dual disciplinary frameworks. For example, students may study Richard Wright’s NATIVE SON, but would read the text within the historical and cultural framework of the Great Migration, connecting Wright’s text not just to other literary texts, but situating it within an historical and cultural context vital to the novel’s creation and essential for its interpretation. The writing load for this course is a minimum of 15 pages of formal revised writing.
ENGL 202: Literature Inspired by Science
Writers have long looked to the sciences for fresh metaphors, innovative structures, and conceptual models. In this course we will read fiction, poetry, and drama inspired by the sciences and explore how writers build on scientific models and methods to bring new vision to ideas about space, time, matter, and being. Texts may include THE ECOPOETRY ANTHOLOGY, Andrea Barrett's ARCHANGEL, BEST AMERICAN SCIENCE AND NATURE WRITING, Italo Calvino's COSMICOMICS, Tracy K. Smith's LIFE ON MARS, Mary Shelley's FRANKENSTEIN, and Anne Patchett's STATE OF WONDER. The writing load for this course is a minimum of 15 pages of formal revised writing.

ENGL 202: Medical Narratives
As novelist and essayist Virginia Woolf once observed, it is "strange indeed that illness has not taken its place with love and battle and jealousy among the prime themes of literature." As we read and discuss literary narratives about health and illness, we may also explore historical and contemporary conversations about health and illness, with topics including hysteria, syphilis, tuberculosis, neurasthenia, cancer, HIV/AIDS, and vaccine controversies. Along the way, we will consider literature's role in what Susan Sontag once described as the "punitive and sentimental fantasies concocted" about illness. Key writers may include Charlotte Perkins Gilman, Sylvia Plath, Kazuo Ishiguro, Leslie Jamison, Ian McEwan, Atul Gawande, and Paul Kalanithi. The writing load for this course is a minimum of 15 pages of formal revised writing.

ENGL 202: Literature Looks at Faith
The intersections of literature and faith—in this case Christian faith—are multiple. We'll read both classic and contemporary writers, encountering texts as both evocations and provocations of faith; experiencing the faith (and doubt) of others vicariously—be they writers or characters; and exploring some theological implications which the elements of literary form at least sometimes entail. The writing load for this course is a minimum of 15 pages of formal revised writing.

ENGL 203: Final Frontier: Mars & Beyond
How do global politics influence our desire to explore space? How does space exploration impact our theological viewpoints of the universe? What roles might nation-states and corporations play in future space endeavors? Focusing on the human yearning to explore space, as well as current efforts to put humans on Mars in the near future, this class will attempt to answer these questions by examining a variety of literary forms including fiction, science fiction, poetry, nonfiction prose, and biography. Likely works to be studied include Tracy K. Smith’s LIFE ON MARS, Mary Doria Russell’s THE SPARROW, and Andy Weir's THE MARTIAN. The writing load for this course is a minimum of 15 pages of formal revised writing.

ENGL 203: Howl in the Night: Werewolves
This course examines how wolves and werewolves have been portrayed and evolved in literature—from Ovid’s METAMORPHOSIS to Indigenous American creation stories to medieval Britain and France (BISCLAVRET, THE LAI DE MELION and ARTHUR AND GORLAGON) to the Victorian era (Rudyard Kipling, Arthur Conan Doyle, Clemence Housman) to contemporary film (THE WOLF MAN), art (Jazmina Cininas), and music (Warren Zevon, Blitzen Trapper, TV on the Radio). This course also explores the biology of wolves through the essays and photography of “Romeo” in Alaska, the fiction of Jack London, and Garry Marvin’s WOLF, which provides analysis of the wolf in popular culture. By looking at fairy tales, penny
dreadfuls, poems, and art we will explore how wolves have been demonized, sympathized, glorified, and romanticized—how they have become monstrous in fiction as werewolves. Contemporary work from Neil Gaiman, Karen Russell, Michael Chabon, Ben Percy, and Marisa Silver further demonstrates how werewolf lore has shifted over time as our perception of wolves and wildness has similarly changed. The writing load for this course is a minimum of 15 pages of formal revised writing.

**ENGL 203: Perfect Storm: Disaster in Lit**
When a disaster happens, it can overwhelm our sense of reason and justice, test our capacity for empathy, and force into debate our assumptions regarding social order. Writing about disaster is an acrobatic act of reflection, mourning, coping, and investigation, but to what end? To establish blame? To preach or to rebuild character? To prepare better for the next disaster? Whatever the case, tales about disasters tend to blend strategies of personal narrative, myth, and history to bring the tragedies of titanic events back to the scale of human understanding. This course explores novels and films that depict various catastrophic "storms" in an effort to document, heal, warn, and find meaning in the apparently meaningless. Readings will include Daniel Defoe’s A JOURNAL OF THE PLAGUE YEAR, Jesmyn Ward’s SALVAGE THE BONES; Paolo Bacigalupi’s THE WATER KNIFE; Dimitry Elias Léger’s GOD LOVES HAITI; and Joshua Mehigan’s book of poetry, ACCEPTING THE DISASTER. Films will include CONTAGION (Soderbergh, 2011), BEASTS OF THE SOUTHERN WILD (Zeitlin, 2012), clips from THE DUST BOWL (Burns, 2012), and THE IMPOSSIBLE (Bayona, 2013). Students will write weekly short papers on guided topics, a final research essay, and also work in groups throughout the semester to develop a disaster prevention or survival guide. The writing load for this course is a minimum of 15 pages of formal revised writing.

**ENGL 203: The Road Not Taken**
Drugs, alcohol, lies and deception. Why do some young adults wander down the wrong road? Robert Frost’s poem "The Road Not Taken" suggests that either road is “really about the same,” but is that truly the case? Young adults confront a wide variety of unique issues and challenges as they mature and the consequences of self-destructive decisions often result in ruined lives. Possible texts may include: LUCY GAYHEART by Willa Cather, A RIVER RUNS THROUGH IT by Norman Maclean, THE LIGHT BETWEEN OCEANS by M.L. Stedman, INTO THE WILD by Jon Krakauer, and selected works by Nathaniel Hawthorne and Robert Frost. The writing load for this course is a minimum of 15 pages of formal revised writing.

**ENGL 203: Behind Bars: Prison Literature**
The difficult contradictions in our criminal justice system--one that purportedly aims to reduce violence and crime, keep us safe, and promote justice--hide in plain sight. Yet we as a society may or may not know the contradictory realities: the violence and injustices that can occur in our jails and prisons, disparities in legal representation and sentencing, and a host of tangled methods and aims often in conflict with one another. While "crime" shows keep certain stories ever present in our societal imagination, they tend to obscure deeper stories. In this class, we'll attempt to enter into those deeper stories using both media and texts; writers may include Michelle Alexander, Jimmy Santiago Baca, Angela Davis, Johann Hari, Martin Luther King, and Leonard Peltier. The writing load for this course is a minimum of 15 pages of formal revised writing.
ENGL 203: The Wild: In and Around Us
This semester we will read and write personally and critically about ourselves in relation to “nature,” which is as many-faceted and complicated a notion as exists. Who defines, for instance, what is “nature”? What and for whom is “nature”? Is a federally-protected mountaintop lake as “natural” as a big-city man-made pond? Should we consider “nature” a primarily biological, geological, philosophical, theological, or existential concept? Readings will include both contemporary and historical work by mostly Western authors potentially including Milton, Dante, Charles Brockden Brown, Herman Melville, James Fenimore Cooper, Henry David Thoreau, Walt Whitman, Virginia Woolf, Black Elk, Norman Maclean, N. Scott Momaday, Annie Dillard, Yusef Komunyakaa, Adrienne Rich, Jon Krakauer, Cheryl Strayed, and Viet Nguyen. The writing load for this course is a minimum of 15 pages of formal revised writing.

ENGL 203: Wartime: Literature vs. Reality
When writing about war, authors who have served in the military have a few literary options: a memoir, poetry, essays, or a work of fiction. This course will focus on exemplary literature written by those who have been in war mainly through fiction, but we will also read poetry and essays as well. We specifically will investigate how veterans have differing perspectives on warfare and the return back to civilian life, while at the same time how many of them share similar perspectives and grapple with the recalibration into civilian life. Through literature we will come to understand how the psyche of veterans is altered via warfare and the impact it has on their lives and families, as well as society at large. We will also look at how contemporary culture, and historically, veterans have been received or perceived as they return home and how their voice has been implicit/explicit in cultural movements (specifically the counter cultural movement of the 1960’s). How society interacts and supports veterans will be linked to our discussions, and highlighted through a service learning component. Veterans will be invited into our classroom to foster and promote dialogue and understanding on how veteran's voices are heard, what they think we hear, and how we, civilians can better be aware or shift our perspective to best support them in society. Guest speakers may include veterans from the Vietnam War, Iraq War(s), Afghanistan War, and perhaps those currently enlisted. We may also have speakers from professionals who work with veterans. Literature we will focus on in this course includes: Kurt Vonnegut's SLAUGHTERHOUSE-FIVE, Tim O'Brien's THE THINGS THEY CARRIED, Jim Northrup's THE REZ ROAD, Joseph Heller's CATCH-22, and Ernest Hemingway's A FAREWELL TO ARMS. The writing load for this course is a minimum of 15 pages of formal revised writing. NOTE: This class is considered a blended/hybrid course, meaning that students meet once a week as a class and then work online for the remainder of the course time.

ENGL 203: Horrors of the Haunted Summer
In 1816, famous authors and their friends gathered at Lake Geneva for history’s most fruitful writing workshop. Results: vampires, the Frankenstein Monster, a few dark poems, and a legacy of fear. We’ll read what Byron and the Shelley's read—and what they wrote. The writing load for this course is a minimum of 15 pages of formal revised writing.

ENGL 204: Race, Gender/Sexuality & Lang.
Do men and women speak differently? Do gay men still find a need to “code” their language? How do lesbians resist the negative connotations of “coming out?” Why do we need a word for “cis?” How does African-American Vernacular English have roots in West African languages?
How is hip hop part of the African-American oral tradition? Why would a Chicana writer “code-mesh” (write in both English and Spanish) in her writing? Why would English be resisted if it’s a “global” language? How did Native American boarding schools threaten Native American languages? We live in a nation of languages—and this diversity of languages represents not a mere array of diversity, but power dynamics, histories of struggle, and warring values amongst different groups in America. We will read about the language variations of various minority groups: women, African-Americans, gay men, lesbians, Latinas, and Native Americans in colloquial and literary speech, and examine the power negotiations involved in these variations. The writing load for this course is a minimum of 15 pages of formal revised writing.

**ENGL 204: Re-Envisioning American Lit**

From the first conception of a New World to the latest re-envisioning of America, this course will survey a kaleidoscopic view of adapting American literacies through the visual arts, maps, collage and photomontage, letters, cartoons, social networks, hip-hop ballads, film, and the language of campaign speeches and inaugural addresses. We will explore how literary genres grow out of a need for expression of what it means to be an American, and question whether or not there exists a philosophy that shapes an American intellectual identity. The writing load for this course is a minimum of 15 pages of formal revised writing.

**ENGL 204: Critical Discourse of Video Games**

What does it mean to close read a video game? What is the interplay between text, digital media, and rhetoric? Where do games fit in academia? In the Critical Discourse of Video Games, students will interrogate these questions while being introduced to game studies, platform studies, and the digital humanities. Students will learn by weaving together theories of play, reading, writing, and digital creation. The writing load for this course is a minimum of 15 pages of formal revised writing.