ENGL 101 WRITING
(Multiple sections, see Zagweb)
This course helps students develop the foundational skills of critical reading, thinking, analysis, and writing. Students will learn a variety of approaches to writing, sharpen critical reading and information literacy skills, and produce formal and informal texts that ethically and persuasively appeal to a range of audiences for distinct purposes. Fulfills Writing Core requirement and University Core Writing-Enriched designation.

ENGL 102, ENGL 105, & ENGL 106 fulfill the 100-level literature requirement in the former A&S core and fulfills the Literature requirement in the new University core.

ENGL 102, 03 INTRODUCTION TO LITERATURE
Tod Marshall (03) T R 1:50-3:05 p.m.
This course examines poetry, nonfiction and fiction (including short stories and a novel) with an emphasis on careful reading for enjoyment and understanding of these genres. Quizzes, a mid-term and final, as well as two or three analytical essays will comprise the majority of the course grade. Classroom participation is essential.

ENGL 105, 01 THEMES IN LITERATURE: RE-IMAGINING AFRICA
Jeffrey Dodd (01) M W F 8:00 – 8:50 a.m.
Many of us are drawn to Africa’s beauty and mystery, but we often don’t realize that its literature is rich with complex storytelling and intellectual orientations. This course examines a range of questions that continue to drive a vibrant and diverse literary landscape, including: How do oral traditions retain cultural value in the 21st century? How did struggles for national independence shape writers’ work (and vice versa)? How can we even discuss African literature, when the continent comprises more than 50 nation-states and over 1,500 languages? And of course, who was the real Lion King? Graded assignments will include three projects, a reading journal, one exam and thoughtful classroom participation.

ENGL 105, 03 THEMES IN LITERATURE: MONSTROUS & MARVELOUS BODIES: LITERATURE OF ILLNESS & DISABILITY
Katey Roden (03) M W F 11:00 – 11:50 a.m.
Literature is obsessed with representing disabled bodies and investing those bodies with meaning. This course explores literary representations of disability, an identity category that everyone will embody at some point in their lives, whether temporarily or permanently. Using Disability Studies as a framework, we’ll examine representations of bodies that refuse to be “normal”. Reading texts authored by disabled and non-disabled authors, and also viewing a selection of popular films, we’ll ask what it means to be “healthy” and how literature might reflect, create, and/or critique common stereotypes and stigmas associated with the disabled body. In this way, our readings invite consideration over how popular representations of disabled persons might affect their lived reality. Fulfills Social Justice Core requirement.

ENGL 105, 04, 05 THEMES IN LITERATURE: THE CHANGING NATURE OF NATURE
David Tagnani (04) M W F 1:10 – 2:00 p.m.
(05) M W F 2:10 – 3:00 p.m.
What is nature? What is natural? They might seem simple questions but our answers to them have changed dramatically over time. And they are important questions, in part because how we answer them affects how we define what is human. In this class, we will read a wide variety of texts, from the Old Testament to the 21st century, in order to investigate the changing and sometimes conflicting ways that humans have viewed the natural world over the course of Western history. Authors include Theocritus, Emerson, Alcott, Wordsworth, Jewett, Jeffers, hooks and others.

ENGL 105, 07 THEMES IN LITERATURE: SOLDIERS, CIVILIANS & MEMORY
Brian Cooney (07) T R 3:15 – 4:30 p.m.
This class will examine literary responses to war in a number of genres-fiction, poetry, non-fiction, and visual media. We will consider works produced both by combatants and by civilians caught up in battle, and we will consider questions of representation and memory: can those experiences be communicated? What are our cultural notions of soldiers and war? How can we deal with the trauma? We will focus primarily on the Holocaust-the writing of those who experienced it and how it continues to haunt us. With that in mind, students are cautioned that the works we read and watch can be disturbing. Graded work may include two short papers, a semester journal, and an exam.

ENGL 106, 01, 02 SPECIAL TOPICS: CHICANX & LATINX AMERICAN VOICES
Ana Ronceron-Bellido (01) M W F 9:00 – 9:50 a.m.
(02) M W F 10:00-10:50 am
In this course, we will examine various forms of literature written by Chicano and Latinx authors to reflect on their identities and experiences as members of different minority groups in the U.S. We will study various genres such as poetry, drama, graphic memoir, film and creative nonfiction written across different historical and cultural contexts, and we will pay attention to themes such as: the experiences of exile and immigration; bilingualism and code-switching; and the connections between literature and constructions of identity. Authors will likely include Reinaldo Arenas, Elvira Carrizal-Dukes and Ronnie Dukes, Junot Diaz, Cristina García, Judith Ortiz Cofer, and Josefina Lopez. Graded assignments include reading active informed participation, quizzes, journals, and 2 short essays.

ENGL 106, 03, 04 SPECIAL TOPICS: MULTICULTURAL & WORLD LITERATURE: Self Representation in 20th Century Literature
Allan Baros (03) T R 3:15 – 4:30 p.m.
(04) T R 1:50 – 3:05 p.m.
This course explores works in which racial, ethnic, and cultural minorities take up their own representation in literature and cultural production. We will closely read text from the early 20th century to the 21st century considering how ideas of race, gender, class, and sexuality are articulated within and against larger frameworks of cultural-political power and cultural normativity. This course will offer a critical framework for questioning and examining how individuals and communities are presented in contemporary culture-politics, challenge basic ideas about what is ‘normal’ and what is ‘different’, and discuss how to engage perspectives that are different from our own. Students should expect to analyze literature from various genres, films, plays, music videos as well as performance art by drag performers.

ENGL 193 fulfills the First Year Seminar requirement
ENGL 193, 01, 02 FYS: FAKE NEWS & ALT FACTS
Beth Cooley (01) M W F 10:00 – 10:50 a.m.
(02) M W F 11:00 – 11:50 a.m.
In a world of constant media feeds, how can we differentiate fact from rumor? What is real news and what is hype? How can we count on information to be accurate? This course will explore the phenomenon of fake news and alternative facts through the lenses of mass media, popular culture, personal bias, science and fiction. Along with one novel, we will read recent essays and reports from various information sources in order to examine the current social issues and hone our skills in discerning accurate information from alternative facts.
ENGL 193, 03 FYS: TIME OF YOUR LIFE
Jessica Halliday (03) T R  8:00 – 9:15 a.m.
“Those who spend our days, of course, how we spend our lives” – Annie Dillard
What could be more valuable than your time? Without it, you have nothing. So: how do you spend it? Are you in complete control? Do you allow someone or something else to spend your time for you, and if so, what does that mean? This class looks at time from multiple perspectives to think critically about how best we might engineer its passing. We will scrutinize the function and value of time in social and news media, emerging technologies, diverse cultures, and academic disciplines. By semester’s end, students may actually tell time, its function as well as its story, and thus harness its force in service of creating a life worth living.

ENGL 193, 04, 05 FYS: CREATIVITY
Meagan Ciesla (04) T R  9:25 – 10:40 a.m.
(05) T R 10:50 – 12:05 p.m.
What is creativity? What makes a creative person? Can we learn creativity or are we born with it? Can we measure it? Does creativity link to mental illness? Conformity? Boredom? In this course, we will explore the subject of creativity through the disciplines of psychology, biology, history, sociology, literature, business, computer science and the visual and performing arts. Our guiding question for the semester will be: How do we pursue knowledge about creativity and cultivate our understanding of it? In our seminar-style format, we will contextualize issues of creativity through these multiple disciplines to better understand the value, process, service and rhetoric of creativity. Over the semester, students will produce several creative projects that demonstrate their knowledge and understanding of creativity.

ENGL 193, 07, 08 FYS: THE SEARCH FOR MEANING
Dan Butterworth (07) T R 12:25 – 1:40 p.m.
(08) T R 1:50 – 3:05 p.m.
This course introduces students to learning and knowing as deliberate, creative processes by engaging the question of what makes for a meaningful life. The course will emphasize writing and reading as tools for participating in the creation of meaning. The course will focus on building a personal map of meaning in conjunction with a study of how literary works approach meaning, along with consideration of the approach to meaning by various works from philosophy, psychology, and religious studies. The course will employ strategies for active learning through student presentations, student-led class discussion, various group work projects, and sustained dialogue with other students, faculty and members of the academic and civic communities. Texts will include three novels and selected essays, short stories, and poems.

ENGL 193, 09 FYS: FREAKS, GEEKS & OUTSIDERS
Ann Ciasullo (09) T R  9:25 – 10:40 a.m.
We have all met or perhaps even identified with-people who are seen as different, strange, or on the margins. Drawing from a range of disciplines, this course will provide us with the opportunity to explore and analyze what makes someone “freakish” or aberrant; what it means to be a “geek” (a word whose connotations have shifted dramatically over the past thirty years); and what characteristics historically have positioned people as “outsiders” rather than “insiders”. Our exploration will be guided by a central question: what are the dividing lines between “normality” and “abnormality”? Fulfills Social Justice designation.

200-level ENGL courses do not have prerequisites.
All 200-level ENGL courses, except 200 and 286, fulfill 200-level literature requirement in former A&S core and the Literature requirement in the new University core.

ENGL 200, 01 INTERMEDIATE COMPOSITION
Written permission from the Director of Composition
John Eliason (01) T R 1:50 – 3:05 p.m.
Students will further develop skills in critical reading, researching, and writing as they study and engage multiple audiences in issues related to campus climate. While collaborating with a variety of Gonzaga offices and programs, students will engage in multiple modes of composing and present their work to a range of audiences. Fulfills Writing Core requirement and University Core Writing-Enriched designation.

ENGL 201, 02 STUDIES IN POETRY
Heather Easterling-Ritchie (02) T R 10:50 a.m. -12:05 p.m.
Are there things we learn better from poetry than from anything else? *Why write that way? *Why read poetry? *What is poetry? I invite you into these questions and into the study of poetry in English 201. Our work will help your ability to read attentively, to analyze critically, and to write more clearly – valuable skills. But studying poetry also offers something less tangible but no less important: the chance to encounter language and the world around you in transformed ways. We’ll study both the form and content of poetry, focusing on its meaning-making elements and to some historical development. Requirements include a Reading Notebook, two formal analyses, and at least one exam. Active participation is essential and will be graded. Fulfills Core Writing Enriched designation.

ENGL 202, 01, 02 STUDIES IN FICTION: SCI-FI
Michael Pringle (01) M W F  9:00 – 9:50 a.m.
(02) M W F 10:00 – 10:50 a.m.
We will explore the elements of prose fiction through the medium of Science Fiction short stories, novels and some related films. Class time will alternate between lecture and discussion. Plan to attend regularly, to closely read the assigned text, and be ready to discuss it in a critical manner. Assignments will include two papers, three exams, a presentation, and reading comprehension quizzes.

ENGL 204, 01, 02 STUDIES IN FILM: NEW YORK CITY ON FILM
Matthew Bolton (01) T 1:50 – 4:30 p.m.
R 1:50 – 3:05 p.m.
(02) T 1:50 – 4:30 p.m.
R 3:15 – 4:30 p.m.
This course examines films from 1969-1981 that were filmed in and take place in New York City, using these narrow chronological and geographical boundaries to teach students to read these pop culture texts critically and interrogating in particular the way their local demographics, national and film history, and auteristic visions shape films of this era, as well as what the grime and paranoia of the 70s has to tell us about today. Fulfills Core Writing Enriched designation.

ENGL 205, 01 STUDIES IN SHAKESPEARE
Michael Pringle (01) M W F  1:10 – 2:00 p.m.
In this introductory course to Shakespeare’s works we will read a representative selection of tragedies, comedies, and histories. Plan to attend regularly, read the day’s selection closely, and be ready to discuss the text in a critical manner. Class time will alternate between lecture and discussion. Assignments will include two papers, three exams, and reading comprehension quizzes.

ENGL 240 01, 02 TOPICS: AFRICAN-AMERICAN LITERATURE
Jeff Miller (01) T R  8:00 – 9:15 a.m.
(02) T R 9:25-10:40 a.m.
This course is an introduction to African American literature. We will read authors from the 19th century to the present with attention to the historical conditions that shaped-and were shaped by-their writing (e.g., slavery, Reconstruction, the Great Migration, the Harlem Renaissance, the Civil Rights movement, Black Lives...
ENGL 240, 03 TOPICS: MULTICULTURAL AUTOBIOGRAPHICAL LITERATURE
Ana Roncero-Bellido  
(03) M W 3:10 – 4:25 p.m.  
This course studies auto/biographical texts (e.g. graphic memoirs, creative nonfiction, testimonio, or personal essays) written by writers of color in the U.S. as well as members of different minority groups, including African-American, Chicana, Latina, and Native American writers. We will read and analyze the role of life writing in the representation of intersecting identities of ethnicity, race, class, gender and sexuality. We will also create our own life stories as we contemplate the connections between life writing and individual/collective constructions of identity. Graded assignments include quizzes, journals, leading a discussion, and 2-3 personal essays. Be ready to write/draw/perform your own personal narrative!

All ENGL 300 and 400-level courses require prerequisites: ENGL 101 or ENGL 103H and ENGL 105, ENGL 106, ENGL 104H or a 200-level literature ENGL, excluding writing classes ENGL 200 and 286

ENGL 301, 01 POETRY WRITING
Beth Cooley  
(01) M W 2:10 – 3:25 p.m.  
The purpose of this course is to learn various strategies for writing poems and to practice using meter, rhyme, alliteration, assonance, figurative language, imagery, particular verse kinds, stanzaic patterns, and other poetic devices. There will be weekly reading and writing assignments, and class time will be divided between lecture, discussion, and workshop. Fulfills Writing Concentration Elective requirement and University Core Writing-Enriched designation.

ENGL 302, 01 FICTION WRITING
Meagan Ciesla  
(01) T R 12:25 – 1:40 p.m.  
This course introduces students to the components of short fiction (plot, characterization, setting, voice, point of view) and emphasizes the importance of reading like a writer. By reading and writing a wide variety of fiction we will explore the possibilities of the short story form. Through the creative process of collaboration, workshop, experimentation, and revision, we will focus on the essential elements of technique and style. Participation is crucial and written work includes writing exercises, peer critiques, short stories, and craft papers. Fulfills Writing Concentration Elective requirement and University Core Writing-Enriched designation.

ENGL 306, 01 SPECIAL TOPICS IN WRITING: MULTIMODAL WRITING
Chase Bollig  
(01) M W F 10:00 – 10:40 a.m.  
This course explores the production of digital culture and digital media objects through the lenses of multimodal composition, narrative studies and rhetorical studies. Students will be asked to produce digital texts in a range of forms and genres associated with digital media production. Additionally, the course will investigate themes associated with digital media storytelling and production, such as ownership and intellectual property, the affordances and constraints of composing in digital environments, and some of the practical considerations of working with digital media production platforms. Fulfills Writing Concentration Elective requirement and University Core Writing-Enriched designation.

ENGL 306, 02 SPECIAL TOPICS IN WRITING: WRITING & RESEARCH
Yu-Kyang Yang  
(02) M W F 1:10–2:00 p.m.  
Thinking about grad school? Are you interested in learning research writing skills and strategies that will apply to a wide variety of careers? This course will introduce both quantitative and qualitative research methods that students will learn how to apply in projects they will design. With their own inquiry-driven research topics, students will try out various tools for collecting data (e.g. fieldwork, surveys, interviews) and consider approaches to analyzing and interpreting data. Student will explore writing research and the research process drawing from various disciplines such as writing studies, technical/professional communication, second language writing, education and anthropology. Fulfills Writing Concentration Elective requirement and University Core Writing-Enriched designation.

ENGL 331, 01 EMBODYING RENAISSANCE LITERATURE
Katey Roden  
(01) M W F 9:00 – 9:50 a.m.  
This course will explore early modern bodies, both real and imagined. In Renaissance England, the human body served as an important vehicle upon which politics, medicine, literature, religion, science and philosophy were mapped. Using the concept of the “body” as a broadly defined category, we will examine Renaissance constructions of bodies political, bodies of belief and faith, bodies of thought and knowledge, and bodies of desire. Reading canonical authors as well as popular selections from contemporary print culture and travel logs, we’ll ask how bodies, both material and rhetorical, provide access to Renaissance ideas about violence, difference, colonial exploitation, political and religious change, or racial and sexual norms. Fulfills Social Justice core requirement and English Literature pre-1660 requirement.

ENGL 390, 01 WRITING CENTER PRACTICUM
Requires written permission from the English Department Chair.  
John Eliason  
TBA  
Tutoring student writers and developing academic resources and promotional materials for the Writing Center. May be taken for 1-3 credits. Elective requirement. May satisfy the English Teacher Ed endorsement writing pedagogies requirement usually fulfilled by ENGL 395 with permission from Chair.

ENGL 394, 01 TOPICS IN FILM: THE WESTERN
Matthew Bolton  
(01) T 5:30 – 9:00 p.m.  
This course examines western films throughout the 20th and 21st century, primarily but not exclusively from the United States. It focuses on teaching students to read these texts through the lens of genre theory and structuralism, considering how these films make meaning both through dialogue with each other and with the emerging 20th century American identity. Fulfills the American Literature post-1900 requirement

NOTE: ENGL 394 01 is linked to ENGL 455 01 LITERATURE OF THE AMERICAN FRONTIER this semester. While taking both classes is not required, it is encouraged. Students wishing to register for both may reserve spots by pre-registering with Dr. Miller by Nov. 3, 2017 with student name and ID to millerj3@gsu.edu

ENGL 406, 01 ADVANCED WRITING IN THE WORKPLACE
John Eliason  
(01) T R 10:50 – 12:05 p.m.  
Students will read, write, research, and reflect on a range of workplace writing genres; they will address rhetorical affordances and constraints that writers and readers negotiate and experience as participants in those genres; and students will learn about and accept the responsibilities of working in a writing consultancy that serves a variety of clients on and off campus. Fulfills Writing Concentration 400-level writing course requirement and Core Writing Enriched designation.

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ENGL 440, 01 LITERATURE OF THE AMERICAS:
IDENTITY FROM OPPRESSION or CLAPPING BACK
AT OPPRESSION
Allen Baros (01) W 3:10 - 5:40 p.m.
This course explores the literature, cultural production, and intellectual history of Black, Chicana/o, Latinx, Asian, Native American, White, and queer identities and forms of consciousness across the 20th and 21st centuries and analyzes their complex (often oppositional) relationship to U.S. cultural-politics and oppression. We will engage theoretical perspectives including women of color feminist and queer of color thought, post-colonial theory, critical race theory, and even whiteness studies. Students will be asked to take part in analytic conversations about required text as well as practices in reading culture from a critical perspective. The final project for this course will be a presentation connecting some of the cultural production and theoretical perspectives we have discussed to contemporary politics, culture, or institutional practices. Fulfills American Literature post-1900 requirement.

ENGL 455, 01 LITERATURE OF THE AMERICAN FRONTIER
Jeff Miller (01) T R 10:50 – 12:05 p.m.
This course will investigate the “frontier” as an idea that had a powerful effect upon American culture in the 19th century. As a site of physical and ideological conflict, the frontier gave shape to how Americans thought of themselves and their nation(s). We will read books by Americans who believed in manifest destiny (e.g., James Fenimore Cooper, Walt Whitman), who challenged the onslaught of “civilization” (e.g., Zitkala Sa, Sui Sin Far), who saw the “West” as a mythological background for archetypal struggle (e.g., Mary Rowlandson, Frank Norris), and who developed critiques against metaphorical frontiers inherent in American society (e.g., W.E.B. Du Bois, Charles Chesnutt). Fulfills American Literature pre-1900 requirement

NOTE: ENGL 455 01 is linked to ENGL 394 01 THE WESTERN this semester. While taking both classes is not required, it is encouraged. Students wishing to register for both may reserve spots by pre-registering with Dr. Miller by Nov. 3, 2017 with student name and ID to millerj3@gonzaga.edu

ENGL 460, 01 STUDIES OF WOMEN WRITERS
Ann Ciasullo (01) T R 12:25 – 1:40 p.m.
This class will survey the themes and forms of 19th and 20th century Anglo-American female literary expression. From Virginia Woolf to Toni Morrison, we will read a variety of genres of women’s writing, including critical essays, novels, short stories, poetry and cultural criticism. Some questions we’ll consider: Who is the “woman writer”? What constitutes “female literary expression”? And in what ways do women writers bring the female body to bear upon their work? Requirements include active class participation, weekly reader responses, a group presentation, a midterm and a final essay. Fulfills American Literature post-1900 requirement.

ENGL 466, 01 TOPICS IN LITERATURE: LITERATURE OF THE GREAT WAR
Ingrid Ranum (01) M W F 11:00 – 11:50 a.m.
World War I was, in many ways, the end of the Victorian age and the violent beginning of a modern era. In this course, we will explore intense, sometimes disturbing, always fascinating texts that will help us learn more about the transformative experience of the Great War and about human capacities for violence, despair, and creative beauty. The work of the course demands active participation. Students will have some flexibility in the types of projects they complete. Options will include formal essays, exams, and presentations. Fulfills English Literature post-1660 requirement

ENGL 466, 03 TOPICS IN LITERATURE: MYTHMAKING IN 19TH CENTURY POETRY
Dan Butterworth (03) T R 9:25 – 10:40 a.m.
This course will consider the role of myth in Romantic and Victorian British poetry. By examining works of Blake, Coleridge, Wordsworth, Byron, Shelley, Keats, Tennyson, Browning, Christina Rossetti, and others we will study the themes and purposes of revised mythmaking as well as those of invented myths, and consider the significance of myth as cultural metanarrative. Required: weekly informal writing, three formal papers, and oral presentations. Fulfills English Literature post-1660 requirement

ENGL 466, 04 TOPICS IN LITERATURE: SHAKESPEARE & FILM
Heather Easterling (03) T R 1:50 – 3:05 p.m.
In this course we will examine both the promise and the possible tension of this compound subject of ‘Shakespeare AND Film.’ That is, we’ll not only learn about and assess film’s narrative and interpretive techniques via some major plays and film adaptations, we’ll also take up the complex and fascinating matter of Shakespeare and/as popular culture, exploring questions -- via literary and theoretical readings and screenings -- about film’s role in the contemporary production of ‘Shakespeare.’ Assignments will include: active participation, including engaged film-viewing and regular writing for class; several short papers; at least one exam; a final, research-driven, critical essay. Fulfills British Literature pre-1660 or post-1660 requirement.