



Department of English
Spring 2025

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Cat #	Sec	Course Title	Instructor	
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ENGL 1363-001f Myths of the American West

TTh 3:30-4:50. Dallas Hall 306. Levy.

2012: CA1, HC1 2016: CA, HC CC: LAI, HD

This course explores ideas of the West as they first appeared in European culture during the so-called "age of discovery." It then uses these ideas to focus more specifically on the American West as a zone of cross-cultural exchange between those groups peopling North America. The course raises questions about the primary myths that accompanied this peopling, including native American creation stories, European sagas of conquest and the idea of the "New World" as "Virgin Land," Turner's "Frontier Thesis," "Custer's Last Stand," and the many stories and histories that sought to justify Manifest Destiny as a national policy of accumulation by dispossession. In other words, this course is about way more than "Cowboys and Indians," although we explore the literary genre of "The Western" and the social dynamics that led to its creation.

Readings and films: Wister, *The Virginian*; Austin, *The Land of Little Rain*; Proulx, "Brokeback Mountain"; Everett, *God's Country*; Viramontes, *Under the Feet of Jesus*; Portis, *True Grit*; Ford, *The Searchers*; Hawks, *Red River*.

Other assignments: Inf1 0 0 1 515.62 417.67 Tm0 g0 G 0.012 Tc[(.)] TJETQq0.0td3922 592.23 Tm0 g0 G[(O)] TJETQq0.0

ENGL 2311-001f Poetry: Lifting the Veil

MWF 1:00-1:50. Dallas Hall 157. Condon. 2012: CA2, W, OC 2016: LL, W, OC CC: LAI, W

A famous stereotype of poetry suggests that the genre doesn't reveal anything without a lot of decoding on a reader's part— that the poem is a kind of veil that hides a complicated message. In this course, we will explode this stereotype by learning about poetic characteristics and devices that are intended to delight readers, not confuse them. Each week we will focus on a different poetic technique or form— image, repetition, the sonnet— and discuss how poets across the centuries have used them to bring us pleasure, making something as mundane as grass seem suddenly breathtaking and strange.

Readings (to be provided on Canvas): poems by Emily Dickinson, Terrance Hayes, John Keats, Rita Dove, William Wordsworth, and Eileen Myles.

Other assignments: two short papers, midterm & final exam, poetry presentation, and regular participation in class.

ENGL 2311-002f Poetry: American Poetry Since 1970

MWF 10:00-10:50. Dallas Hall 138. Rivera. 2012: CA2, W 2016: LL, W CC: LAI, W

Immerse yourself in the innovative works of acclaimed poets who challenge conventional notions of poetry.

Through journal responses, quizzes, and presentations, you will explore the ways in which poets have pushed the boundaries of the form.

ENGL 2312-001f Fiction: Going Native

MWF 11:00-11:50. Dallas Hall 157. Cassedy.

2012: CA2, W 2016: LL, W CC: LAI, W

This course is about two related narratives that have proven very popular over the past three centuries: the narrative of being taken captive, and the narrative of "going native." Stories along these lines have taken many different forms, including stories of white people abducted by Indians, women imprisoned by nefarious men, free people kidnapped into slavery, and sailors stranded in strange lands and waters. Some of those captives resist captivity. Others embrace it, "going native" and finding that their solitude or captivity allowed them to access parts of themselves that their home societies do not.

Readings: Defoe, *Robinson Crusoe*; Swift, *Gulliver's Travels*; Aubin, *Charlotta Du Pont*; Winkfield, *The Female American*; Twain, *Huckleberry Finn*; Thoreau, *Walden*; possible others TBA.

Other assignments: Three essays and a final exam.

ENGL 2312-002f Fiction: The Gothic Novel

TTh 2:00-3:20. Clements Hall 325. Sudan.

2012: CA2, W, OC 2016: LL, W, OC CC: LAI, W

Gothic novels were wildly popular in nineteenth-century Britain. Starting with Horace Walpole's *The Castle of Otranto*, published in 1764, and continuing almost unabated until about 1820, the Gothic novel, characterized by gloomy landscapes, graveyards, secrets, ghosts, damsels in distress, mysterious heroes, bleeding nuns, and the like, became the most eagerly consumed of its genre. Not necessarily restricted by gender—almost as many (and arguably more) women published gothic novels as men—these novels represent not only the taste of the literate public but also reflect with an uncanny exactitude the social and cultural milieu of the late-eighteenth through late-nineteenth centuries. We will explore these contexts and, in the process, will learn about the process of textual and cultural analysis.

ENGL 2312-003f Fiction

MWF 12:00-12:50. Dallas Hall 137. Sae-Saue.

2012: CA2 2016: LL CC: LAI, W

This Fiction emphasizes U.S. ethnic novels. Students will learn to recognize a range of narrative elements and see how they function in key texts. We will ask: how does fiction articulate political, social, and cultural dilemmas? And how does it structure our understandings of social interaction? As these questions imply, this course will explore how fiction creates and then navigates a gap between art and history in order to remark on U.S. social relationships.

Readings: Diaz, *This is How You Lose Her*; Plascencia, *The People of Paper*; Fajardo-Anstine, *Sabrina & Corina: Stories*; others TBD.

Other assignments: Quizzes, midterm, short response papers, final essay.

Probable readings: Stoker, *The Snake's Pass*; Corelli, *A Romance of Two Worlds*; Yan, *Life and Death are Wearing Me Out*; Orwell, *1984*; Butler, *The Parable of the Sower*; a selection of shorter works.

Other assignments: weekly short written responses; two papers (one shorter, one longer); one project; one presentation.

ENGL 2312-008f Fiction: Adaptation and Storytelling

MWF 12:30-12:50. Dallas Hall 156. Morrow. 2012: CA2, W 2016: LL, W CC: LA1, W

We will explore fiction by studying adaptations from one mode of storytelling to another, such as a novel made into a film, or a play performed on stage, or a board game. We will ask about the differences between versions of the same basic story, about why these changes might be necessary. We will also consider the role that we play as the audience or reader in making sense the stories we read, watch, or otherwise enjoy.

Readings: Austen, *Pride and Prejudice*; Zoloi, *Pride*; Agatha Christie, *Appointment with Death* (play and novel versions); Conan Doyle, various Sherlock Holmes stories; a board game from the *Sherlock Holmes, Consulting Detective* line.

Other assignments: Four short response papers, a short research project, and an in-class presentation.

ENGL 2390-001Hf Introduction to Creative Writing: Introduction to Fiction Writing

M 2:00-4:40. Dallas Hall 137. Rubin. 2012: CA1, W 2016: CA, W CC: CA, CAC, W

An introductory workshop that will focus on the fundamentals of craft in the genre of fiction writing. Students will learn the essential practice of "reading like a writer" while developing their own work and discussing their classmates'.

ENGL 2390-002f Introduction to Creative Writing

TTh 11:00-12:20. Dallas Hall 105. Smith. 2012: CA1, W 2016: CA, W CC: CA, CAC, W

This workshop-heavy course focuses on the craft, structure, and thematic elements of developing short stories. Students will create and critique short literary narratives focused on the elements of fiction. By the end of the semester, students will complete a portfolio including two short stories.

ENGL 2390-003f Introduction to Creative Writing

TTh 12:30-1:50. Dallas Hall 105. Smith. 2012: CA1, W 2016: CA, W CC: CA, CAC, W

This workshop-heavy course focuses on the craft, structure, and thematic elements of developing short stories. Students will create and critique short literary narratives focused on the elements of fiction. By the end of the semester, students will complete a portfolio including two short stories.

ENGL 2390-0091 Introduction to Creative Writing

TTh 2:00-3:20. Annette Caldwell Simmons Hall 225. Hawkins.

2012: CA1, W 2016: CA, W CC: CA, CAC, W

This introductory workshop in the art of fiction emphasizes the craft (the *how* more so than the *what* of a short story--though we'll certainly discuss the *what* [theme, plot, etc.] as well!). We will read and discuss contemporary short fiction by writers like George Saunders and Ottessa Moshfegh. We'll also complete several in class creative writing activities that should help inspire you when you sit down to write your own short stories later in the term.

Workload: read 3-4 short stories and prepare 3-4 pages of critical and/or creative writing per week, resulting in two original short stories of 7-15 pages apiece. In lieu of a final exam, a revision of one of your short stories and a 2-page reflection letter.

ENGL 3310-0011 Research and Critical Writing

MWF 10:00-10:50. Dallas Hall 120. Pergadia.

Note to English majors: this course is intended to prepare you for 4000-level courses. Please do not put this off if you have taken your 2000s and the time works for you.

This course introduces students to some of the central debates in cultural and literary studies through foundational texts that formulate our understanding of research methods. It is geared towards developing skills of close-reading and critical writing. Students will learn how to write and speak about theoretical texts and how to recognize the theoretical assumptions that underlie acts of interpretation. Theoretical approaches include structuralism, poststructuralism, Marxism, psychoanalysis, feminist and queer theory, postcolonial theory, and affect theory. We will ground our analyses within particular literary, visual, and theoretical works, learning how to read cultural production as theory, rather than merely applying theory to selected texts.

Likely primary texts: Eliza Haywood's "Fantomina," Toni Morrison's "Recitatif," Shailj i— ú

Other assignments: Regular in-class writing; three papers, including a final collaborative project; a midterm, and a final exam.

ENGL 3376-001 Literature of the Southwest

MWF 2:00-2:50. Dallas Hall 156. Sae-Saue.

2012: CA2, W

2016: HFA, W

"For any dweller of the Southwest who would have the land soak into him, Wordsworth's 'Tintern Abbey,' 'Ode Intimations of Immortality,' 'The Solitary Reaper,' 'Expostulation and Reply,' and a few other poems are more conducive to a 'wise passiveness' than any native writing"

- J. Frank Dobie, *A Guide To Life and Literature of the Southwest*

Long regarded as the pre-eminent expert of Southwest culture, J. Frank Dobie has emerged as a controversial figure because of his tendencies to underestimate the power of "native writings" to generate meaningful expressions of local life. Whereas Dobie suggests that residents of the Southwest may properly regard this geography by reading the Anglo European canon (what he calls "good literature"), this class seeks to understand how local writers have used narrative forms in order to structure their own perceptions of social and cultural life in the region. This course will also locate how key southwestern texts challenge their common categorization as a "provincial literature." We will examine how local writers cognitively map the Southwest and the regions of the US-Mexico border as a transnational cultural geography that engages historical and social dilemmas on both hemispheric and global scales. As such, we will investigate how literatures of the border generate competing visions of cultural identity, national history, and how they constitute a transnational sense of space while also engaging issues of regional memory, race, citizenship, gender, and globalization.

Readings: McCarthy, *Blood Meridian*; Paredes, *George Washington Gomez*; Cisneros, *Woman Hollering Creek*; Valdez Quade, *The Five Wounds*, and others TBD.

Other assignments: quizzes, midterm, final essay, final exam

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ENGL 3390-002— Creative Writing Workshop: Screenwriting Workshop

Th 2:00-4:50. Dallas Hall 138. Rubin.

2012: CA2, W

2016: HFA, W

CC: W

In this course students will present their own screenwriting as well as critique that of their classmates. Alongside these workshops we will analyze exemplary models of the form and study film clips to understand the ways compelling dialogue is written and satisfying scenes are structured. Readings will include such classics as *Casablanca* and *Chinatown* as well as newer scripts like *Lady Bird* and *Get Out*. ENG 2390 is a prerequisite for this course although Meadows students with a background in dramatic arts are encouraged to seek the permission of the instructor.

ENGL 4332-001I Studies in Early Modern British Literature: Sex and the City in the 18th Century

TTh 11:00-12:20. Dallas Hall 115. Sudan.

2012: IL, OC

2016: IL, OC

In September of 1666, a few short years after the restoration of Charles II to the throne in England, the Great Fire destroyed four-fifths of the commercial and topographical center of London in three days, and, in the process, destroyed everything that had represented London to Londoners. The social, historical, commercial, cultural, and physical city that had been in place for them was simply gone, and the task of rebuilding, re-imagining, and re-conceptualizing the "city" became the major task of Restoration London. Among the many tasks of social reconstruction Londoners had to face was the changing face of sexual identity: building the modern city on the ruins of the medieval city worked in tandem with building a modern sense of self, including a sexualized and gendered self, on older forms of social and national identity. Charles II, fresh from the French court in Paris, brought with him an entirely different concept of fashion, sense, sensibility, and sexual identity. This course examines the ways in which concepts of sexual— or, perhaps, more accurately, gendered— identities developed as ideologies alongside the architectural and topographical conception of urban life in England. And although the primary urban center was London, these identity positions also had some effect in shaping a sense of nationalism; certainly, the concept of a rural identity and the invention of the countryside were contingent on notions of the city. Urbanity, in both senses of the word, is an idea that we will explore in various representations stretching from the late seventeenth-century Restoration drama to the Gothic novel of the late eighteenth century.

ENGL 4349-001I Transatlantic Studies II: The White Whale

MWF 2:00-2:50. Dallas Hall 152. Cassedy.

2012: IL, OC

2016: IL, OC

This course is about obsessive pursuits of elemental evil hidden in plain sight. It's about characters who become convinced that something must be hunted out and excised from the world: characters who cannot tolerate a world in which that thing exists, and who drive themselves to increasingly extreme ends to root it out. The course will center on two large-scale narratives about such quests: Herman Melville's novel *Moby-Dick* (1851) and Nic Pizzolatto's HBO teledrama, *True Detective*

ENGL 4360-0011 Studies in Modern and Contemporary American Literature: Contemporary African American Novels and Stories

MWF 1:00-1:50. Dallas Hall 137. Dickson-Carr, D., 2012: CA2 2016: HFA

The contemporary period in African American literary history is rich and diverse, reflecting a broad transformation of the literature after the modern Civil Rights Era. Black authors writing since the 1970s have pushed creative boundaries and tackled subjects that challenge and delight their audiences. Contemporary authors comment on the Civil Rights Movement's legacy, on the breadth of African American history, and on issues of region, gender, sexuality, cultural differences, new struggles for Civil Rights, speculation about the future; and more. This course will look at a selection of short stories and novels by contemporary Black writers, with most published in the last thirty years.

Readings from Octavia Butler; Samuel R. Delany; Tananarive Due; Percival Everett; Gayl Jones; Mat Johnson;

This class will introduce you to some of the methodologies, authors, and works that have re-imagined the field of Romanticism. We will also take the transformation of Romanticism as a case study to explore some of the questions and challenges facing literary studies as a discipline. What work does the organization of literary study into historical periods and movements (like Romanticism) do for us? What other forms of organization might we use, and how might they facilitate different ways of thinking? Must the discipline of English literature necessarily center upon Anglo-American writing and Eurocentric ideologies? If not, how do we responsibly equip ourselves to challenge these disciplinary tendencies? How can each of us most effectively address our own positionality in relation to our fields of study?

Don't worry if you're not very familiar with old-school Romanticism, let alone recent trends in the field. We will be exploring some of Romanticism's grand narratives and canonical works along with the new research that challenges them. You don't need extensive prior knowledge of Romantic literature to succeed in this class, and there will be opportunities to connect what you learn to your intended field(s) of specialization. Assignments for the course will vary somewhat depending on students' goals and interests but will include several short response papers, an annotated bibliography, and a 12–15-page final project.

ENGL 7350-001 Seminar in American Literature: The Forms of Contemporary American Poetry

Th 2:00-4:50. Dallas Hall 137. Caplan.

This class will consider the forms that contemporary American poets choose and transform. To gain a sense of the field, we will examine ten recent collections that primarily use an old form (the sonnet) or a new one (erasure) or feature a variety of forms (such as the villanelle, sestina, ballad, nonce forms, and free verse).

Five of the assigned authors will discuss their work with us. Terrance Hayes will visit our class. (He will also give a campus poetry reading and participate in a creative conversation with Rita Felski.) We will enjoy Zoom conversations with Henri Cole, An

have shaken up the publishing industry in the past two decades, and how these advances shape the reading public

