

Spring 2026 Undergraduate Course Descriptions



English

College of Liberal Arts
and Social Sciences



ENGL 2305 - 19711

Introduction to Fiction

Prof. Lois Zamora

CORE: Language, Philosophy, & Culture
(Asynchronous Online)

In this course, we will read short stories and novels with the aim of honing our skills as readers and writers. Requirements include listening to weekly lectures, reading assigned texts, writing weekly posting on the discussion board, and a final paper.

Readings will include Willa Cather, *My Ántonia*; Louise Erdrich, *Tracks*; Laura Esquivel, *Like Water for Chocolate*; Mike Stock, *White Man Falling*; and stories by T. Coachessan Boyle, Barry Targan, Allan Gurganus, O. Henry, Woody Allen, Julio Cortázar, and Jorge Luis Borges.



Engl 2315 - 20122

Literature and Film

Prof. Lorraine K. Stock

T/Th 1:00-2:30 pm

CORE: Language,
Philosophy & Culture

This course compares modern translations of literary texts written in the medieval period (King Arthur narratives, Werewolf narratives, Sir Gawain and the Green Knight, Robin Hood ballads, Beowulf) to film and television adaptations of this material. In addition to medieval texts, we will examine silent films, animation, Hollywood feature films, and TV series. Course goals include: learning how to perform close reading of the words that comprise medieval literary texts; learning how to "read" the components of cinematography; mise en scene, camera shots, dialogue, lighting, sound, costume, props, casting, etc.; sharpening critical thinking skills by learning to write about both words and moving images.

ENGL 2318 - 19247

Thursday Lecture 1:00-2:30 PM

Tuesday Lab 1:00-2:30 PM

Prof. Kevin Prufer

CORE: Creative Arts

Creation & Performance of Literature



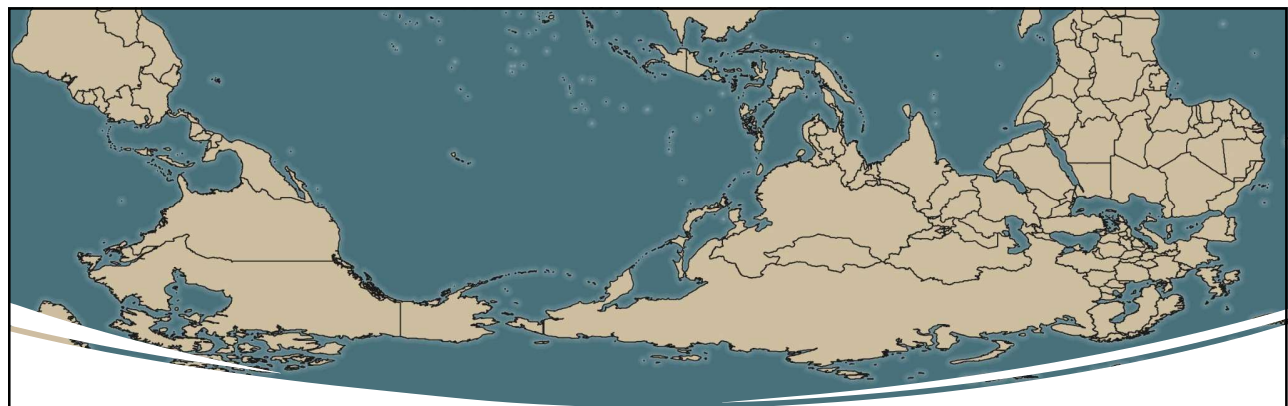
This is a class that focuses on the fine art of reading and writing short fiction and poetry. About half of the class is lecture-based, including a variety of guest lecturers who are widely published, award-winning authors. The class will also focus on generating student-written stories and poems.

ENGL 2321 - Writing, Technology, and Social Media
class number : 19131 | asynchronous online
session 5 - core: wid
Dr. Melanie Salome

The course will study how the use of technology and digital culture plays a role in our everyday communication activities, as well as, reflecting the individual and collective use of social media. Using rhetorical appeals as the basis of analysis, an examination of social media outlets and the creation of your own social media contributions to various outlets will be explored through this course.

This will allow us to examine how these media forms symbolize society and culture. Online we will discuss assigned readings, but we will also work in small groups to explore and refine our responses, both to the readings, and to one another's multimedia works in progress.

We will also explore strategies for effective analysis as we study the uses of rhetoric and technology in public controversies, along with developing strategies for creating persuasive written and visual works.



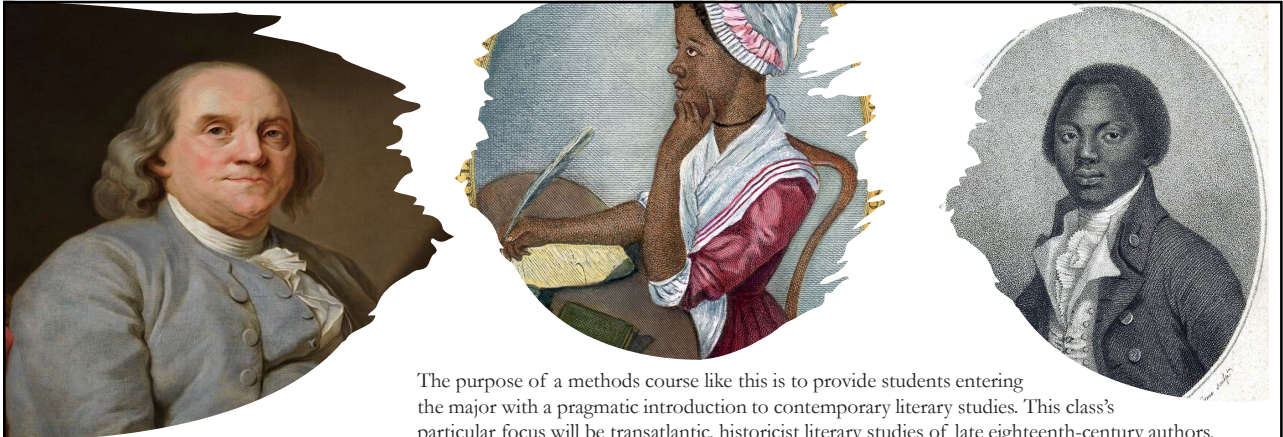
ENGL 2325- 20124
Literary Traditions of
the Non-Western World

Dr. Kavita Singh

T/Th 5:30-7:00

**CORE: Language, Philosophy, &
 Culture**

This course will not only engage with imaginative writing from across the world, it will also ask what “Western” and “Non-Western” mean, and consider how these categorizations determine what we call “Literature.” As a result, our “texts” will include traditions of narrative, memory, history and performance that go beyond our traditional literary genres of poetry, theatre, short stories, or novels, and that expand what these categories mean. Although we will study work from the “East,” and “Middle East” (Asia, Mediterranean and North African), the “South” and “Global South” (Africa, South/East Asia, South America), we will also consider how writers in Europe and North America write non-Western literature, how writers in English might be considered foreign, and why reading literature that is called exotic requires shifting geography, destabilizing history, and dismembering the corpus of the literary. Authors may include Chimamanda Ngozie Adichie, Jamil Jan Kochai, Fernanda Melchor, Mbolle Mbue, Louise Erdrich, Nalo Hopkinson, and Tash Aw. We will also consider films, TV series, and web series.



ENGL 3301 - 12244

Introduction to Literary Studies

Prof. David Mazella

M/W/F 11:00-12:00 pm

(Online Synchronous)

The purpose of a methods course like this is to provide students entering the major with a pragmatic introduction to contemporary literary studies. This class's particular focus will be transatlantic, historicist literary studies of late eighteenth-century authors, while also incorporating some digital approaches to the analysis of their texts. It juxtaposes three literary texts, authors, and genres: Phillis Wheatley (elegiac poetry), Benjamin Franklin (autobiography), and Olaudah Equiano (autobiography/slave narrative). We will use each of these authors and texts to discuss current methods of critical reading, writing, and especially, research, including judicious use of digital techniques. These writers used their reading, writing, and imagination to fashion themselves into some of the most important literary writers of the eighteenth century. How might the books available to them, the instruction they received, the printing environment of their cities, the support they received from family and friends, how might these have encouraged their writing, and served as infrastructure for their careers? What circumstances or experiences helped them think and write differently than their contemporaries?



ENGL 3306 - 16251

Teenpix SHX

Prof. Ann Christensen

T/Th 2:30-4:00 pm

CORE: Language, Philosophy, & Culture

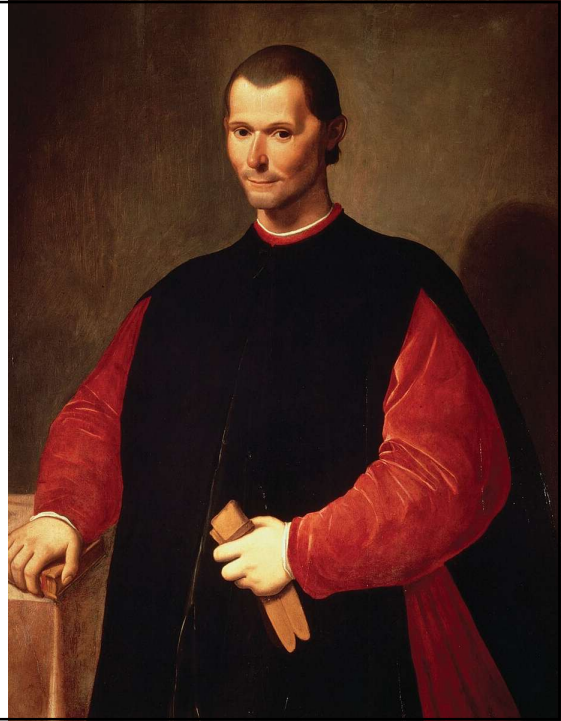
This course takes as its focus both classic Shakespearean drama and late 20th / early 21st century "teen pic" adaptations. Putting a handful of works by Shakespeare in the context of popular films made for teen audiences allows us to explore such topics as young love under surveillance; coming of age; rebellion and autonomy; adults behaving badly. We will consider how film makers used Shakespeare to package such concerns for young-adult audiences. In-class writing, movie reviews, critical writing. Students will read 4 plays and view a recent streamed stage production of each, read assigned scholarship on and reviews of films, and view and analyze 4 feature-length films. The course will cover the following plays and films (¼ of them starring Julia Stiles!):

- *Hamlet* -- dir. Michael Almereyda (2000)
- *Romeo + Juliet* -- dir. Baz Luhrman (1996)
- *Ten Things I Hate About You (The Taming of the Shrew)* -- dir. Gil Junger (1999)
- *O (Othello)* -- dir. Tim Blake Nelson (2001)

ENGL 3309 – 20127 / English Renaissance Drama
 POLS 3361 / Politics and Literature
 Professor Jamie Ferguson

Early Modern Tragedy in the Shadow of Machiavelli

This interdisciplinary course, cross-listed in English and Political Science, is an introduction to early modern English dramatic literature (excluding Shakespeare) with particular attention to these plays' responses to the ideas and image of Niccolò Machiavelli. How did direct and indirect familiarity with Machiavelli's writing about sovereignty, the establishment and maintenance of power, political theology, republican and autocratic government, etc. – together with the image of the “Machiavel” – affect early modern English drama? In line with our focus on political ideas, we will concentrate on the genre of tragedy, which traditionally takes as its subject people in power. We shall study these plays' language and imagery, their use and unsettling of genre and dramatic conventions, and their creative adaptation of prior sources. Our main critical approach will be close reading, but we shall also read these plays in the context of early modern political and religious history and draw on the plays' reception histories. As our period includes the establishment of commercial theatres in England, we shall also study these plays in the context of emerging market pressures. When possible, we shall watch and compare staged versions of our plays.



ENGLISH 3315 - 20128
 PROF. DAVID WOMBLE
 M/W 1:00-2:30

THE ROMANTIC MOVEMENT: CROSSING BORDERS

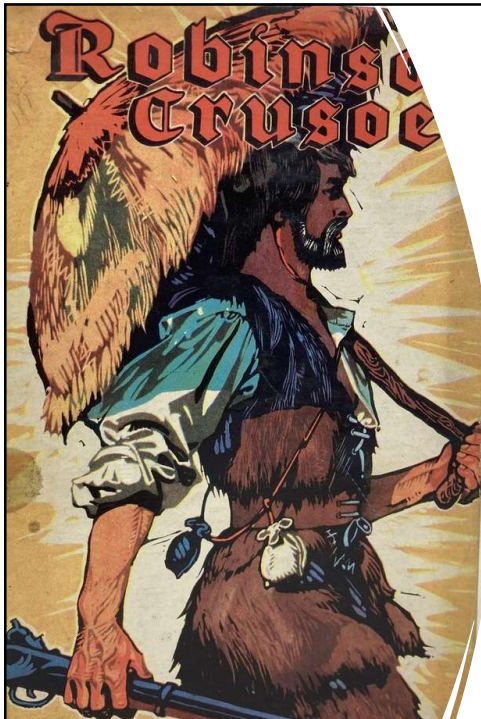
This course will explore how fiction, poetry, and visual culture of the Romantic era understood the concept of “the border.” Why were figures of border-crossing such as the immigrant, the exile, and the vagrant such popular tropes in Romantic literature? During this era, in the late eighteenth century and the early nineteenth, poets, novelists, and painters began to reimagine British culture from the perspective of those lost, restless, or displaced from their homes. These aesthetics of mobility served as a set of strategies British Romanticism used to plumb the depths of human psychology, to articulate philosophies of metaphysical homelessness, and to capture the realities of migrant journeys. Rather than treating these various symbolic registers of migration as distinct or mutually exclusive modes of interpretation, we will explore the way their interplay produces more sophisticated and nuanced understandings of the border as a conceptual unit organizing human thought and experience. In doing so, we will confront and evaluate the legacies of Romanticism that continue to shape cultural attitudes and social policy today. We will pay particular attention to what borders are designed to keep out, and what happens to characters and cultures when those boundaries become porous and let outsiders in.





English 3316 - 16252
**Literature of the
 Victorian Age**
 Prof. Paul Guajardo
 M/W 5:30-7PM

This course includes a selection of poetry, essays, novels, and a play from writers which may include Tennyson, Browning, Hopkins, Arnold, Pater, Newman, Hardy, Bronte, Dickens, Eliot, and Wilde. Exams will include an objective and an essay component.



ENGL 3317 – 20130: English Novel before 1832
 Prof. David Mazella
 M/W/F 10:00-11:00
 (Online Synchronous)

18th Century Novel & Empire

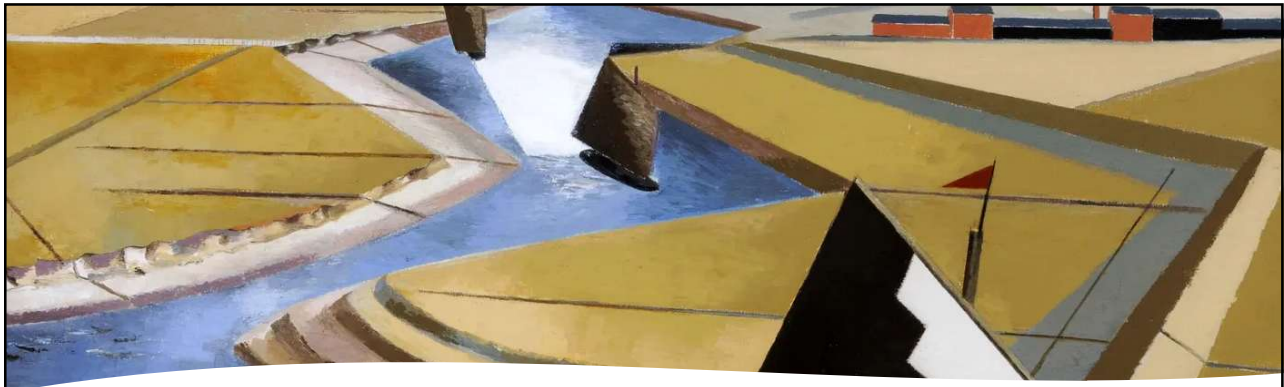
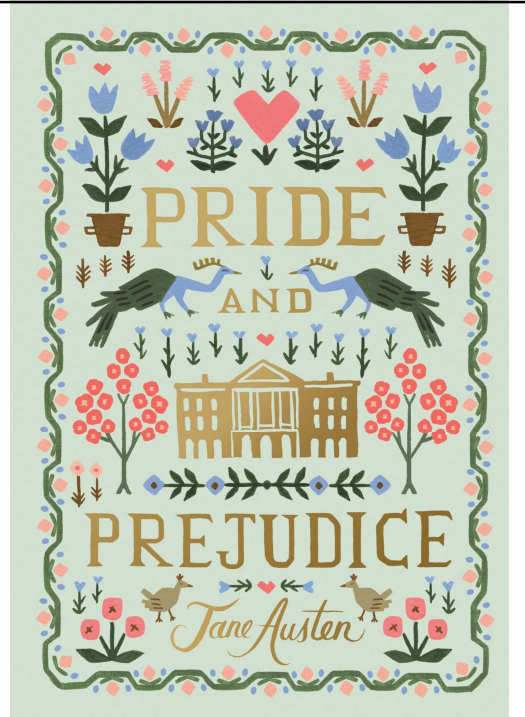
This course is organized around a set of interlocked questions: how did eighteenth-century British writers portray their nation's pursuit of empire during a period of territorial expansion and accumulating wealth? How did this empire transform portions of the Caribbean into the co-called "sugar islands" and the "West Indies"? How did this history help shape contemporary understandings of race? Finally, how were fictional and non-fictional literary forms affected by these developments?

In the course's first phase, we will find stories of European discovery tinged with ethnography and romance (Behn's *Oroonoko*), as well as stories of British conquest and determined resource extraction (Defoe's *Robinson Crusoe*). These will be read alongside first-person accounts and arguments against slavery from writers like Wheatley, Cugoano, and Equiano. The next phase will feature "rambling novels" and picaresque narratives with antiheroes and con artists sailing from one colony to the next in search of new opportunities (Smollett's *Roderick Random*). The semester will close with a pair of novels and moods: a sentimental novel of manners and courtship featuring a biracial or "creole" heroine and heiress (Anon., *Woman of Colour*); and fictional treatment of a slave revolt led by Three-Fingered Jack, a devotee of Afro-Caribbean religious practice as well as a "bold and daring defender of the Rights of Man" (Earle, *Obi; or Three-Fingered Jack*). We will conclude by returning to Equiano's *Interesting Narrative* and its imperial contexts to see how it reappears in contemporary African American discussions of race and capitalism.

English 3318-20129
Prof. Margot Backus
T/TH 1:00-2:30

The British Novel, 1832-Present

This course will focus on the emergence, consolidation, and transformation of the realist novel through a close, comparative reading of British literature's most canonical coming-of-age/marriage plot novels. Of necessity, we will begin with the most canonical and influential of all marriage plot novels, Jane Austen's *Pride and Prejudice*. We will read and discuss subsequent novels on our syllabus – *David Copperfield*, *Middlemarch*, *Mrs. Dalloway*, and *Oranges Are Not the Only Fruit* – as each introduces adjustments and challenges to the literary realist novel, considering how and why realism proved so successful over the course of the nineteenth century, and why realism was so rapidly overshadowed in the first decades of the twentieth century by a new kind of novel that drew its aesthetic and moral vitality from the disruption and inversion of realism's conventions.



English 3321 - 19023
Prof. Margot Gayle Backus
T/Th 8:30-10:00 am

Modern British Literature

Modernism is one of the most celebrated of world literary movements. With its high formal and aesthetic aspirations, its notorious difficulty, and its uncompromising rejection of the generic conventions and social and political norms that preceded it, modernism as a movement represents the idealistic efforts of writers and artists in western industrial/imperial centers to come to grips with modernity and its ramifications. Modernism is thus of central importance both within the canon of literature written in English and within a broader cultural studies approach to western societies. We will be considering the extent to which modernism's famous complexity and illegibility are the product of increasingly vast, complex, and compartmentalized economic and social relations at the height of the British empire. In this course, the emergence of modernism in London will be juxtaposed with the emergence of modernism in Dublin and elsewhere, with an emphasis on the role of imperial expansion, warfare, migrancy and identity on the emergence of both British and Irish modernisms.

ENGL 3322 - 14081
 Prof. Auritro Majumder
 (Asynchronous Online)

The Contemporary Novel

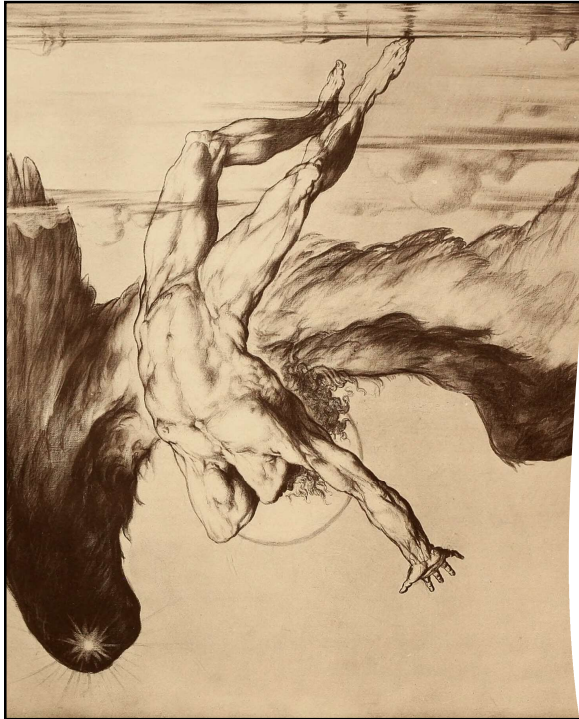
Novel reading and writing are global cultural phenomena, as we see in this course by exploring the work of some acclaimed contemporary novelists from various regions of the world. What are some of the themes, styles, and concerns of contemporary novel writing, and how has the novel evolved from its earlier stages? The discussion of novels will be supplemented by works of criticism. Writing requirements include two essays: a midterm and a final.



ENGL 3324 - 20131
 Development of the Novel
 Prof. Sebastian Lecourt
 T/Th 1:00-2:30
 CORE: Language, Philosophy, & Culture

The Gothic in Fiction and Film

This incarnation of 3324 traces the evolution of a specific novelistic mode: the Gothic. In its most basic sense, the word "Gothic" conjures up images of spooky castles and haunted dungeons. But we also speak of the Urban Gothic and Southern Gothic, phrases that suggest very different settings and atmospheres. How did a term that seems so particular come to have such reach? We will explore that question through a series of classic texts both literary and cinematic. We will read foundational Gothic fiction like Jane Austen's *Northanger Abbey* and Robert Louis Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde*; American variations of the mode such as Zora Neale Hurston's *Their Eyes Were Watching God*; classic horror stories by H. P. Lovecraft and Vernon Lee; and watch cinematic reimaginings of the Gothic such as Francis Ford Coppola's *The Godfather* and Jordan Peele's *Get Out*.



ENGL 3327 - 15581
Prof. Carl Lindahl
T/Th 2:30-4:00 p.m.
 (Synchronous online with asynchronous option)
CORE: Language, Philosophy, and Culture

MASTERPIECES OF BRITISH LITERATURE I

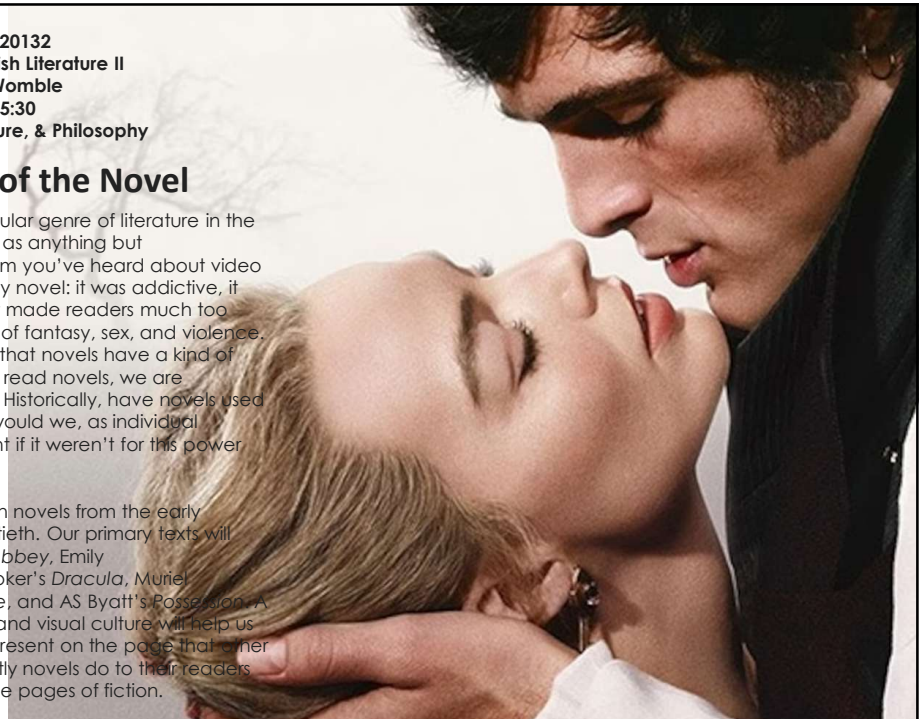
This course will examine 3 'masterpieces' in their entirety -- *Beowulf*, *Sir Gawain and the Green Knight*, and Shakespeare's *Macbeth* -- plus generous portions of 3 other 'masterpieces': 4 of the 12 lais of Marie de France, 4 excerpts from Chaucer's *Canterbury Tales* -- and about 1/3 of Milton's *Paradise Lost*. The medieval portion of the course explores 'native' strands of British literature: the stories, styles and themes developed on the British Isles by the various groups that populated it in waves: the Celtic Britons, the Angles, Saxons, Jutes, and Danes, and the Normans and Plantagenets. We will trace the continuity and transformation of these cultural and artistic strands as they emerged in Middle English poetry and then proceed to have a close look at how these themes are expressed in Shakespeare and Milton.

ENGL 3328 - 20132
Masterpieces of British Literature II
Prof. David Womble
M/W 4:00-5:30
CORE: Language, Culture, & Philosophy

A Brief History of the Novel

When novels first emerged as a popular genre of literature in the eighteenth century, they were seen as anything but masterpieces. Just about any criticism you've heard about video games was also directed at the early novel: it was addictive, it shortened the attention span, and it made readers much too invested in the entertainment value of fantasy, sex, and violence. The insinuation of such criticism was that novels have a kind of power over their readers—when we read novels, we are somehow being reshaped by them. Historically, have novels used that power for good or for ill? How would we, as individual people and as a society, be different if it weren't for this power novels wield over us?

These are questions we will explore in novels from the early nineteenth century to the late twentieth. Our primary texts will include Jane Austen's *Northanger Abbey*, Emily Brontë's *Wuthering Heights*, Bram Stoker's *Dracula*, Muriel Spark's *The Prime of Miss Jean Brodie*, and AS Byatt's *Possession*. A sampling of poetry, film, journalism, and visual culture will help us specify what exactly novels can represent on the page that other forms of art cannot, and what exactly novels do to their readers that we don't experience outside the pages of fiction.



ENGL 3331 - 16273

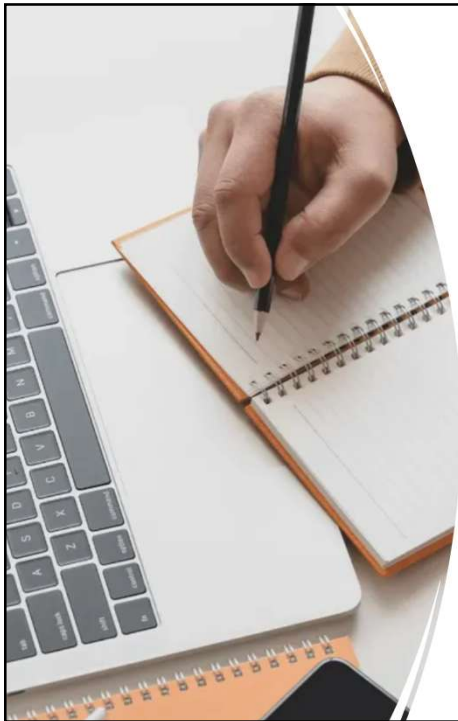
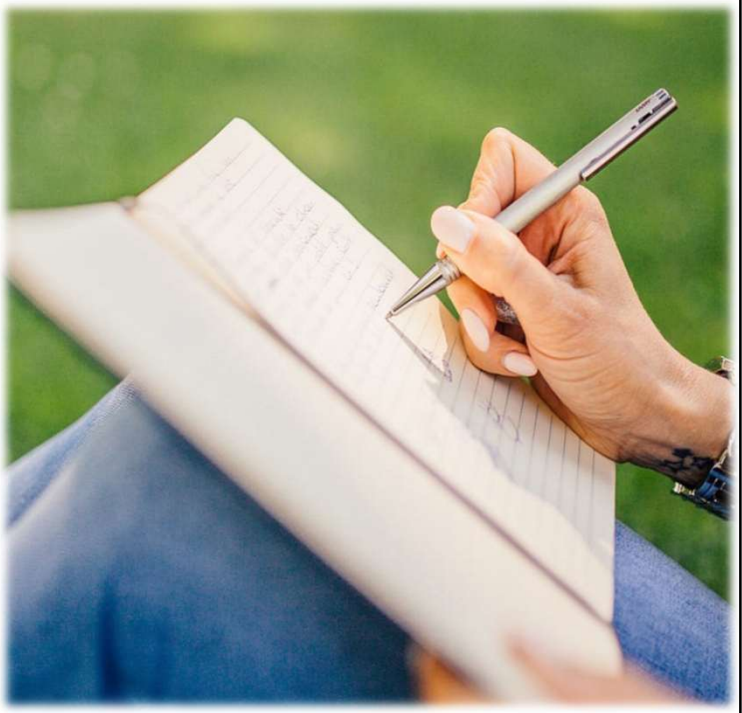
Beginning Poetry

Prof. Erin Belieu

T/Th 10:00-11:30 am

(Synchronous Online)

This is a discussion-based class in which we have the great pleasure of talking about great poems. The course's main objective is to introduce students to a variety of poetry, poetry's different styles, schools, and thematics, as well the specific craft elements that are used to build great poems. We will look at 2-3 poems in every class, examining and analyzing them closely to understand their structures. Students will turn in weekly exercises focused on practicing the craft elements under discussion in a given week.



ENGL 3341 - 16683

Prof. Paul Butler

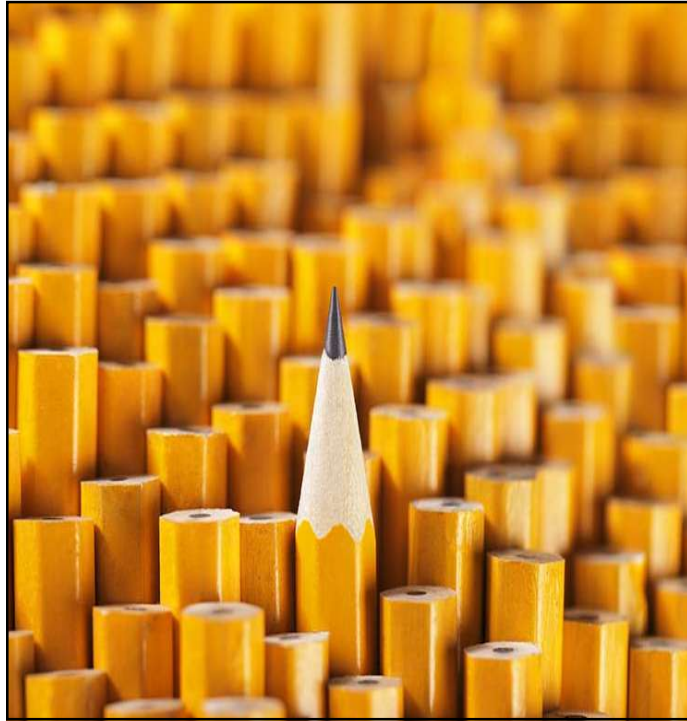
(Online Asynchronous)

Business and Professional Writing

This course is designed to familiarize you with writing in business and professional settings. You will learn

- To write such common business documents as memos, letters, resumes, reports, and proposals
- To write in genres used in business today, including social media and other digital technologies
- To write with attention to the rhetorical situation involving occasion, purpose, audience, context, constraints
- To analyze the cultural and social implications of textual choices
- To understand design and content decisions involving visual, multimodal, and digital rhetoric
- To focus on surface and stylistic features of your writing to help improve clarity and efficiency
- To achieve excellence in your writing for business and professional purposes

We will also address questions such broader as: How does your organization of information show what you value in your documents? How does your writing respond to the needs of different contexts? How do cultural or social factors affect the effectiveness of your writing? What considerations emerge from digital aspects of your documents?



ENGL 3343-20133
T/Th 8:30-10:00 am
Prof. Paul Butler

Advanced Composition: Style

Develop your own individual “style” and find your “voice” in writing. Learn how style can help you in academic and personal writing. Analyze how writers’ styles enhance their meaning. Explore how style has been used distinctively in nonfiction essays, literature, journalism, law, science, new media, and other genres.

ENGL 3350 - 16253
Jason Berger
Spring 2026
(Asynchronous Online)
CORE: Literature, Culture, & Philosophy

American Literature to 1865

Considering a wide scope of narratives ranging from “discovery” through the Civil War, this survey course will explore literary, historical, and social aspects of the construction of the United States. Since the earliest European excursions into the lands of the Americas, the “new world” was represented as both an opportunity and a problem: a means to garner lands, wealth, and resources, but also a site of complex cultural and social exchange and antagonism. Our approach toward American literature will be to explore the ways it negotiates such sites of crisis and anxiety as the country moves from a network of agrarian colonies into a modern industrial nation state. Through a combination of lecture, discussion, and written assignments, we will interrogate how writers and literary genres—from Anne Bradstreet’s poetry to Hawthorne’s fiction—respond to tension-wrought aspects of American experience and identity.





English 3351 – 19030
 Prof. María C. González
 M/W/F 11:00-12:00 (Synchronous Online)
 CORE: Language, Culture, & Philosophy

American Literature after 1865

This survey of American literature after 1865 reviews historically significant literary works to reflect upon our understanding of American literature. Along with an analysis of American literature, the focus of the course is to investigate the creation of an American identity within the parameters of literary canon formation. Critical conceptions will be included in order that will ground the discussions to critically address these texts. The critical readings are examples of some of the current discussions in the field. Readings will include F. Scott Fitzgerald's *The Great Gatsby*, Zora Neal Hurston's *Their Eyes Were Watching God*, Mark Twain's *Huck Finn*, Edith Wharton's *The House of Mirth*, and María Amparo Ruiz de Burton's *Who Would Have Thought It?*

ENGL 3352 - 20134
 Prof. Sunny Yang
 T/Th 4:00-5:30

Nineteenth-Century American Fiction

This course offers an introduction to nineteenth-century American literature that examines how writers of the period imagined the nation and national belonging amid the sweeping social and political changes around them. In addition to reading fiction by canonical authors such as Edgar Allen Poe, Frederick Douglass, and Harriet Beecher Stowe, we will engage with works by lesser-known figures, including the first Native American novelist John Rollins Ridge and the black cowboy Nat Love. Through this course, students will learn how to critically analyze and discuss a range of literary genres, as well as gain insights into two key nineteenth-century American concerns: 1) continental expansion and 2) slavery and Reconstruction.





ENGL 3353 - 20135
Modern American Fiction
Prof. Sarah Ehlers
T/Th 8:30-10:00 am

The Laboring of American Fiction

The modernist writer William Faulkner lamented that, “the only thing that a man can do for eight hours a day, day after day is work.” If, as Faulkner suggests, we spend so much of our lives working, then how might we make labor, and the people who perform it, central to our study of literature? This course will examine how modern American fiction engaged with the realities of work during an era of unprecedented economic upheaval and social change. Through sustained analysis and collaborative discussion, we will ask how writers depicted labor and its impact on personal and collective identity. We will read a range of fiction that takes us from offices to kitchens, and from farms to factory floors. At the same time, we will ask what it means not to work. Key to our discussion will be how fiction forms represent work and non-work, and we’ll study diverse genres that include short stories, memoirs, experimental prose, popular fiction, and film. Throughout, we’ll address topics like technology and automation, domestic labor and housework, unemployment, and movement literatures.

ENGL 3361 - 19031

Mexican American Literature

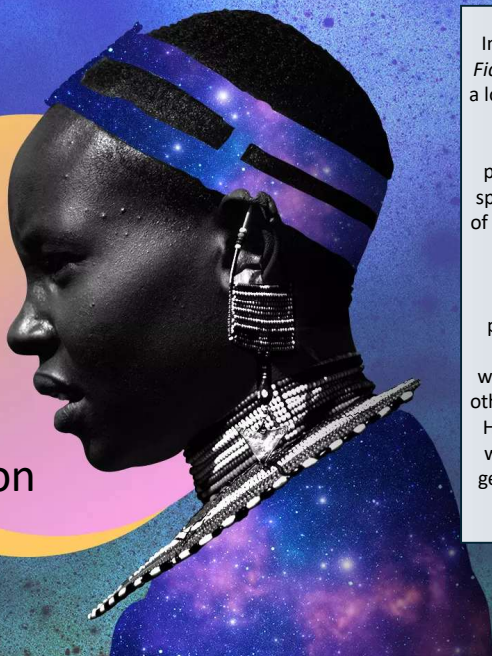
Prof. Amanda Ellis

T/Th 2:30 – 4:00 Synchronous Online

This course interrogates the literary and historical contributions of Mexican American writers. It introduces students to a body of written works (novel, short story, poetry, memoir) that constitute the Mexican American literary tradition in the post-Chicano Movement era. This course is specifically organized around and focuses principally on literature that foregrounds the distinguishing facets of late 20th and early 21st century Chicana/o literature that preoccupy Mexican American writers. Please be advised that students may be asked to think critically about topics related to lived experience which some may consider contentious such as race, class, gender, sexuality, disability etc.

ENGL 3363 - 20136
African-American Fiction
Prof. Haylee Harrell
T/Th 11:30-1:00 PM

**Dark Matter(s)
Black
Speculative
Fiction**

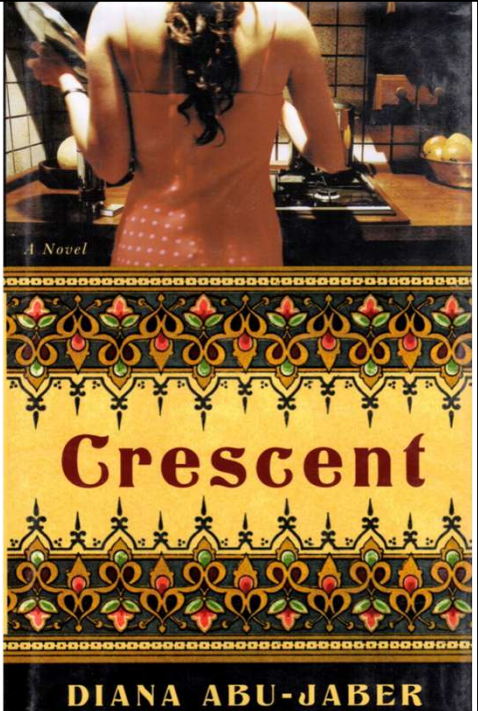


In 2000 *Dark Matter: A Century of Speculative Fiction from the African Diaspora* demonstrated a longstanding tradition of speculative themes in black literature that had yet to be fully recognized. Decades later, in our historical present, themes and representations of Black speculative fiction are emerging as central sites of inquiry for science fiction, fantasy, horror, and alternative histories. This course then, will explore not only newer Black speculative literature but also trace its historical predecessors to ask: how black authors have crafted our world otherwise and otherwise worlds? How has writing been used to imagine other ways to live in, and survive, antiblackness? How does black speculative literature grapple with the tensions and entanglements of race, gender, and sexuality across different historical periods?

ENGL 3365 - 13752
Spring 2026
Prof. Sreya Chatterjee
(Asynchronous Online)

POSTCOLONIAL LITERATURES

This course explores the conceptual connections between texts and contexts of the British Anglophone world. Metropolitan postcolonial theory emerged in the 80's with a substantial corpus of literary and theoretical texts that sought to actively engage with the rich and vibrant corpus of literary texts that were produced in postcolonial contexts in Asia, Africa and Latin America. This course will introduce students to critically acclaimed as well as little known writers who produced truly engaging and thought provoking works of literatures often with very similar themes, motifs and situations. This will be a writing and discussion-oriented course with regular short writing assignments and at least two lengthy take-home papers, one due at Midterm the other at the end of the course. Readings may include Jhumpa Lahiri's *The Namesake*, Diana Abu-Jaber's *Crescent*, Brian Friel's "Translations," as well as works of short fiction and poetry.



A Novel

Crescent

DIANA ABU-JABER

ENGL 4315 - 17644

Sociolinguistics

Prof. Lauren Zentz
(Asynchronous Online)

Language, as it is spoken and written, is epiphenomenal to - a "tip of the iceberg" representation - to how human beings interact and engage with each other on individual, group- and community-based, and regional, national and global (macro) levels, all imbued with complicated social and political histories. Examining the social life of language is thus one key tool, with great social and political implications, to enhancing our understanding of and engagement with our inherently social nature as individuals and members of social groups. In this course we will explore various key terms in sociolinguistics through sociolinguistic and ethnographic research publications written over the course of the past several decades (since the field of sociolinguistics came to be). Students will be required to engage with weekly readings and bring their own thoughts, ideas, questions, and concerns that build from those readings to our online discussion board every week.



ENGL 4332 – 26096
Prof Michael Snediker
T/Th 2:30-4pm (hybrid)

Modern/Contemporary Poetics

What do we mean by poetic language, and how are we to think about the expressive affordances of poems as potentially distinct from other differently quotidian and/or prosaic modes of writing? What does—or can—a poem do (how can it be), and how might this capacity illuminate aspects of being a person, of our relation to questions of intimacy, aliveness, ecology, and crisis? Our discussions will consider poetry's quasi-alchemical effect on the subjects and objects it brings into being, attuned to poetry's peculiar access to specifically textual encounters with impasse/opacity/difficulty/intensity/impaction; which is to say, those elements in a poem on the lip or verge (eroding, suspended, pulsating) of subjectness and objectness alike. Our guiding attention throughout, however, will be to poetry as an event (of thinking, feeling) in its own right. Our readings will include work by poets such as Gertrude Stein, Hart Crane, Wallace Stevens, Gwendolyn Brooks, Elizabeth Bishop, John Ashbery, Louise Glück, Claudia Rankine, Leslie Scalapino, Renee Gladman, Cody-Rose Clevidence. Half of our meetings will be in person, and the other half conducted as seminars via Zoom.





ENGL 4366 - 13753
 Prof. Carl Lindahl
 T/TH 5:30-7 p.m.
 (Online Synchronous)

Introduction to Folklore

This course is about folklore in general, but especially about your folklore. Because we focus on the ways that individuals and groups experience and share folklore, we will draw most in-class examples from our shared environment: the types of folklore most commonly found in the United States today. After a few sessions devoted to defining and characterizing folklore, the course will survey currently common folklore genres, including folk belief, belief legend, festival and custom, historical traditions, family and local lore, jokes, tall tales, proverbs, riddles, folk music, and folksong. The shared texts will focus on the lore of earlier generations in the United States, collected and studied in the 2nd half of the 20th century. Among the folk groups most discussed in class will be African-Americans, British-Americans, Cajuns, Creoles, German-Americans, and Mexican-Americans. The course will end with a discussion of the nature of folklore in the contemporary world and a consideration of the qualities of "American" folklore.

ENGL 4373 - 20137
Film, Text, and Politics
Spring 2026
 Prof. Karen Fang
 T/Th 2:30-4:00 (Synchronous Online)

Forms of Film Authorship

Who deserves credit for making a film? Is it the director? Screenwriter? The star who carries it, or the studio and producer who fund and realize it? At the Oscars, these jobs are discrete categories, but cinema is an expensive and labor-intensive product that depends on many contributors and is shaped countless—often unpredictable—conditions. These attributes make film a notably challenging medium in which to identify authorship. While a novel, painting, or even a pop song usually has a single or limited set of creators, movies defy our traditional notions of solitary, unique genius. These ambiguities of authorship in cinema, moreover, have only grown more complex with digital and online media, as fan culture, narrowcast platforms, and adjacent and spinoff industries like gaming and retail goods transform the origins, markets, and venues of narrative content.

This version of ENGL 4373: Film, Text, and Politics explores questions of authorship in film history and theory. Combining analytic readings alongside a selection of narrative film, this course explores Hollywood history and practice, art and film criticism, and new media theory.



ENGL 4382 - 20530
Poetry Writing
Prof. Erin Belieu
T/Th 11:30-1:00
(Synchronous Online)

Saying the Difficult, Saying What's True, Saying the Imagination

The first goal of every creative writing workshop is to provide each student with that most important element for a writer—an impartial audience. It is essential for a writer to have a clear sense of how and why their poems are or (frustratingly) are not working for a reader. (Trust me, I know this frustration well.) Students will receive feedback on their poems from their peers and their professor. Students may share previously written poems they believe will benefit from revision, and I'll also have plenty of prompts on offer to help you generate new work over the course of the semester (if you don't have previous poems to share, no worries). You will be responsible for sharing a poem with the workshop bi-weekly.

The course is loosely themed around the idea that it's difficult to speak one's truth on the page—family, love in all its varieties, traumas and joys, getting a singular sense of self and voice in language on the page (this last being the most essential goal for a poet). So we will study a good number of poems as examples that will help us build the craft to capture that sense of a singular soul speaking to us through a poem.



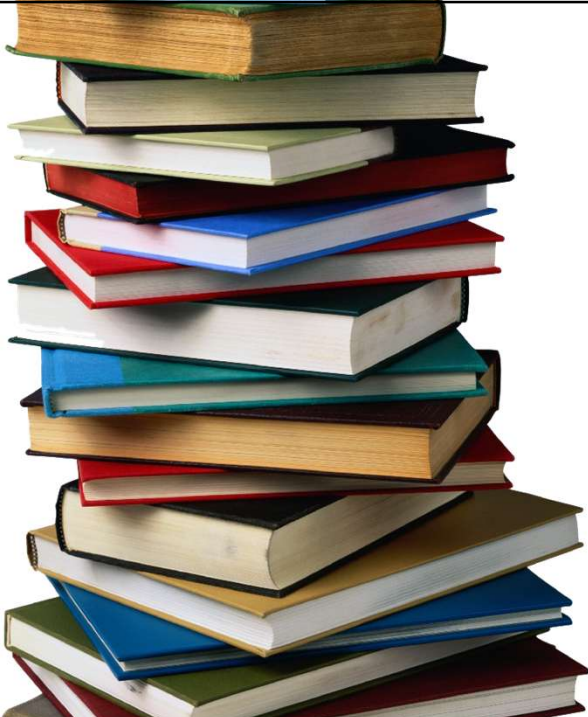
ENGL 4384 - 20183

Nick Flynn
W 2:30-5:30

Senior Writing Projects in Creative Writing: Poetry

Poets! In order for you to become a better poet (or simply a better human being) this course will be generative, in that we will produce new poems each week, which you will then shape into your senior writing project. We will aim to create a sequence of six to ten poems, linked by theme, style, composition or some other innovative thread that you propose at the beginning of the semester (or perhaps you will find it after you have written the poems). We will read many sequences by established poets, and we will focus on craft to help you hone your creative process. You will encourage and critique each other's new poems in a small group workshop setting, and you will finish the semester with a chapbook, a poetic sequence, or even a writing sample you could use to apply to graduate school.





English 4385 - 15720
Alex Parsons
 T/Th 2:30-4:00 (Synchronous Online)

Fiction Forms

This course is a workshop-based seminar on fiction writing—how to read it, how to write it. This may feel rudimentary, but it isn't. Reading from a writer's perspective, meaning not just what a story is about, but how it is faceted to show the content to its best, most impactful effect, is a foundational skill that can always be further developed. Analyzing the how and why of the choices writers make regarding craft and technique and seeing how these work together and what they result in, informs and shapes your approach to storytelling and the dna of your prose. This is what we will do in this class, but as applied technique. This means we'll concentrate, yes, on how the different elements of fiction writing (dialogue, structure, characterization, metaphor, etc.) function and combine to create compelling narratives in a variety of forms (e.g., short story, novella). You will also experiment with different aspects of storytelling (use of point of view, varying syntax, entry points for scene, and so on) to sharpen your skills and deepen your thinking about your own storytelling. Think of the class approach as applied theory—the goal is always to understand elements of craft first as a reader and critic, and then as a practicing writer.


Short Story Writing

ENGL 4386 – 19633

Julia Brown
 11:30-1:00 PM M/W

What makes our favorite classic and contemporary short stories compelling?

In this course on drafting and revising short fiction, we will expand our appreciation of and appetite for the short story. We will further develop our ability to read, write, and think like a writer and deepen our writing practice, cultivating a uniquely applicable toolbox of techniques. Via close reading, group discussion, weekly exercises, and workshops, we'll grow our craft vocabulary, magnifying our ideas of what stories can be and how we might create them.





ENGL 4387 - 17341
 Prof. Robert Boswell
 M/W 1:00-2:30

Senior Projects: Fiction

Senior Projects is the capstone class for creative writing majors, and this course will focus on fiction. The class will meet Mondays and Wednesdays from 1:00-2:30. Most students in this course will be seniors, but others may be admitted if there is room. (Students must have completed at least one fiction workshop prior to enrolling.) Students will read published fiction, complete daily writing exercises, and each student will workshop one new and original story. You will be expected to participate in the discussions of literature and writing craft, as well as in the workshop discussions. This is a required class for students in the creative writing concentration.

ENGL 4396 - 20138
PROF. LORRAINE STOCK
T/TH 10:00-11:30

BEOWULF AND ITS MULTIMEDIA AFTERLIVES

In this intensive and focused study of Beowulf, the foundational poem of British literature, English majors will culminate their experience of classic British texts by revisiting in depth its earliest (10th-century) text. Students will engage deeply with Beowulf in modern translation, with focused study of key passages in the original Old English. Besides the poem's medieval analogues (Icelandic sagas and other Old-English texts for cultural context), the course will cover post-medieval literary adaptations--20th-century or recent novels that either reconceive the epic's plot and characters or revisit it from another character's point of view (John Gardner's 1971 *Grendel*, from the male monster's point of view; Michael Crichton's 1976 *Eaters of the Dead*, from an Arab's point of view; Susan S. Morrison's 2015 *Grendel's Mother*, from the female monster's point of view; Maria Headley's recent translation/adaptation *Beowulf* etc.) Class members will also explore the many multimedia adaptations of the text: feature films, TV, comic books, video games, etc. Work includes quizzes; weekly reflections that "close-read" passages from texts or media; short critical papers; a final research project consisting of a curated multimedia collection of researched items; or a creative adaptation of a scene from the original text in another medium.

