



Department of English
Spring 2025

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THE ENGLISH MAJOR

PROGRAM FOR DEPARTMENTAL DISTINCTION
IN ENGLISH

Spring 2025 SESSION

COURSE DESCRIPTIONS

ENGL 1363-001Í 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

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 2312-001| 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, ; Swift, ; Aubin, ; Winkfield, ;
Twain, ; Thoreau, ; possible others TBA.

Other assignments: Three essays and a final exam.

ENGL 2312-002| 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 , 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 2312-003| 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, □ ; Plascencia, Fajardo-Anstine,
others TBD.

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

Probable readings: Stoker, ; Corelli, Worlds; Yan, Life
Orwell, ; Butler, ; 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: LAI, 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, Zoboi, Agatha Christie, (play and novel versions);
Conan Doyle, various Sherlock Holmes stories; a board game from the 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 2390-004f Introduction to Creative Writing: The Moves Writers Make

TTh 11:00-12:20. Dallas Hall 138. Hermes, R., 2012: CA1, W 2016: CA, W CC: CA, CAC, W

"Don't tell me the moon is shining; show me the glint of light on broken glass."

Anton Chekhov

This course will explore the fundamentals of creative writing in poetry and fiction. Together, we'll identify the "moves" successful pieces of writing make and practice incorporating them in our own short stories and poems. We'll also discuss your original writing in a whole-

Texts: Gonzalez and Shapiro,

; Ruben,

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Other assignments: at least ten original poems created during the semester, ten critical journal responses, five campus events analyses, two digital humanities presentations, a craft journal, and a substantially revised portfolio with an artist statement.

ENGL 2390-0071 Introduction to Creative Writing: Telling it Slant in Creative Nonfiction

TTh 3:30-4:50. Dallas Hall 120. Farhadi.

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

To write nonfiction means to write the truth. But creative nonfiction does not simply present a list of facts; it

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.

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

ENGL 3331-001f British Literary History I: Chaucer to Pope: Invention and Experimentation

TTh 9:30-10:50. Dallas Hall 101. Roudabush. 2012: CA2, HC2, W 2016: HFA, HSBS, W CC: LAI, W

This course will survey early British literature from Medieval England to the Enlightenment. We will read texts in the context of historical and technological inventions, such as the printing press and the commercial theater, as well as inventions and innovations in literary forms, such as the sonnet and mock epic. We will also experiment ourselves by writing in imitation of, and in response to, the authors we study.

Readings: drawn from Geoffrey Chaucer; Philip Sidney; Mary Sidney; William Shakespeare; Christopher Marlowe; John Donne; George Herbert; Lady Mary Wroth; Andrew Marvell; John Milton; Aphra Behn; Olaudah Equiano; Jonathan Swift; Alexander Pope.

Other assignments: creative writing exercises in specific literary forms; an interpretive essay; midterm and final exams.

ENGL 3362-001f African American Literature:

this course although Meadows students with a background in dramatic arts are encouraged to seek the permission of the instructor.

ENGL 4332-001Í 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-

With readings that complement the hands-on work of publishing, we will examine how books are conceived, made, sold, and discussed. Students will acquire and hone some of the basic skills demanded by the publishing industry: editing and copyediting, technical and copy writing, industry history, design and production, ethical and artistic and financial choices, and more. The course is tailored to each student's personal goals within the class, complementing their major and their vision for life post-university, offering an in-class experience that will contribute to their

