
Department of English
Summer & Fall 2024

MAY & SUMMER SESSION 2024 COURSES

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COURSE DESCRIPTIONS

ENGL 2302-0011— Business Writing

M – F: 2:00 - 3:50. VSNI 203. Dickson-Carr, C. 2016: IL, OC, W. CC: W

This course introduces students to business and professional communication, including various writing and

ENGL 2311-0011— Poetry

M – F: 10:00 - 11:50. Dallas Hall 138. Condon, Katie. 2016: IL, W. CC: LAI, W

ENGL 2390-0011— Introduction to Creative Writing

M – F: 12:00 - 1:50. Dallas Hall 138. Hermes, Richard. 2016: CA, W. CC: CA, CAC, W

ENGL 2390-0012— Intro to Creative Writing: Love Letter Poems

CANCELED

ENGL 3362-0011— African-American Literature

M – F: 11:00-12:50. Dallas Hall 137. Dickson-Carr, D.

Fall 2024 Courses by Number

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Fall 2024 Courses by Time

Professor Codes: "P#'s"

Bozorth P12	Brownderville P14	Caplan P04	Cassedy P20	Condon P25
Dickson-Carr P28	Garelick P38	González P08	Hermes P31	Moss P07
Newman P58	Pergadia P53	Rosendale P59	Rubin P57	Sae-Saue P90
Smith P61	Sudan P75	Wheeler P85	Wilson P95	

University Curriculum Components

W:	Writing	CA1:	Creativity & Aesthetics Level 1
HD:	Human Diversity	CA2:	Creativity & Aesthetics Level 2
HFA:	Humanities & Fine Arts	HC1:	Historical Contexts Level 1
IL:	Information Literacy	HC2:	Historical Contexts Level 2
KNOW:	Ways of Knowing	HSBS:	History, Social & Behavioral Science
OC:	Oral Communication	PRIE2:	Philosophy & Religion II
GE:	Global Engagement		

Common Curriculum Components

CA:

THE ENGLISH MAJOR

The major requires a minimum of 33 semester hours of English courses, including no more than 12 hours at the 2000-level and below (with no more than 3 of these hours at the 1000- level) and at least 12 hours of 4000-level literature courses. Specific requirements are listed below. You may not repeat a course that is the equivalent in content of one you have already taken even if the numbers differ.

1. English Core (9 hours total):

- ENGL 2311: Poetry
- One course from the following:
 - ENGL 2312: Fiction
 - ENGL 2313: Drama
 - ENGL 2315: Introduction to Literary Study
- ENGL 3310: Research and Critical Writing for Literary Studies

(Note: Students who declared the major before the Fall of 2024 will see these requirements broken down a little differently on their Degree Progress Reports, but the requirements remain the same.)

2. Literary History (12 hours total, consisting of 4 3000-level or 4000-level courses from the following two groups):

1. Pre-1775 (800-1775) (6 hours).

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CREATIVE WRITING SPECIALIZATION

Students pursuing a Creative Writing Specialization within the English Department must fulfill all departmental requirements for the regular English major.

Students specializing in Creative Writing must take at least 12 hours in Creative Writing courses, which will take the place of all the elective hours in a 33-hour major. Those wishing to complete the major in 33 hours will need to fulfill all four historical requirements with 4000-level literature courses. However, students are encouraged to take additional elective hours in writing courses as well as in other courses.

Creative Writing Specialists are required to comp u

PREPARATION FOR GRADUATE STUDY

IN ENGLISH LITERATURE

Students planning to go on to graduate study—a plan that should be discussed with one’s advisor, the DUS, and/or the

PROGRAM FOR DEPARTMENTAL DISTINCTION

IN ENGLISH

To be eligible to enter the program for Departmental Distinction, a student must ordinarily show an overall grade point average of at least 3.0 by the middle of the junior year, and a 3.5 average or better in courses fulfilling requirements for the English major.

Candidates invited to pursue Departmental Distinction must fulfill all requirements for the major and are required to take additional hours bringing the total to at least 36 hours.

Candidates must enroll in English 4397 (Distinction Seminar) in the Fall semester of their senior year. This seminar, conducted as a workshop, will provide explicit training in research and project formulation, preparing students to begin the spring thesis project, whether critical or creative, that most or all students will undertake.

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GENERAL INFORMATION ON ADVISING, DISTRIBUTION, AND PETITIONING

Before the beginning of the advising period eer

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COURSE DESCRIPTIONS

ENGL 1330-001—World of Shakespeare

MWF 2:00-12:50. Dallas Hall 306. Moss. 2016: LL CC: LAI

Time to (re-)introduce yourself to our language's greatest writer. In this course, you will meet Shakespeare's princes,

analyses in clear, readable prose. Laptops required real-time in the classroom with the latest version of Excel. Students will take the Excel Associates Exam for certification by the end of the semester.

ENGL 2102-002—Spreadsheet Lit: Excel

ENGL 2311-001—Introduction to Poetry: Serious Word Games

TTh 2:00-3:20. Dallas Hall 152. Bozorth. 2016: LL, W CC: LAI, W

Now carbon-neutral: how to do things with poems you never knew were possible, and once you know how, you won't want to stop. You'll learn to trace patterns in language, sound, imagery, feeling, and all those things that make poetry the world's oldest and greatest multisensory art form, appealing to eye, ear, mouth, heart, and other bodily processes. You will read, talk, and write about poems written centuries ago and practically yesterday. You will learn to distinguish exotic species like villanelles and sestinas. You'll understand the difference between free verse and blank verse and be glad you glad. You'll impress your friends and family with metrical analyses of great poems and Christmas carols. You'll argue (politely but passionately) about love, sex, roads in the woods, the sinking of the Titanic, teen-age rebellion, God, and Satan, and learn the difference between "cliché" and "cliched." You'll satisfy a requirement for the English major and a good liberal-arts education.

: 15-20 pages of graded analytical writing taking various forms; oral presentation; leading discussion; midterm; final exam.

ENGL 2311-002—Introduction to Poetry: Finding The Greatest Inventors

TTh 8:00-9:20. Dallas Hall 101. Wilson. 2016: LL, W CC: LAI, W

Poetry can sometimes seem bewildering or, indeed, purposefully abstruse and difficult. But by understanding

language with which to discuss poets and their work. As we engage with the unending font of American poets, we will attempt a radical reimagining of what we consider poetry. We will embrace these newer voices—as we look for a more extensive understanding of the exigencies of the human condition.

: Polin and Waters,

ENGL 2311-004—Introduction to Poetry

MWF 1:00-1:50. Dallas Hall 138. Caplan. 2016: LL, W CC: LAI, W

essay, and a final exam.

ENGL 2312-005—Introduction to Fiction: Season’s Hauntings

MWF 9:00-9:50. Annette Caldwell Simmons Hall 225. McClure. 2016: LL, W CC: LAI, W

What do Halloween and Christmas have in common? If you’d asked 150 years ago, a common answer would have been . While ghost stories are (lamentably) no longer a popular element of Christmas celebration, they flooded the papers and magazines that circulated the Western world in the nineteenth century, a turbulent period of religious doubt and renewed interest in folkloric practices. Christmas ghost stories gesture toward a broader phenomenon of holidays with ancient, pagan significance accruing Christian and moral layers of meaning, resulting in an often strange mix of symbols and festivities. We will explore literary works in which various holidays and supernatural forces mingle. We will consider the relationship between the natural world and human communities and the ways in which stories—either written or spoken aloud to a gathering of listeners—have molded our beliefs and customs. We will reflect on the celebratory practices, by turns strange and comforting, ghastly and cozy, that make us human.

: , by Bram Stoker; , by Emily Brontë; , by Charles Dickens; , by James Joyce; a selection of shorter works

: weekly responses; reading quizzes; two short essays; one longer research paper; one class project (choice of creative, critical, performative)

ENGL 2312-

ENGL 2312-008—Introduction to Fiction: Race and Gender in U.S. Fiction

MWF 9:00-9:50. Dallas Hall 120. Barber. 2016: LL, W CC: LAI, W

This course will consider how we can read gender and race together in contemporary novels and short fiction written by multiethnic women. How do normative ideas around masculinity and femininity shift over time? How do narratives use race and gender as a means of responding to and critiquing their contemporary moment? Where, how, and why do race and gender matter? Students will learn to closely read and analyze our assigned texts to craft their own claims about the purpose, meaning, and significance of various texts.

: Sylvia Plath,

Toni Morrison,

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century. Smaller “Interludes” provide short introductions to medieval and eighteenth-century English drama,

ENGL 2318-001— Literature and Digital Humanities

TTh 9:30-10:50. Dallas Hall 101. Wilson. 2016: CA, W CC: CA, CAA, W

What are digital humanities? What is the relationship between technology and the humanities? How can technology advance our understanding of language, literature, and culture? These are some of the large-scale questions that we will explore in this course. At the same time, we will become familiar with technologies such as digital maps, e-books, search engines, and databases, which we will use to analyze literature. These skills will also be valuable in other academic work and on the job market.

ENGL 2390-001—Introduction to Creative Writing: Introductory Poetry Writing

M 2:00-4:50. Dallas Hall 106. Brownderville. 2016: CA, W CC: CA, CAC, W

Percy Bysshe Shelley wrote that poetry “purges from our inward sight the film of familiarity which obscures from us the wonder of our being. It compels us to feel what we perceive, and to imagine that which we know.” Ezra Pound, more succinctly, instructed his fellow poets to “make it new!” Pound believed that poets should make the world new—and make poetry new—by presenting life in bold, original verse.

In this course, students will write and revise their own poems, respond both verbally and in writing to one another’s work, and analyze published poems. In-class workshops will demand insight, courtesy, and candor from everyone in the room, and will help students improve their oral-communications skills. The textbook,

CANCELED

ENGL 2390-008—Introduction to Creative Writing

TTh 12:30-1:50. Dallas Hall 138. Smith. 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 short stories.

ENGL 2390-009—Introduction to Creative Writing: The Moves Writers Make

MWF 11:00-11:50. Dallas Hall 138. Hermes. 2016: CA, W CC: CA, CAC, W

“Don’t tell me the moon is shining; show me the glint of light on broken glass.”

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-class review commonly referred to as a workshop. Students will benefit from these conversations as both writer and reader, because each story or poem will present challenges that all of us face in our work. With engaged participation, we’ll sharpen our creative, critical, and communication skills.

Readings will include chapters from the textbooks *Writing Fiction* and *The Poet’s Companion*, as well as individual stories and poems. Authors include Danielle Evans, Julie Orringer, Mary Gaitskill, Sharon Olds, Kevin Young, and Porsha Olayiwola. Major assignments include a short story, portfolio of poems, regular workshop response letters to your peers’ work, and a final portfolio of revisions with a reflection essay on your own process.

ENGL 3310-001—Research and Critical Writing for Literary Studies

MWF 2:00-

We will explore these questions through three or four central texts (still to be determined), two shorter papers, and one longer essay or project that employs secondary sources.

Texts: Parker, *How to Interpret Literature*; Hamilton, *Essential Literary Terms*, plus 3-4 literary texts TBD.
Assignments: two shorter papers; occasional exercises and/or discussion-board posts; longer (8-10 pages) final essay or project employing secondary sources.

ENGL 3329-001—Courtly Cultures & King Arthur

TTh 9:30-10:50. Dallas Hall 156. Wheeler.

Study of Britain's greatest native hero and one of the world's most compelling and enjoyable set of narratives from the Middle Ages to the current day: the legends of King Arthur and the Knights of the Round Table. Weekly written comments, in-class debates, final paper.

ENGL 3347-001—Topics in American Lit Age Rev

TR 2:00-3:20. Dedman Life Science 132. Levy. 2016: HFA, W CC: LAI, W

This course considers "revolution" in several senses: social, political, economic, and technological. We will read canonical and non-canonical literature that reflects and confronts revolutionary moments in American life through form as well as content. Periods covered include the Early Republic, 1840's through the Civil War, Reconstruction and the Gilded Age, the rise of American imperialism, the Progressive Era, the Harlem Renaissance and the Depression. Authors include Hannah Foster, George Lippard, Emerson, Thoreau,

ENGL 3362-001—African-American Literature

MWF 1:00-1:50. Clements Hall 126. Donkor. 2016: HFA, HD, W CC: LAI, HD, W

ENGL 3364-001—Women and the Southwest

CANCELED

ENGL 3377-001—LGBT Writing Before and After Stonewall

CANCELED

ENGL 3384-001—Literature and Medicine

TTh 3:30-4:50. Dallas Hall 152. Pergadia. 2016: HFA, HD, W CC: LAI, W

This course surveys the interdisciplinary field of the medical humanities through an exploration of the relationship between literature and medicine. How do medical genres of writing – from differential diagnosis to case studies – adopt literary forms? How might literary genres, such as the cancer memoir, inform medical practices? Students will gain familiarity with key debates in the field, including the distinction between the medical model of disability and illness and the social model.

: Susan Sontag's and , Ann Boyer's , Audre
Lorde's Charlotte Perkins Gilman's "The Yellow Wallpaper," Octavia Butler's ,
Ling Ma's , Ruth Ozeki's

ENGL 3390-002— Creative Writing Workshop: Poetry Workshop

W 2:00-4:50. Dallas Hall 343. Brownderville. 2016: HFA, W CC: W

In this workshop-intensive course, students will write, revise, and analyze poems. Each student will accumulate ideas in a journal and will write ten to fifteen pages of poetry. Readings will include three or four recent volumes of verse (e.g. _____ by Rachel Rinehart and _____ by Sebastián Paramo). This course will invite students to imagine how their own voices might contribute to the exciting, wildly varied world of contemporary poetry.

ENGL 3390-003— Creative Writing Workshop: Lyric Address & Apostrophe (Listen Up, I'm Talking to You!)

TTh 2:00-3:20. Dallas Hall 137. Condon. 2016: HFA, W CC: W

In this course we will study and write poetry that employs lyric address and apostrophe. We will discover how directly addressing our worst enemy or our secret crush, the West Wind or a Wendy's drive-thru, transforms poems from monological recollections into active dialogues. We will practice the poetic forms that spotlight lyric address and apostrophe, such as odes, elegies, and epistles. You will be expected to discuss and analyze your peers' poems and poetic choices, as well as your own.

All reading supplied on Canvas
a final portfolio of revised poems, weekly reading responses, and weekly creative assignments.

ENGL 4323-001— Chaucer: Chaucer's Experimental Poetry

TR 12:30-1:50. Dallas Hall 156. Wheeler. 2016: IL, OC

Encounters with the shorter poetry of Geoffrey Chaucer> Its pathos, philosophical depth, and humor is seen in relation to historical contexts and experimental poetics. Weekly written comments, in-class presentations, final paper.

ENGL 4332-001— Studies in Early modern British Literature: Shakespeare's Contemporaries

CANCELED

ENGL 4339-001— Transatlantic Studies I: The Archives Workshop

TTh 11:00-12:20. Fondren Science 157. Cassedy. 2016: IL, OC

Archives are where people put stories that they want to preserve. They're also where they bury stories that they hope will be forgotten. What could we learn about the past if we looked at literature alongside diaries, love letters, scrapbooks, and the other textual remains that ordinary people leave behind? This course is a hands-on workshop on using archival resources in literary studies. We'll dig into the lives of obscure and not-so obscure individuals from the eighteenth, nineteenth, and twentieth centuries. We'll try to see what the past looks like through their eyes.

Assignments: Peer-guided discussion, periodic close reading annotations, midterm exam, two shorter literary analysis essays, one longer research paper. Shorter papers in this course will undergo revision.

ENGL 4360-001—Studies in Modern and Contemporary American Literature: Postmodern American Fiction

CANCELED

ENGL 4360-002—Studies in Modern and Contemporary American Literature: Contemporary American Poetry

MWF 11:00-11:50. Dedman Life Science 132. Caplan. 2016: HFA, IL, OC

We will read the most interesting poetry written by contemporary American poets. Five of the assigned poets will visit our class via Zoom to discuss their work. A sixth will visit our class in person. In addition to these meetings with poets, we will discuss their work, compose formal imitations, and recite an assigned poem of our choice.

Our goal is twofold. First, we will develop our ability to read poetry carefully and attentively. We will learn to appreciate the art of poetry. Second, we will see how contemporary American poets understand our historical moment. Reading closely, we will examine the ambitions, doubts, and debates that inspire the poetry.

will include six recently published poetry collections. The students will take three in-class exams and a take-home final exam and write short reading responses and formal imitations.

ENGL 4397-001—Distinction Seminar

TTh 12:30-1:50. Dallas Hall 105. Pergadia

This course is required for students pursuing Distinction in English, and its purpose is to help you envision and design a critical or creative project that you will undertake in the spring semester to complete the Distinction program. Your Distinction project is the most extensive and ambitious project that you are likely to undertake in college — and whether a creative writing project or a literary critical project, it will involve considerable planning, research, and preparatory writing. This course will introduce you to advanced research and project management strategies employed by professional writers and critics; provide frequent opportunities for you to share your ideas in progress and draw on your classmates' collective insights; and yield a detailed plan for the research and writing that you will undertake in the spring with a faculty member of your choice. The syllabus will be partly student-generated, using scholarship and creative writing located by members of the class and relevant (c)1 (t)6 (l)-3 (a)-4 (r6i)3 (ofhr)6.9 (e)1 (l)3 (e)1 (v)3C (t)2 (h)]d-5 (e)7h

ENGL 7350-001— Seminar in American Literature: “Drawn in America: Comics as Cultural Commentary and Narrative Expression”

M 2:00-4:50. Dallas Hall 138. González

This graduate course explores comics and graphic narratives as crucial components of American literature, tracing their evolution from marginalized pulp to pivotal cultural artifacts. Students will examine a wide array of graphic texts—from the golden age of superhero comics to contemporary graphic novels—that reflect and

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), historical fiction (Woolf's *Orlando*, Hollinghurst's _____, Merlis's _____), memoir (Lorde's _____, Bechdel's _____), and film adaptation (Isherwood's _____, Proulx's _____). Among our concerns: how and why the era of queer culture that began in the late 19th century, with what Foucault famously called "the invention of homosexuality" was as interested in recovering a lost queer past as in imagining a queer future; how the past signifies differently for lesbians and queer people of color; and how the advent of HIV-AIDS in the 1980s and its legacy have shaped perceptions about queer history and the ways it can be embedded in literary and other forms. Leading discussion; conference paper-style presentation; seminar paper.