

Fall 2026 Undergraduate Course Descriptions



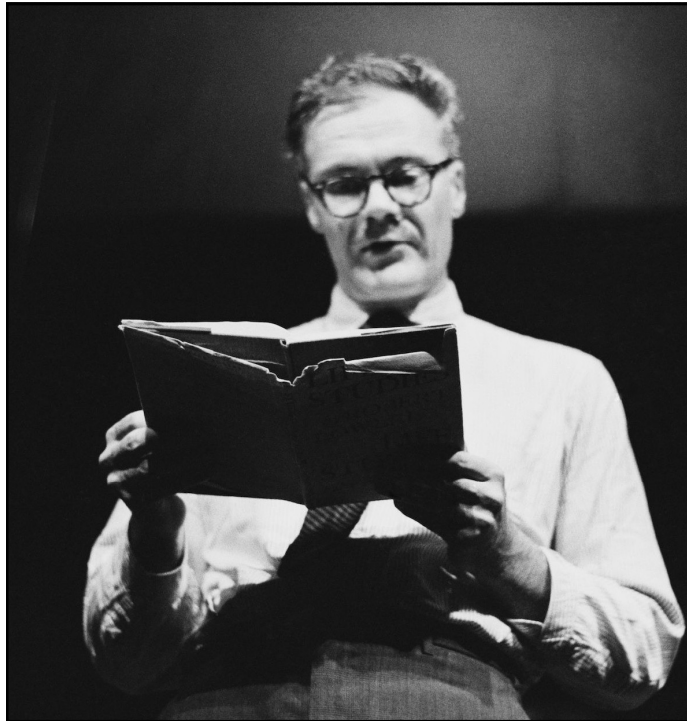
English

**College of Liberal Arts
and Social Sciences**



ENGL 2305 - 15332
Intro to Fiction
Prof. Sreya Chatterjee
Fall 2026
Asynchronous Online

This online asynchronous course will cover key works of fiction from the global south including novels by Salman Rushdie, Arundhati Roy, Titi Dangarembga and others. It will also include shorter essays/writer interviews and cover material focused on literary form. The course will include some interactive elements facilitating regular, structured participation from the class, peer reviews, discussions and work-in-progress reports and will culminate in a lengthy thesis-driven final paper. This course will be managed dually by the Professor and a Teaching Assistant.



English 2306 - 11526

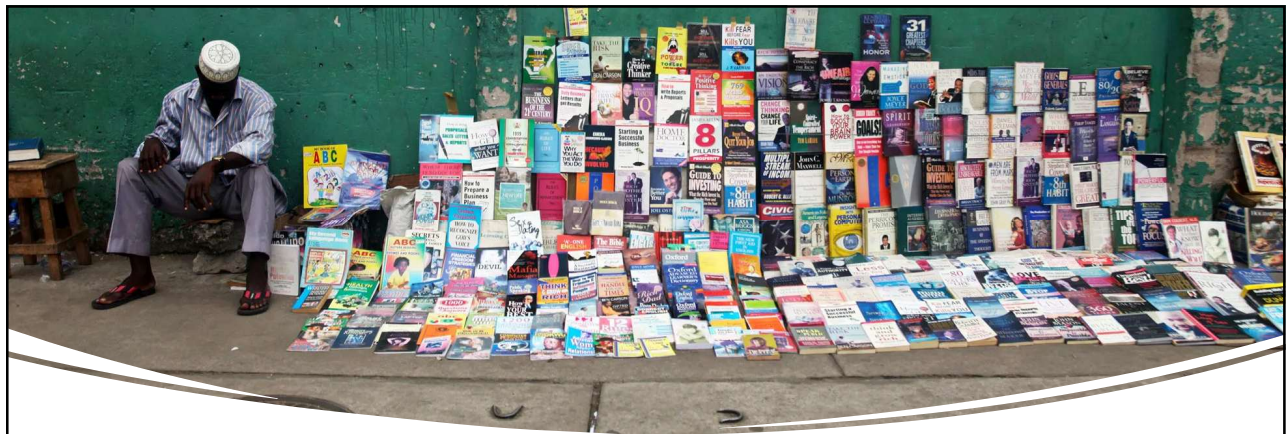
Introduction to Poetry

Prof. Paul Guajardo
Fall 2026
MW 2:30-4:00 pm

Appreciation of poetry is one of life's pleasures as we are especially moved by rhythm and rhyme. We all love poetry—whether formally, or via song lyrics. This course provides a view of the genre over the last 500 years. We will study many diverse voices: Shakespeare, Raleigh, Donne, Wordsworth, Keats, Browning, Dickenson, Plath, Sexton, and many more contemporary poets, and we shall also consider some popular song lyrics.

The study of poetry requires knowledge of specialized literary terms, so we will have opportunity to increase our vocabulary as well.

Come delight in some sonnets, epics, odes, ballads, blank verse, free verse, haikus, villanelles, aubades, elegies, and a limerick or two.



ENGL 2316 - 20350

Literature and Culture

Prof. Majumder, Auritro
Fall 2026
Asynchronous Online

This course will introduce students to a range of fiction, poetry, drama, and criticism. We will explore foundational concepts of literary and cultural studies from premodern to contemporary periods across various (Western and non-Western) traditions. Students will be expected to read regularly, participate in teamwork activities and complete written assignments.

ENGL 2318 - 19139
Prof. Hayan Charara
Fall 2026
M/W 2:30-4:00 pm

Creation & Performance of Literature



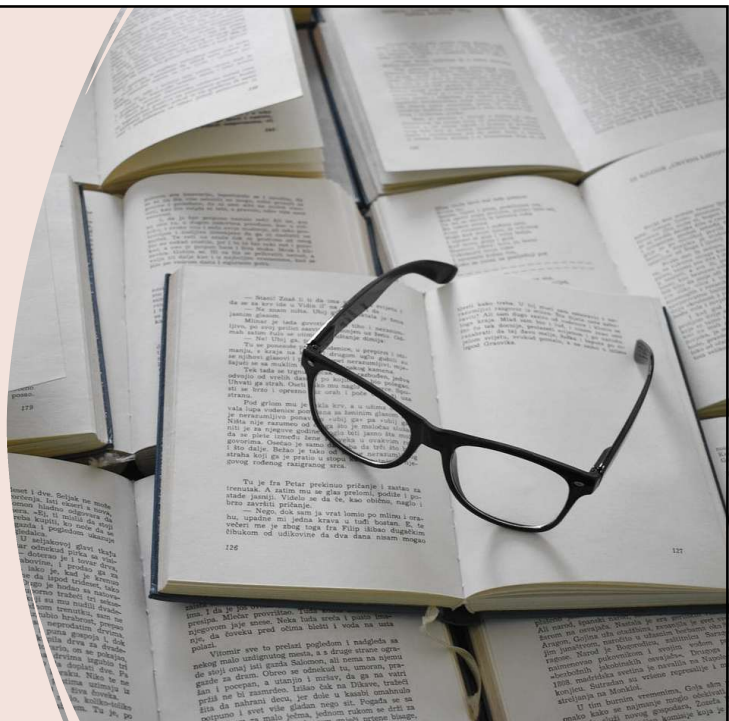
This is a class that focuses on the fine art of reading and writing short fiction and poetry. About half of the class is lecture-based, including a variety of guest lecturers who are widely published, award-winning authors. The class will also focus on generating student-written stories and poems.

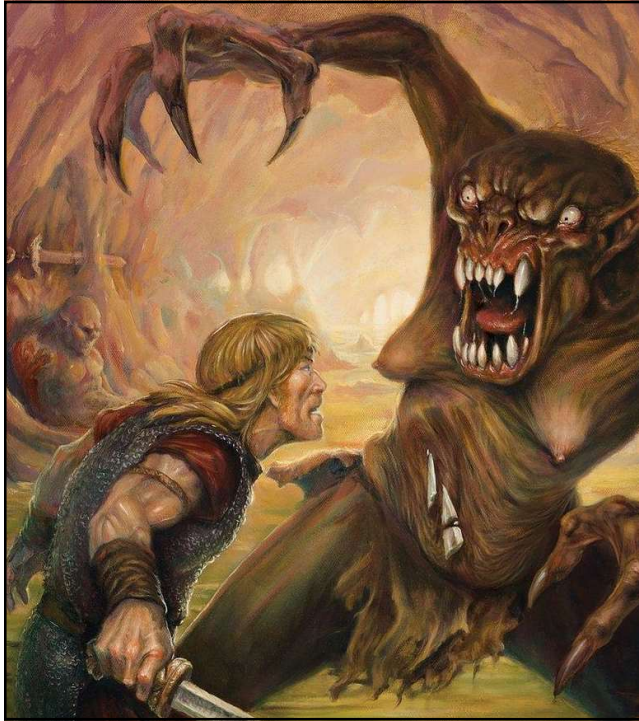
ENGL 2330 - 20348

Writing in the Discipline of English

Prof. Maria Gonzalez
Fall 2026
MWF 10:00 – 11:00 am

Using theoretical texts, this course will introduce students to a few of the current academic theories and writing practices in the field of English. Included will be an introduction to the field and its historical basis, feminism, Marxism, ethnic studies, and psychoanalysis in application to literary texts with the ultimate goal of doing a research paper that applies some aspect of theory to literature and introduces strong critical writing skills. The further development of your critical writing skills will be the priority of this class. The expected learning outcomes of this class will include your development of critical writing skills. You will have mastered the expected written standards for success in the academy at the end of this semester. You will also be introduced to some of the research and theoretical methods in English studies and the contemporary study of literature.





ENGL 2322 - 20347
Prof. Daniel Davies
Fall 2026
M/W 1:00-2:30 pm

British Literature I: Beowulf through the Neoclassical Age

This course traverses more than a thousand years of British literary history, from the ruins of the Roman Empire in the sixth century to the global British empire of the eighteenth century. We will approach this huge swathe of time in a chronological manner and through a number of thematic itineraries, tracing topics such as the rising and falling fortunes of English as a literary language; the different ways writers have imagined Britain; literary tradition and innovation; and religious conflict and reform. Readings will include poetry, prose, history, and plays in translation from the languages of Britain (Old English, Latin, French, Middle English, Modern English). By the end of the course, students will learn how to read and critically engage a wide array of literary genres, in addition to understanding how a small, cultural backwater became a global power over the course of a millennium.

ENGL 3301-13323

Intro To Literary Studies

Prof. Muriel Bernardi
Fall 2026
T/Th 1:00 - 2:30 pm

This course provides students with a general overview of literary history and an introduction to the basic skills of literary analysis. Students will learn to identify genres of literary and academic writing and to reproduce those generic signatures in their own work. Although the course covers literary history more broadly, we will focus our attention in particular on Victorian literature and culture. We will look at only one novel: Charlotte Brontë's *Villette* (1853). In addition to this primary text, students will read a number of articles that analyze Brontë's novel from different critical perspectives. Students will learn to leverage these perspectives to explore the expansive dimensions of literary language. In that way, the course is intended both to show students how critics write and think about literature and to make students aware of how literature itself thinks.



ENGL 3301-14809

Intro To Literary Studies

Prof. Sunny Yang

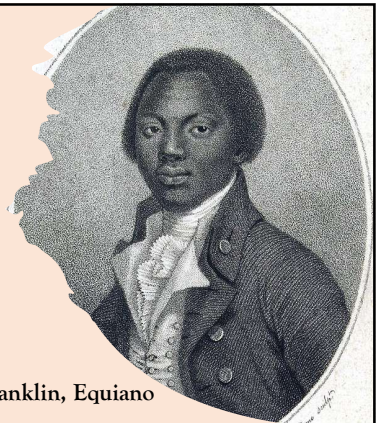
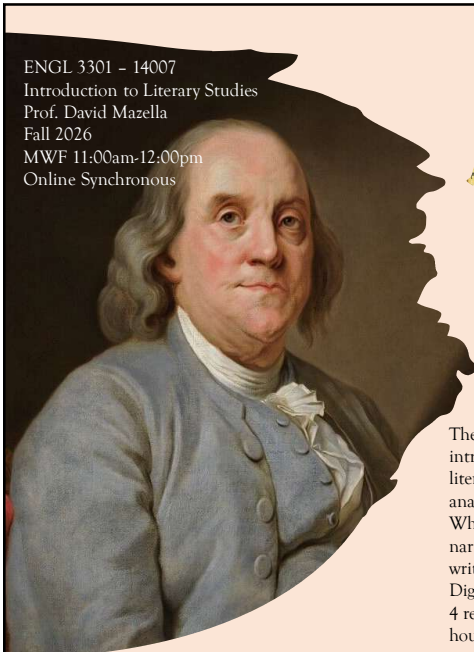
Fall 2026

MW 4:00 – 5:30

This course will train students to develop the critical reading, writing, and reasoning skills that will enable them to succeed in the English classroom and beyond. Students will acquire strategies for reading and discussing literature and literary criticism effectively, practice close reading and supporting a persuasive argument, and learn to identify and understand a scholarly conversation. We will develop and hone these skills through short writing assignments and discussion activities that will center on a selection of nineteenth- and twentieth-century American literary texts, most notably Hannah Elizabeth Foster's *The Coquette* (1797).



ENGL 3301 - 14007
Introduction to Literary Studies
Prof. David Mazella
Fall 2026
MWF 11:00am-12:00pm
Online Synchronous



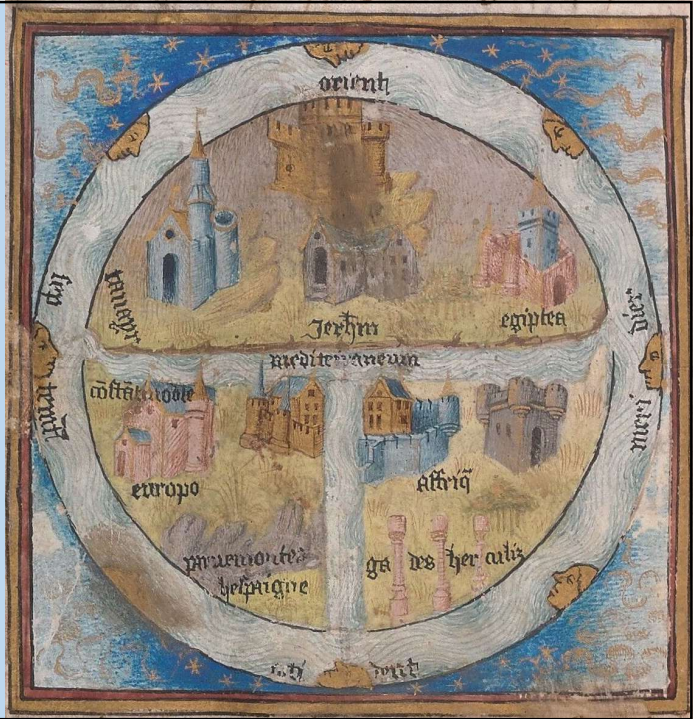
Three Writers in Three Cities: Wheatley, Franklin, Equiano

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. This version of 3301 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. No prior experience in Digital Humanities is presupposed for students. However, in addition to in-class virtual meetings, there are 4 required video lectures to lead students through the digitization process at their own pace (about one hour apiece, and graded p/f for completion). There will also be workshops and other opportunities for students to receive assistance with any technical issues concerning textual processing, visualization, or analysis. We will tie these discussions together with concepts of infrastructures, data, genres, and mediations, as they play out across these Atlantic authors and texts.

ENGL 3302 - 17919
Prof. Daniel Davies
Fall 2026
M/W 2:30-4:00 pm

Medieval Literature

How do people imagine the world? In what ways has global thinking changed across history? In this course we will track how a broad range of medieval writers imagined the world. Along the way, we will analyze manuscripts, poetry, and travel narratives written from many different times and places. We will discover a multilingual Middle Ages defined by a wide range of voices. The goal of the course will be to gain knowledge of global thinking in its historical, social, and political contexts, and to acquire critical skills for analyzing premodern literature. No previous knowledge of medieval literature is necessary.



English 3306 - 12441

Mad Shakespeare

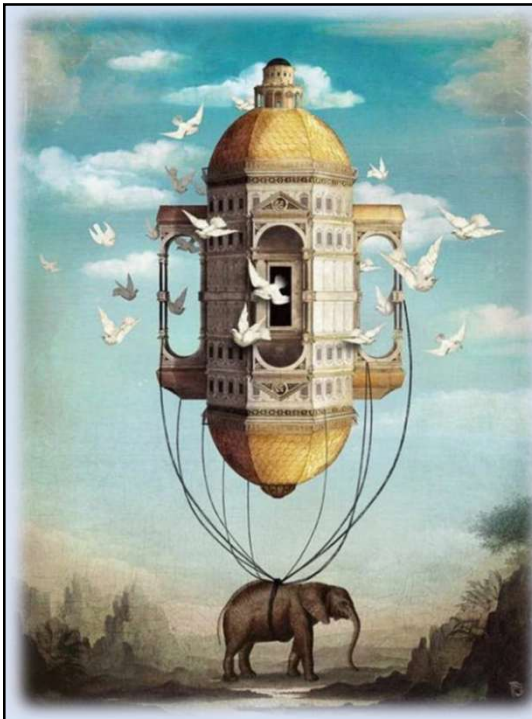
Prof. Ann Christensen
Fall 2026
M/W 2:30-4:00 pm

From Hamlet's "antic disposition" to Lady Macbeth's sleepwalking and her husband's hallucinations to Ophelia's drowning and King Lear's wandering around barefoot in a storm, Shakespearean madness has captured the imagination of directors, film makers, song writers, artists, and psychiatrists for centuries. Shakespeare dramatizes conditions sometimes called 'distraction,' 'folly,' and 'melancholy'. This course will use madness to consider Shakespeare's drama and modern adaptations. How was madness performed and understood in Shakespeare's time? How is "theatrical" mental illness gendered in art and film today? How do viewers respond to emo Hamlet, power-mad Macbeths, and lovelorn maids? We will read 5 plays (*Hamlet*, *Macbeth*, *King Lear*, *The Comedy of Errors*, and a tragedy by Shakespeare's contemporaries, *The Changeling*) and excerpts from others. We will view recent staged performances and film adaptations of the plays, such as Ethan Coen's *Macbeth* (2021) with Denzel Washington and Frances McDormand.

ENGL 3318 - 20354
Prof. David Womble
Fall 2026
Tu/Th 11:30 am-1:00 pm

The British Novel Since 1832

This course turns to the middle of the Victorian era to uncover how the words "British" and "novel" each developed key aspects of their modern meaning during these decades. An introduction to scholarship on the literature and history of the mid-Victorian era will help us tease out the central categories around which Britishness was defining itself: liberal individuality, or the basic unit of political theory, an ethical, self-governing, and detached individual; scientific materialism, or a whole range of newly-codified disciplines that promised through secular rationalism and clinical experimentation to create a future centered on human technological mastery; and domesticity, or a sentimental image of the family and household that acquired a cultural sacredness in this era. We will put these categories on their legs in important novels including Charlotte Brontë's *Villette* (1853), Charles Dickens' *A Tale of Two Cities* (1859), George Eliot's *The Lifted Veil* (1859), Wilkie Collins's *Armadale* (1864-6), and (the outlier) Daphne Du Maurier's *Rebecca* (1938). We will devote our energy to understanding why these novels seem so intent on challenging these categories on the ground, answering individuality with mobs and masses; rebutting materialism with a persistent revivification of religion and enchantment; and formulating an understanding of Britishness not from within the household but rather from postures of exile in continental Europe.



English 3322-12948
Contemporary Novel
Prof. Lois Zamora
Fall 2026
Asynchronous Online

Magical Realism

This course will focus on recent novels that have been described by the term "magical realism." Magical realism engages the usual devices of narrative realism, but with a difference: the supernatural is an ordinary matter, an everyday occurrence, accepted and integrated into the rationality and materiality of literary realism. We will read a number of novels from different cultural contexts in order to compare the workings of magical realism in North and South America and explore the diversity of its contemporary styles and subjects. We will also pay attention to the visual arts and their connection to the novels we are reading. There will be no face-to-face meetings. Assigned texts will include Gabriel García Márquez's *One Hundred Years of Solitude*, Jorge Luis Borges's *Labyrinths*, and Isabel Allende's *The House of the Spirits*.

English 3323 - 15520
 Development of Literary Theory and
 Criticism
 Prof. Jason Berger
 Fall 2026
 T/Th 11:30-1:00 pm

Where do the questions we ask in English courses come from? This course will introduce the historical contexts for how "critical theory" developed in the twentieth century as well as how it is evolving today. In so doing, we will consider a number of earlier texts and the ways they were taken up within modernity. Throughout the semester, we will learn about important movements of critical theory in the twentieth century, including structuralism, post-structuralism, psychoanalysis, postcolonial studies, and many others. We'll also look at more contemporary developments of these models in fields such as new materialism and the environmental humanities. Throughout the course, we will engage in collaborative "theory workshops" that will allow us to practice working with and applying theoretical readings as well as help us develop our analytical skills.

ENGL 3330
 Beginning Creative Writing:
 Fiction

ENGL 3330 - 10785 T/Th 11:30 am - 1:00 pm Face-to-Face	Analysis and writing of fiction. Techniques and craft vocabulary essential to construction of
ENGL 3330-14401 MWF 10:00 - 11:00 am Face-to-Face	narratives. Exploration of both traditional and contemporary fiction; practice in fictional
ENGL 3330-15326 MW 1:00 - 2:30 pm Face-to-Face	techniques.



ENGL 3331

Beginning Poetry Writing

ENGL3331-13703
MW 1:00 – 2:30 pm
Face-to-Face

ENGL3331-14006
T/Th 10:00 – 11:30 am
Face-to-Face

ENGL3331-19117
MW 2:30 – 4:00 pm
Face-to-Face

This course is an invitation to find what keeps you awake in the world, and write to it, for it, and from it. We'll begin to investigate the world as poets, to develop our own writing habits, and to engage with our writing not merely as an interest, but as a practice. As a way of existing in the world.



ENGL 3333 - 17917
Prof Lauren Zentz
Fall 2026
Asynchronous Online

Intro to the Study of Language

This course introduces a broad range of approaches to the study of language, with a goal of exposing you to the many ways that language is much more than a computational system for encoding meaning. We'll explore topics such as: English sounds (phonetics) and sound systems (phonology), their utterance structures (syntax), the denotative meanings of words (semantics), and the meanings of all of these categories combined in real situational contexts (pragmatics, sociolinguistics, and linguistic anthropology).

ENGL 3348 - 19127

Thoreau & the Transcendentalists

Prof. Paul Guajardo

Fall 2026

Asynchronous Online

Henry David Thoreau (1817-1862) stands among the great philosophers, naturalists, environmentalists, vegetarians, essayists, and journal writers. His work influenced Leo Tolstoy, Mahatma Gandhi, Martin Luther King Jr, John F. Kennedy, Marcel Proust, William Butler Yeats, Ernest Hemingway, John Muir, Ed Abbey, E.B. White, B.F. Skinner, Frank Lloyd Wright, and Loren Eiseley, among others. *Walden* (1854) in particular is a uniquely influential text that deserves to be studied slowly over the course of a whole semester. It is also important to read *Walden* in context of the American Transcendentalist movement, so we will also study Ralph Waldo Emerson's essays, "The American Scholar," "Self-Reliance," and the "Divinity School Address."



ENGL 3352 - 15134

Prof. Jason Berger

Fall 2026

T/Th 10:00-11:30 am

Nineteenth-Century American Fiction

This course will explore how novels from the nineteenth century responded to a dynamic and volatile period marked by what Walt Whitman termed "convulsiveness." Taking as a starting point M.M. Bakhtin's claim that the novel exists in a "zone of maximal contact with the present . . . in all its openness," we will examine how such texts reveal energies, aesthetics, and conflicts that often slip out of official national histories. We will likely consider novels such as Charles Brockden Brown's gothic *Wieland; or, The Transformation* (1798), Herman Melville's *Typee* (1846), William Wells Brown's *Clotel; or, The President's Daughter* (1853), and close with a consideration of Toni Morrison's nineteenth-century-based historical novel *Beloved* (1987). In addition, we will consider short stories and portions of larger works by writers such as Rebecca Harding Davis, John Rollins Ridge, Harriet Beecher Stowe, and Edgar Allan Poe. By considering a variety of authors, voices, and contexts, we will begin to address how U.S. fiction developed as a genre as well as reconsider these texts through the lenses of emerging theoretical and scholarly approaches.



ENG 3354 - 20353
Contemporary American Literature
Prof. Haylee Harrell
Fall 2026
MWF 9:00-10:00 am (MW in person, F asynchronous)

Interracial Intimacies in American Literature Post-Loving v. Virginia

On June 12, 1967, the United States Supreme Court overturned anti-miscegenation laws across the United States—officially legalizing interracial marriage. This historical supreme court case has been heralded as a moment of "racial progress" that ushered in a new era of multiracialism in the United States. This course will investigate what is meant by both "interracial intimacy" and "racial progress" in the afterlives of the transatlantic chattel slave trade. Specifically, then, this course will explore multiracialism through the lens of blackness to ask: How has writing—stylistically, rhetorically, or otherwise, been deployed to discuss racial intermixture as racial progress? How has multiracialism in literature and popular culture forwarded notions of the exceptional mixed-raced protagonist? How does multiracialism respond to claims of antiblackness? Overall, this course will ask students to attend to the overarching question: How does multiracialism and interracial literature contend with questions of blackness, ethnicity, gender, sexuality, and class? As such, it is important to note that topics and discussions will contain references to sex and sexuality, racial prejudice and violence, enslavement and its afterlives, and other potentially controversial conversations. Course materials will draw from a wide range of disciplines and approaches including, but not limited to, mixed-raced studies, popular culture studies, black studies, history, feminist and gender theory, and literary studies and literature. This is a hybrid course, as such we will meet in person two days a week (M/W) and Friday will be asynchronous.



ENGL 3356 - 26457
(AAS 3390)
Prof. Tara Greene
Fall 2026 - Session 2
Th 1:00- 2:30 pm
(Hybrid Online)

Harlem Renaissance

In this course we will travel from the American South, to the North and to Europe with some of the most celebrated artists of the twentieth century. This hybrid course will focus on poetry, fiction, film, music and their relationship to the political concerns of the interwar era. Let's talk about pleasure, identity, class, activism, and beauty.



ENGL 3362-17918

Women in Literature

Prof. Sreya Chatterjee
Fall 2026
Online Asynchronous

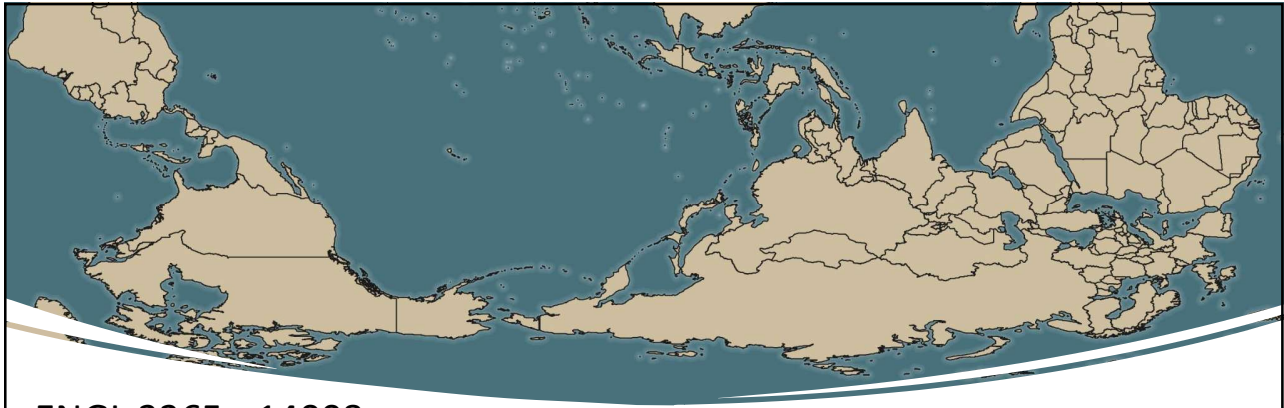
This course will cover key works of literature by contemporary women writers from the global South. It will cover diverse geopolitical contexts from West to South Asia, Africa and Latin America. Students will read key literary works from these contexts with an emphasis on issues of colonialism and women's struggles, domestic fiction and critical non-fiction. The grading will be distributed over three categories: regular and structured discussions which would include interactive writing, responding to peers and critical analysis of assigned texts. Additionally, there will be two lengthy papers: one at midterm and another final paper at the end of the course carrying the bulk of the grade. Since this is an online async format, students will be expected, as part of their participation requirements to maintain regular communication with the professor. Required reading, TBA.

ENGL 3363 - 25320
African-American Fiction
Prof. Haylee Harrell
Fall 2026
MWF 10:00-11:00 am (MW in person, F asynchronous)

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 - 14008

Postcolonial Literature

Dr. Kavita Singh

Fall 2026

T/Th 11:30-1:00 pm

This course will introduce students to postcolonial literature, focusing on writing and film from Africa, South Asia, the Middle East, and the Caribbean. Students will learn key concerns for writers representing the legacies of modern colonization on their countries: the degradation or loss of an ancestral past; the quandary of writing nation in the colonizers' languages, forms, and for their audiences; the impact of colonial economies on the environment and uneven development; and the fragmentation and hybridity with which post/colonial people grapple. We will look at colonial representations, and anti-colonial responses. We will consider the dilemmas of revolution, the possibilities of pan-African solidarity, the value and limits of cultural nationalism, and the psychological impact of widespread alienation that sustained the classification and hierarchization of human groups. We will ask: are we truly *post* colonization? What is a postcolonial USA? How does global migration relate to colonial histories? How does othering in the colony replay in metropolitan centers of empire? Throughout the semester, we will pay particular attention to how gendered assumptions both underwrite and undermine anti-colonial texts. Readings will include novels, short stories, plays, poetry, film, essays, and key theoretical texts of postcolonial critique.



ENGL 3380 - 20351

Prof. Auritro Majumdar

Fall 2026

Asynchronous Online

Modern Indian Literature

The course will introduce modern Indian literature in terms of themes, genres, and expressive traditions. Students will explore key debates and concepts in critical texts and creative works including, but not limited to, Rabindranath Tagore, AK Ramanujan, Sisir Kumar Das, Salman Rushdie, Arundhati Roy and Amitav Ghosh. This is an online asynchronous course: the writing assignments include discussion posts and final essays.

ENGL 4303 – 14402
Prof. Chatwara S. Duran
Fall 2026
Asynchronous Online

Teaching English as a Second Language

This course introduces major theories, trends, and issues surrounding teaching English as a second/an additional language. We will explore and discuss various topics related to first language acquisition, Second Language Acquisition (SLA), and bi/multilingualism, learner variables in language learning, language acquisition myths, seminal research in the field, and traditional and innovative methods and approaches to ELT. Please note that the course may be applicable to teaching and learning a non-English language although the focus of the course is English. Students will produce lesson plans and research projects that fit their needs and interests.



ENGL 4315-14009
Sociolinguistics
Prof. Donovan Pogue
Asynchronous Online

In this course, we will explore issues relating to processes of language standardization and their consequence for the status of non-standard varieties. We will examine ideologies of language and their interaction with group identity at both local and national community levels. We will discuss the ways in which ideology creates grounds for negative stereotypes of others' language. We will see how language is used to construct and evaluate social identities and group boundaries, setting the stage for language to be used as a tool for division and conflict.

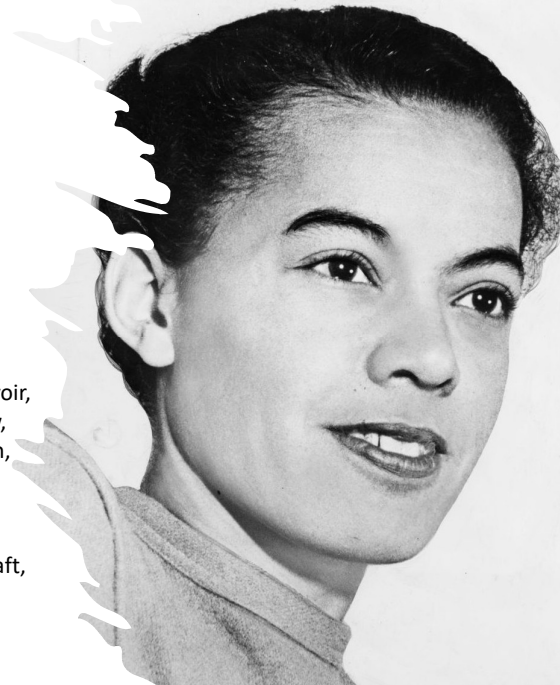
ENGL 4319 -13829
English in Secondary Schools
M 5:30 – 8:30 pm
Prof. Abbey Bachmann
Face-to-Face

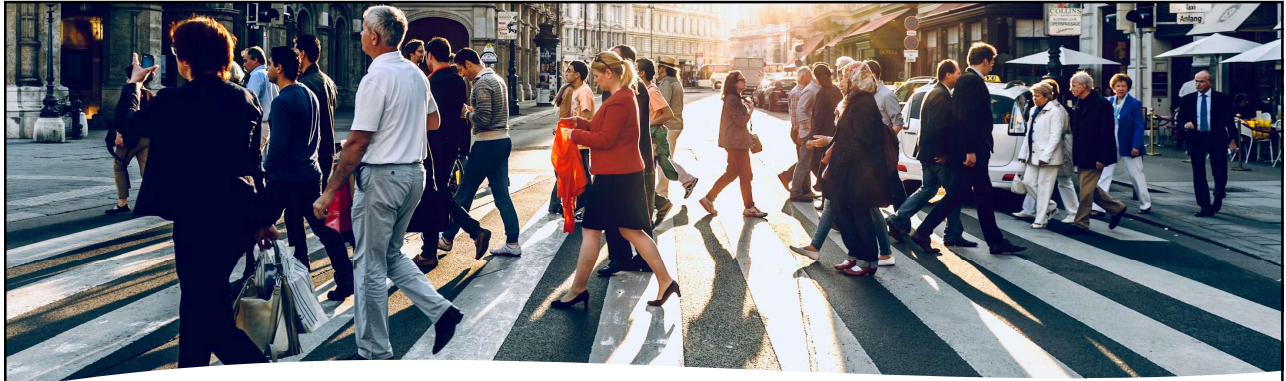
ENGL 4319 English in Secondary Schools is designed for anyone planning to teach literature and writing to early adolescents and young adults. It is aligned with the Texas standards and focuses on strategies for classroom success with novels and short stories, poetry, non-fiction, and drama. The readings are in all these genres; in addition, there are professional texts on pedagogy for literary and creative studies. Students in this class work individually and in groups to choose materials and prepare activities that engage and empower young readers and writers.



ENGL 4340-14810
(WGSS 3350)
Feminist Criticism and Theory
MW 13.00 - 14.30
Prof. Elizabeth Gregory
Hybrid

Among the writers we'll read: Gloria Anzaldua, Simone de Beauvoir, Charlotte Bunch, Combahee River Collective, Kimberlé Crenshaw, Frederick Douglass, Nancy Folbre, Betty Friedan, Emma Goldman, bell hooks, Winona LaDuke, Fatima Mernissi, Laura Mulvey, Pauli Murray, Anna NietoGomez, Elaine Pagels, Adrienne Rich, Vandana Shiva, Valerie Solanas, Elizabeth Cady Stanton, Susan Stryker, Sojourner Truth, Ida B. Wells-Barnett, Mary Wollstonecraft, Victoria Woodhull, Virginia Woolf, and many more!





ENGL 4364 - 20341

Minorities in Literature

Fall 2026

MWF 11:00am-12:00pm

Dr. Maria C. Gonzalez

This course will begin with questions. What is an American minority? How do we define minority in a pluralist and diverse America? Is not everyone a minority? This course will look at the definition of minority, explore the contours of such a concept, and finally come to rest on the literature of authors who have grappled with such questions. While an introductory survey to the question of minority status, students will explore their own conceptions and understandings of what an American minority is. Readings will include Zora Neal Hurston's *Their Eyes Were Watching God*, Gloria Anzaldua's *Borderlands*, Zitkala-Sa's *The School Days of an Indian Girl*, Toni Morrison's *Sula*, and Phillip Roth's *The Plot Against America*.

Ecologies of Being: Space, Place, and Identity

ENGL 4372 - 19294
Literature and the Environment
Prof. Leslie Vollrath
Fall 2026
T/Th 10:00 - 11:30 am

In this interdisciplinary class, which creates intersections between various environmental concerns and lived experience, we will examine how place, namely the environment, shapes one's identity. We will also explore a variety of theoretical and contemporary concerns of the Environmental Humanities, such as the construct of "nature," the human-nonhuman animal relationship, and the concept of the Anthropocene, as well as questioning what it means to live and co-exist with others (human and non-human) in our world. By reading a variety of nature writing that focuses on various landscapes and ecosystems, we will further our understanding of the complex relationship between place, subjectivity, and relationality. This course will also include a visit to the Cockrell Butterfly Center at the Natural Museum of Science.



Engl 4376 - 20342

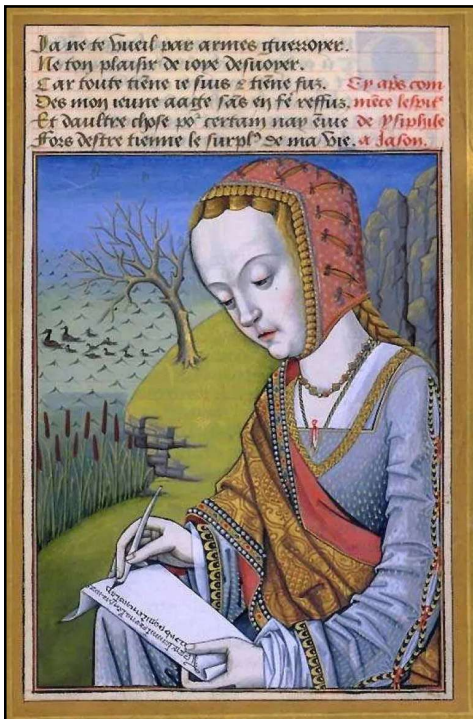
Robin Hood in Culture

Fall 2026

T/Th 1:00-2:30 pm

Prof. Lorraine K. Stock

This course examines the development of the myth/history of the British legendary character Robin Hood from its pre-medieval roots, through the medieval ballads that established his narrative, through its literary development to the present moment, to the most current iterations of the hero in politics ("Obama-Hood"), economics (Occupy Wall Street), and multimedia popular culture (movies, TV, video games, spoofs, comics, etc.) Every chronological period invented or re-invented the "Robin Hood" that they desired and deserved. The course will ask its members to reevaluate their instinctive impression of Robin Hood as the benevolent outlaw who "robbed from the rich and gave to the poor."



Engl 4378 - 20343

Women Writers

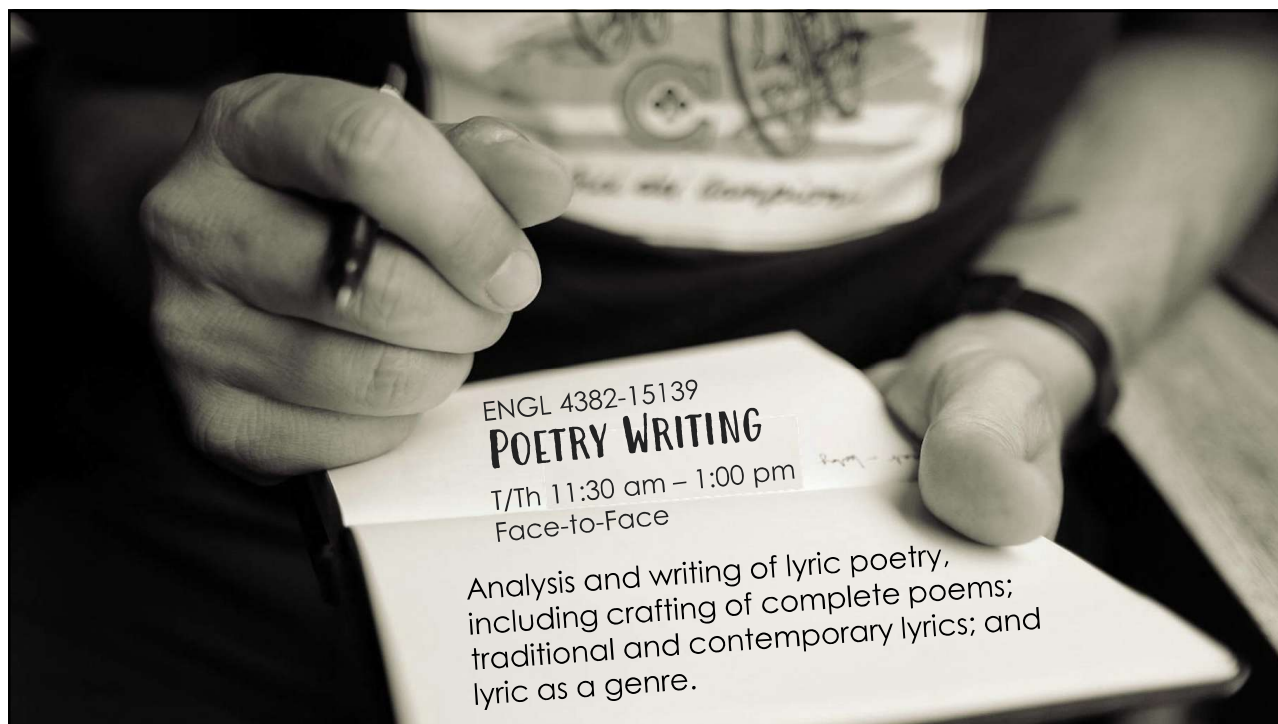
Writing Medieval Women

Prof. Lorraine K. Stock

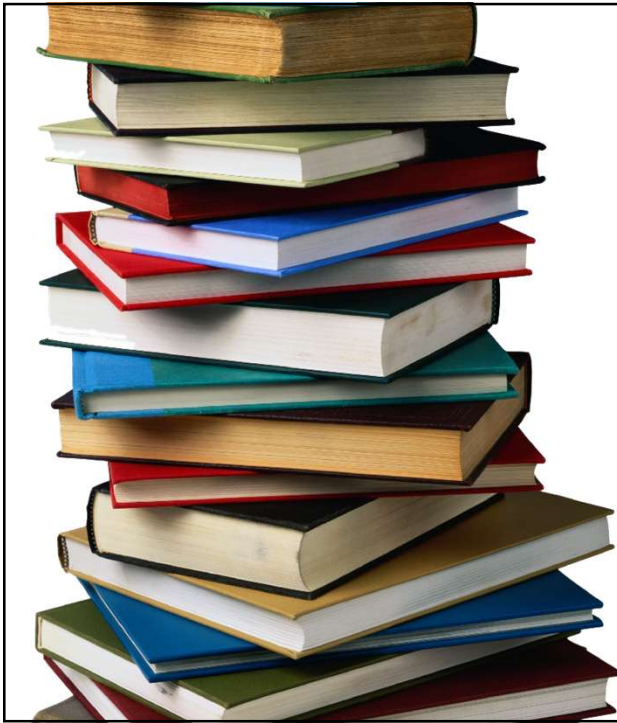
Fall 2026

T/Th 10:00-11:30 am

The course examines two possible meanings of "writing" medieval women: written texts produced by actual women in the Middle Ages versus how medieval women were "written," constructed, or voiced by male authors of the period. Genres covered include: Lyric Poems written by various medieval women; verse *Lais* (short stories) by 12th-century Anglo-Norman poet Marie de France; Poetry, Music, and Art by 12th-century Hildegard von Bingen; Letters of 12th-century Abbess Heloise, to theologian Abelard, documenting their erotic relationship; Autobiography by 14th-century English pilgrim/mystic Margery Kempe; Mystic Visions of English anchoress Julian of Norwich; Arthurian Romances, Chaucer's *Wife of Bath's Prologue and Tale*; 13th-century *Silence*, about a biological female who cross-dressed and performed masculinity; the "feminine subtext" of 14th-century *Sir Gawain and the Green Knight*, where Guinevere, the Virgin Mary, Morgan le Faye, and Lady Bertilak "write" the plot.



ENGL4383-19142
Poetic Forms
T/Th 14.30 - 16.00
Rizzo, Kaitlin
Face-to-Face



English 4385 - 15640
[TBD]
MWF 10:00-11:00am

Fiction Forms

This class addresses the notion of fiction forms, including stories, novellas, novels, and other possibilities: hybrid, auto-fiction, mixed media, storyboard, screenplay, and graphic novels. Students who have taken earlier workshops are encouraged to expand their study of narrative options in this class, which will include both the analysis of and writing of fiction in myriad formats, as well as the technique and craft issues involved in both studying and constructing narrative projects. Students will read both traditional and contemporary fiction, as well as exploring other related media.

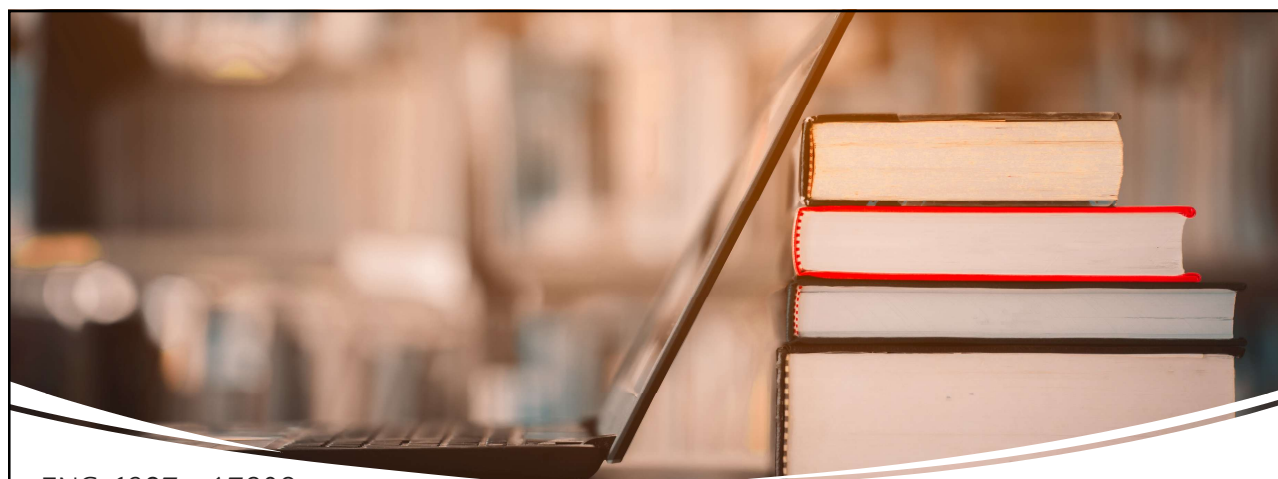


English 4386 - 19164

Short Story Writing

Prof. Chitra
Divakaruni
M 2:30-5:30 p.m.

In this course, Creative Writing students will focus on creating short stories, analyzing them in a workshop format, and then revising them. Class time will be spent in examining published work and discussing its strengths and weaknesses and using it as a model for student assignments. I will provide, in addition, craft essays by famous authors that analyze various aspects/techniques of writing fiction. We will also discuss student work (both short prompt-based assignments and complete short stories) and apply craft techniques that students have learned in these discussions.



ENG 4387 - 17202

Senior Writing Projects: Fiction

Prof. Peter Turchi
Fall 2026
W 1:00 – 2:30 pm (Hybrid)

This course will focus on the further development of the tools and techniques of fiction and on revision of your own work. Rather than hurry to declare a piece finished, we'll aim to experiment and further explore early drafts. While it's listed as a lecture, this is a discussion class and workshop.

English 4394 - 19219 (History 4366)
The Historical Novel
Prof. Lois Zamora
Fall 2026
Asynchronous Online

Novels and History: Latin American History in Contemporary Fiction

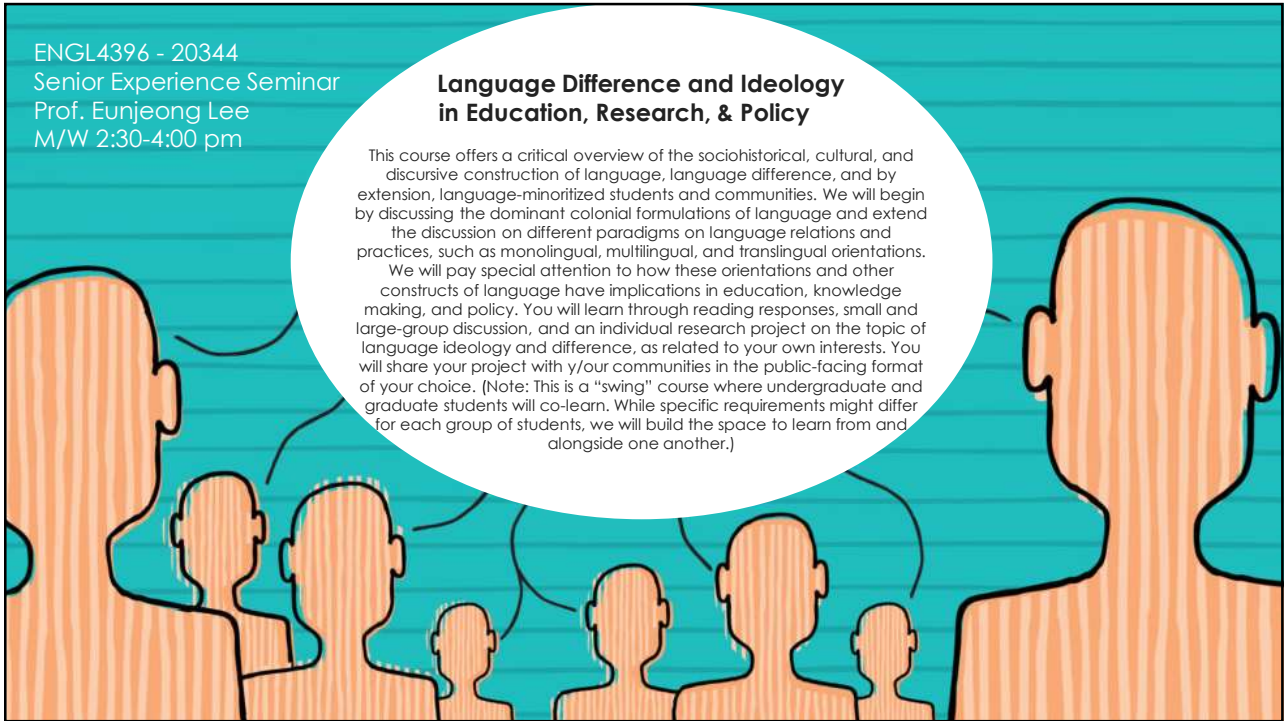
The Mexican novelist Carlos Fuentes has asserted that the real historians in Latin America are its novelists. We will examine this premise by reading a number of novels by contemporary Latin American writers and discussing the historical events and personages depicted therein. Our interest is in how these novelists dramatize the history of their regions, and how their fictional versions illuminate our understanding of the "real" history of Latin America. Novels we read will include Gabriel García Márquez's *Of Love and Other Demons*, Carlos Fuentes's *The Buried Mirror*, Mario Vargas Llosa's *The Storyteller*, Laura Esquivel's *Like Water for Chocolate*, Elena Garro's *Recollections of Things to Come*, and Eduardo Galeano's *Memory of Fire* trilogy.



ENGL4396 - 20344
Senior Experience Seminar
Prof. Eunjeong Lee
M/W 2:30-4:00 pm

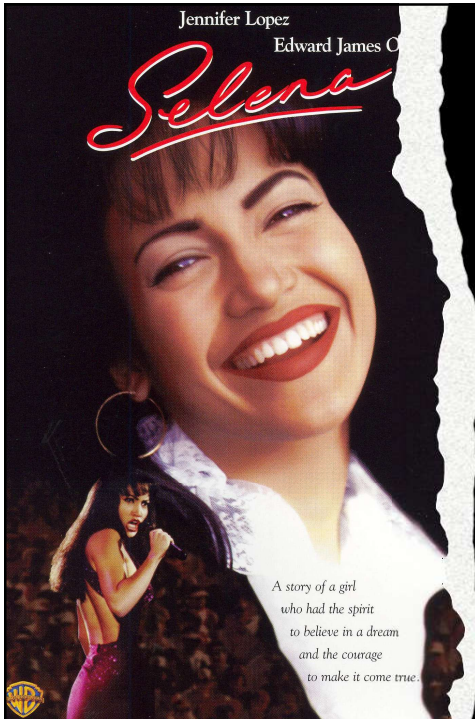
Language Difference and Ideology in Education, Research, & Policy

This course offers a critical overview of the sociohistorical, cultural, and discursive construction of language, language difference, and by extension, language-minoritized students and communities. We will begin by discussing the dominant colonial formulations of language and extend the discussion on different paradigms on language relations and practices, such as monolingual, multilingual, and translingual orientations. We will pay special attention to how these orientations and other constructs of language have implications in education, knowledge making, and policy. You will learn through reading responses, small and large-group discussion, and an individual research project on the topic of language ideology and difference, as related to your own interests. You will share your project with y/our communities in the public-facing format of your choice. (Note: This is a "swing" course where undergraduate and graduate students will co-learn. While specific requirements might differ for each group of students, we will build the space to learn from and alongside one another.)



Jennifer Lopez
Edward James Olmos

Selena



ENGL 4397 - 20345
Selected Topics in Literature and Film
Prof. Karen Fang
Fall 2026
T-Th 2:30 - 4:00 pm

BIOGRAPHY AND BIOPIC

Biography, from the Bible's Four Gospels to parts of the Epic of Gilgamesh and Shiji's Records of the Grand Historian, is one of the earliest forms of literary narrative. It also continues to have a strong presence today. Think of Selena, the 1997 movie about the eponymous Tejano music star, which also helped launch Jennifer Lopez to superstardom. Fans of biography love the intimate glimpse into prominent contemporary or historical figures. Biography also is a compelling way to learn about history, culture, and society. Today, as technology and social media platforms make it easier to illustrate and disseminate biographical authorship and autobiography, what can biography and its many forms teach us about the human histories we like to know and tell?

In this interdisciplinary course we will explore biography as both consumers and creators. What kinds of people are usually the subject of biography? What parts of their life does biography preserve or overlook? Does it matter who tells the biography, and how does medium, approach, history or context shape that legacy?