[ENG 221 (TBA) 1](#_Toc134042275)

[ENG 222 (Aderibigbe) 1](#_Toc1237920321)

[ENG 223 (Aderibigbe) 2](#_Toc1779470016)

[ENG 223 (Friedman) 3](#_Toc1967900963)

[ENG 301 (A. Carey) 4](#_Toc1623753229)

[ENG 301 (Powell) 5](#_Toc1129601089)

[ENG 311 (Stanback) 6](#_Toc1533599251)

[ENG 311/489 (Franke) 7](#_Toc481416948)

[ENG 321/421 (Bernstein) 8](#_Toc695094385)

[ENG 322/422 (Aderibigbe) 9](#_Toc2083594257)

[ENG 332 (Brewington) 10](#_Toc163087205)

[ENG 340 (Valint) 11](#_Toc511996028)

[ENG 340 (Tribunella) 12](#_Toc1750218864)

[ENG 340 (Shin) 13](#_Toc759963094)

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[ENG 350 (New Hire) 15](#_Toc781368589)

[ENG 350 (Franke) 16](#_Toc210294630)

[ENG 370 (Iglesias) 17](#_Toc746334240)

[ENG 370 (Martin) 18](#_Toc1525958256)

[ENG 400 (C. Carey) 19](#_Toc1186699691)

[ENG 400/419 (Spaide) 20](#_Toc1238687946)

[ENG 445/545 (Tribunella) 21](#_Toc477865851)

[ENG 450 (Parker) 22](#_Toc997959594)

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[ENG 473 (New Hire) 24](#_Toc1213099646)

[ENG 473 (Martin) 25](#_Toc292568146)

[ENG 475 (Sumner) 26](#_Toc622819386)

## ENG 221 (TBA)

**Fiction Writing I**

**M/W 1:00 – 2:15 PM**

**TBA**

In this class, you will write your own original fiction. Class sessions will be organized around craft topics, which will include assigned outside readings and writing exercises. You will also write one short story or novel chapter. Craft topics will include: character, dialogue, setting, structure, style, revision, and more.

## ENG 222 (Aderibigbe)

**Poetry Writing I**

**T/TH 1:00 – 2:15 PM**

**Dr. Michael Aderibigbe**

English 222/322/422 will encourage you to write and workshop your own poems. You will explore many forms and themes. In addition, you will read and discuss poems by writers across different generations. You will also participate in several other writing activities.

## ENG 223 (Aderibigbe)

**Creative Writing (Mixed Genre)**

**T/TH 11:00 AM – 12:15 PM**

**Dr. Michael Aderibigbe**

ENG 223 will introduce you to the fundamentals of creative writing. You will read a wide range of literary works (poetry and prose—literary fiction and personal essays) by poets and writers from different generations. In addition to this, you will submit new poems and stories. Your peers and I will provide honest and respectful feedback on your work. You will then revise the submitted pieces based on our class discussions. You will also participate in several other writing activities.

## ENG 223 (Friedman)

**Creative Writing (Mixed Genre)**

**T/TH 4:00 – 5:15 PM**

**Dr. Olivia Clare Friedman**

In this course, you will write your own original fiction and poetry. Class sessions will be organized around craft topics, which will include assigned readings and writing exercises. We’ll begin with fiction. Craft topics will include: character, dialogue, setting, structure, revision, and more. For poetry, craft topics will include: the line, sound, imagery, and more.

Recommended Text:

Imaginative Writing, Janet Burroway

Short stories and poems to be distributed in class

## ENG 301 (A. Carey)

**Advanced Grammar**

**T/TH 8:00 – 9:15 AM**

**Mrs. Amy Carey**

A study of the structures, origins, power, and rhetorical nature of language and the effects of different approaches to grammar. This course is designed for both English and English Education students and will fulfill the language elective requirement for licensure students. Students will analyze standard and rhetorical features of English language and grammar, also considering how history, culture, and systems of power have traditionally defined grammatical standards and how those linguistic standards are continually changing and adapting. Participants will gain confidence in their own mastery of advanced English grammar; they will also deepen their ability to analyze its rhetorical effects and communicate that analysis to others through Field Notes assignments and a final research project. This course will use a rhetorical framework for studying both prescriptive and descriptive grammar structures and apply that framework to students’ own writing.

*This course counts towards the optional English major concentration in Professional Writing and Public Discourse.*

## ENG 301 (Powell)

**Advanced Grammar**

**T/TH 1:00 – 2:15 PM**

**Dr. Rebecca Powell**

**\*\*GULF PARK CAMPUS\*\***

*This course counts towards the optional English major concentration in Professional Writing and Public Discourse.* Grammar scares people, conjuring up worksheets, drills, sentence diagrams, and red ink. In this course, we’ll explore and inquire into how grammar acquired this reputation and how we might better understand the what of grammar if we pay less attention to the “shoulds” of grammar. This class examines the fundamentals of effective and eloquent writing and the skeleton of the English language. Designed particularly for students who are interested in careers as professional writers, as editors, or as teachers of writing, the course is also useful to other students interested in improving their own writing or those who are pursuing careers that may require them to revise and edit written texts.

## ENG 311 (Stanback)

**Survey of Contemporary Literature**

**T/TH 9:30 – 10:45 am**

**Dr. Emily Stanback**

Illness and Disability in Contemporary Literature

This course focuses on literary engagements with disability and illness across several genres of contemporary literature, ranging from memoirs to poetry to drama to film. Our goals are twofold. Throughout the semester, we will discuss how themes of disability and illness offer literary authors avenues to explore urgent issues in contemporary society, as well as longstanding philosophical and ethical questions—about who (or what) counts as “human,” for example, or the nature of human subjectivity, or the significance of our embodied experiences. Equally importantly, we also will discuss the intellectual—and practical—value of literature in articulating topics related to health, illness, and disability. Texts will include Tony Kushner’s *Angels in America*, Bettina Judd’s *Patient*, and Susannah Kaysen’s *Girl, Interrupted*.

## ENG 311/489 (Franke)

**Survey of Contemporary Literature**

**W 6:00 – 9:00 PM**

**Dr. Damon Franke**

**\*\*GULF PARK CAMPUS\*\***

This course will explore the life, music, literary writings, and cultural context of Bob Dylan, a recent winner of the Nobel Prize for Literature. The course will examine this iconic figure and his evolution of self from the folk era seen in the recent film *A Complete Unknown* through his rock stardom in the 1960s to the songwriter’s continued reinvention of American popular music. We will look not only at Dylan's albums, but at Dylan’s social, historical, and artistic influences, including the Beat poet Allen Ginsberg, the Bible, modernism, contemporary cinema, and Delta Blues. Students will watch films portraying Dylan's career and some starring him, and we will discuss his topical songs, concert performances, covers of his songs and his folk, rock, Christian, and more recent albums. The ENG 489 section satisfies the 400-level elective requirement for the English major (and for minors). The ENG 311 section of the course satisfies the new "Contemporary Literature" requirement for the major and similar requirements for the minor, but is not writing intensive.

## ENG 321/421 (Bernstein)

**Fiction Writing II & III**

**M/W 9:30 – 10:45 AM**

**Dr. Joshua Bernstein**

In this workshop, we’ll practice writing new fiction. We’ll also read and discuss stories from classmates and outside authors, hone our skills at giving feedback, and develop our craft as fiction writers, especially with characterization, dialogue, pacing, plot, description, perspective, and tone. Both short stories and novel excerpts are welcome. Ours is a supportive space, and students of all backgrounds, majors, and abilities are welcome, provided that they’ve satisfied the prerequisite.

We’ll read and discuss one novel, Joseph Conrad’s *Under Western Eyes* (1911), which is about a troubled college student and, despite being over a century old, seems especially apt for our times. Other, shorter readings will be made available to you on Canvas. If we have time, and weather-permitting, we may also take excursions as a class to write outside.

## ENG 322/422 (Aderibigbe)

**Poetry Writing II & III**

**T/TH 1:00 – 2:15 PM**

**Dr. Michael Aderibigbe**

English 222/322/422 will encourage you to write and workshop your own poems. You will explore many forms and themes. In addition, you will read and discuss poems by writers across different generations. You will also participate in several other writing activities.

## ENG 332 (Brewington)

**Advanced Composition**

**T/TH 11:00 AM – 12:15 PM**

**Dr. Jennifer Brewington**

From the quiet calm of the sunrise to the majestic chaos of Africa’s great migration, the natural world is full of wonder. We are uniquely positioned to address conservation and environmental concerns with innovative techniques and technologies. Yet, with the noisy buzz of modern life, we often neglect to nurture a personal connection with nature that leads to meaningful action. Using *An Immense World* by Ed Yong as our primary reading, we will build research projects that examine the ways in which re-connecting with our common natural heritage creates a healthier and happier society. This course seeks to collaborate with like-minded researchers to explore connections with nature and to discover the ways in which we can build that connection to adapt and evolve economic, political, and social systems. Our class will focus on a variety of research methods and projects that emphasize writing, research, and documentation skills needed for joining professional and scholarly/academic conversations.

*This course counts towards the optional English major concentration in Professional Writing and Public Discourse.*

## ENG 340 (Valint)

**Analysis of Literature**

**T/TH 9:30 – 10:45 AM**

**Dr. Alexandra Valint**

The primary goal of this course is to make you more confident, adept, and sophisticated readers of literature and writers of literary analysis. Our core pieces of literature will be two classic gothic Victorian texts: Christina Rossetti's poem "Goblin Market" and Bram Stoker's vampire novel *Dracula*. This course gives you critical tools—literary terms, theoretical approaches, and close reading—to enrich and strengthen your engagement with literature. A series of writing assignments, in addition to in-depth discussions of the writing and research processes, will enable you to strongly articulate and support an argument about one of our core texts in a culminating research paper.

## ENG 340 (Tribunella)

**Analysis of Literature**

**M/W 11:00 AM – 12:15 PM**

**Dr. Eric Tribunella**

ENG 340 is designed to introduce or review the methods of research in literary studies, the conventions of scholarly conversations about literary works, the critical approaches to literary analysis, and the components and mechanics of literary-critical essays. In this section, we will study several foundational critical approaches to literature and read a small selection of literary works on which to practice analysis, such as Meg Rosoff’s *How I Live Now,* Marcus Sedgwick’s *Midwinterblood*, and M.T. Anderson’s *The Astonishing Life of Octavian Nothing*.

## ENG 340 (Shin)

**Analysis of Literature**

**M/W 4:00 – 5:15 PM**

**Dr. Ery Shin**

This course is an introduction to the discipline of literary criticism. The art of reading can be both a leisurely pastime and a venerated practice that hones the individual’s ability to appreciate a text’s nuances in many different situations. Much of reality can, indeed, be likened to a text to begin with: the subtexts underlying our everyday conversations, the value judgments inculcated by particular words and turns of phrase, the language informing our legal and penal codes, and the miscommunications accrued through verbal ambiguities. To read well is to understand such subtleties and master the ability to potentially rewrite them.

## ENG 340 (Franke)

**Analysis of Literature**

**M/W 4:00 – 5:15 PM**

**Dr. Damon Franke**

**\*\*GULF PARK CAMPUS\*\***

## ENG 350 (Parker)

**British Literature I**

**T/TH 1:00 – 2:15 PM**

**Dr. Leah Parker**

This course surveys British literature from the eighth century through the eighteenth century. Students will explore authors and texts that are considered parts of the “canon” of English literature, as well as their less canonical—though no less important—contemporaries. We will examine the relationship between literature and history, through stories that reimagine the history already past in light of their own historical moments, from the beginnings of the English language to the dawn of the British Empire. We will also explore aspects of British literature *beyond* English, including texts translated from Latin, French, and Celtic languages and texts inspired by or commenting on other parts of Europe and the world.

Our class will be divided into four units, in which we will examine centerpiece readings—*Beowulf*, *Sir Gawain and the Green Knight*, Shakespeare’s *Macbeth*, and Aphra Behn’s *Oroonoko*—orbited by other texts including all or parts of *The Dream of the Rood*, Chaucer’s *Canterbury Tales*, *The Book of Margery Kempe*, Renaissance sonnets, Milton’s *Paradise Lost*, and Defoe’s *Journal of the Plague Year*.

## ENG 350 (Franke)

**British Literature I**

**M 6:00 – 9:00 PM**

**Dr. Damon Franke**

**\*\*GULF PARK CAMPUS\*\*\***

## ENG 370 (Iglesias)

**American Literature I**

**T/TH 11:00 AM – 12:15 PM**

**Dr. Luis Iglesias**

Survey of American Literature I surveys the development of American literature from roughly 1600-1865, charting the emergence of a national literary and cultural consciousness. The works read move from the exploration literature of John Smith to the expression of American experience in the works of the American Renaissance writers up to the poetic and literary effects of the Civil War. Toward that end, the course will survey the broad range of literary forms used by Anglo-American and national writers: political tract, sermon, autobiography, travel writing, *belles lettres*, poetry, short story, and the novel.

**Assigned Texts:**

*Norton Anthology of American Literature*, Volumes A & B, 10th Edition

## ENG 370 (Martin)

**American Literature I**

**M/W 11:00 AM – 12:15 PM**

**Dr. Whitney Martin**

**\*\*GULF PARK CAMPUS\*\***

## ENG 400 (C. Carey)

**Senior Capstone**

**M/W 11:00 AM – 12:15 PM**

**Dr. Craig Carey**

Poe & Popular Culture

Edgar Allan Poe. Edgar Allan Poe. Quoth the Raven, “Edgar Allan Poe.” “Had a thousand lives hung upon the movement of a limb or the utterance of a syllable,” we could neither stir nor speak a name whose echo resonates with so many mysteries, horrors, and ghosts. Its mere utterance is enough to set our minds raving into phantasms of madness and melancholy, shadowy chambers and crypts, sublime visions of beauty and terror, and mysteries of reason and irrationality. Who hasn’t trembled in response to an image, memory, sound, metaphor, allusion, trope, or nightmare inspired by Poe and the influence he’s cast over popular culture for more than a century? Poe haunts popular culture everywhere and evermore, like a raven never flitting, still sitting on the pallid bust of our dreams and cultural imaginary.

This seminar explores Poe’s enduring presence in popular culture through his own writings, his influence on literature, film, and comics, and the many adaptations and reinventions of his work. We will trace how Poe’s legacy continues to shape the gothic imagination, modern horror, satire, detective fiction, and other genres. In addition to reading Poe, we’ll read selections by Charles Baudelaire, Ambrose Bierce, H.P. Lovecraft, Toni Morrison, and Joyce Carol Oates, along with adaptations and re-imaginings of Poe’s canon including Mat Johnson’s *Pym: A Novel* (2012), T. Kingfisher’s *What Moves the Dead* (2022), Gareth Hinds’ graphic novel adaption of Poe (2017), Poe-inspired tales by horror manga artist Junji Ito, and screen adaptations including *The Raven* (2012), *The Pale Blue Eye* (2022), and Mike Flanagan’s *The Fall of the House of Usher* (2023). As a senior capstone, course requirements will include consistent participation, a presentation, short writing assignments, and a final seminar paper.

Required Books

* Edgar Allan Poe, *The Selected Writings of Edgar Allan Poe* (978-0393972856)
* Mat Johnson, *Pym: A Novel* (978-0812981766)
* T. Kingfisher, *What Moves the Dead* (978-1250830814)
* Gareth Hinds, *Poe: Stories and Poems: A Graphic Novel* (978-0763695095)

## ENG 400/419 (Spaide)

**Reading Comics (Senior Capstone)**

**T/TH 4:00 – 5:15 PM**

**Dr. Christopher Spaide**

Over the past century and a half, comics have transformed from disposable diversions to the center of censorship frenzies, from underground acts of subversion to a sophisticated and acclaimed wing of contemporary literature. In this course, we will become fluent with the vocabulary and conventions of comics (known, as we’ll learn, by many names—comix, manga, graphic novels, sequential art), and we will ask what distinguishes comics from the neighboring media of prose narrative, fine art, animation, and film. What can the medium of comics do uniquely well? How did comics develop from a receptacle for “comic” gags to today’s versatile medium, adaptable to the maximalist myths of superheroes, the explosive disproportions of satire, and the stylized candor of autobiography? How do cartoonists manipulate line, panel, scale, and sequence to play with our sense of space and time? Reading full-length works and excerpts from Europe, the Americas, Asia, and elsewhere, we will also read criticism by comics scholars and cartoonists, study the history of comics’ formats (from cartoons and strips to books and digital comics), and—among other creative and critical assignments—script and draw some comics of our own.

## ENG 445/545 (Tribunella)

**Studies in Children’s and Young Adult Literature**

**M/W 9:30 – 10:45 AM**

**Dr. Eric Tribunella**

This course will focus on the graphic novel for children and young adults. We will examine the history of graphic literature, including landmark graphic novels for adults, and the evolution of the form. We will discuss how to analyze works that combine text and image, and we will survey a variety of sub-genres of graphic fiction for children and young adults, such as the superhero graphic novel, the graphic memoir, graphic historical fiction, and gothic graphic fiction. Likely readings will include:

*Understanding Comics* (1994), McCloud

*Maus: Volume I* and *II* (1986/1991), Spiegelman

*Watchmen* (1987), Moore and Gibbons

*Ghost World* (1997), Clowes

*Black Hole* (2005), Burns

*Smile* (2010) and *Drama* (2012), Telgemeier

*Anya’s Ghost* (2011), Brosgol

*March: Volume I* and *II* (2013/2015), Lewis, Aydin, & Powell

*This One Summer* (2014), Tamaki

*El Deafo* (2014), Bell

*New Kid* (2019), Craft

*Dragon Hoops* (2020), Yang

## ENG 450 (Parker)

**Survey of Medieval Literature**

**M/W 4:00 – 5:15 PM**

**Dr. Leah Parker**

[Deferred to Spring 2026.]

## ENG 468/568 (Jordan)

**British Woman Writers**

**T/TH 9:30 – 10:45 AM**

**Dr. Nicolle Jordan**

How does female identity vary depending on whether it is depicted in a rural or urban setting? Is one setting more congenial to the heroine—or the woman writer—than another? How does a woman’s experience of the country and/or the city vary depending upon her social status? In this course we will read British poetry and novels that imagine female characters in an array of settings, from the bucolic English countryside to the bustling social season of London. We will explore whether a woman’s value, and her values, change depending on the familiarity or strangeness of her surroundings.

Readings include texts by Anne Finch, Jane Barker, Sarah Scott, Jane Austen, George Eliot, and Virginia Woolf

## ENG 473 (New Hire)

**African American Literature**

**M/W 2:30 – 3:45 PM**

**TBA**

## ENG 473 (Martin)

**African American Literature**

**M/W 2:30 – 3:45 PM**

**Dr. Whitney Martin**

**\*\*GULF PARK CAMPUS\*\***

## ENG 475 (Sumner)

**American Modernism**

**M/W 1:00 – 2:15 PM**

**Dr. Charles Sumner**

This class will cover topics and writers in American literature during the period 1900-1945. The writers we will read include, among others: Henry James; William Faulkner; Ernest Hemingway; Djuna Barnes; Sinclair Lewis; and Kay Boyle.

English 401: Composition Study for Teachers

Fall 2025, T, TR 1:00-2:15

Dr. Rebecca Powell

This course invites you to study and research how writing is at work in the world, how it moves through your life and communities, how people and institutions deploy writing to include and exclude, and finally, but perhaps most importantly, how to transform and utilize that knowledge in your teaching and professional endeavors. To do this, we’ll research the role of writing in our culture, education, and communities, examine our own writing processes, study the literature on the writing experiences and processes of adolescents, and design lesson plans, activities, and assessments that reflect the labors of our studies.

In this course, we define writing broadly, drawing on composition and literacy studies to expand our definitions of composing beyond the page to the digital and visual. We’ll work together to see how this expansive definition of writing will inform our pedagogy and practices and how it does, or does not, show up in education discourses about writing, including the professional statements of the National Council of Teachers English and the Mississippi Career and College Ready Standards. This course is appropriate for elementary and secondary teacher candidates.