Second-Year English Courses Spring 2027

Prerequisite: A minimum "C" grade in six credits of first-year, university-transferable ENGL **or** a grade of B or higher in **one** first-year, UT English course.

English 2222: Classical Literature in Translation



Christopher Nolan's *The Odyssey* brings the Ancient Greek hero Odysseus back to the big screen. But what makes him a hero? In this course, we explore ancient Greek and Roman literature in the wider, interconnected Mediterranean world. Through histories, poetry, drama, novels, and romances, we'll see how ancient writers made sense of their societies—and how stories could entertain, challenge, or reinforce ideas about power and belonging. We'll explore questions of race, class, gender, ethnic and religious identity, and migration, asking who gets to belong, whose voices carry authority, and how identities are shaped by movement around the Mediterranean. Reading these works helps us to understand the social, cultural, and political worlds of antiquity, as well as allows us to consider how their stories still speak to us today**.**

Instructor: Alexander Grammatikos **| Days & Times:** Tue & Thu • 2:30-4:20 **| CRN:** 10511

English 2224: English Literature 1680-1900



Delve into British literature from 1680 to 1900 and discover some strange solutions to social problems with Swift, laugh at the lifestyles of the rich and famous with Pope, play matchmaker with Jane Austen, travel to the Lake District with Wordsworth, meet Dickens's Ghosts of Christmas Past, Present, and Yet to Come, and discover the dark side of Dr. Jekyll with Robert Louis Stevenson. We will explore the major authors of the Restoration, eighteenth century, Romantic period, and Victorian era, placing their texts within their broader social and cultural context.

Instructor: Paisley Mann **| Days & Times:** Mon & Wed • 10:30am-12:20pm **| CRN:** 10512

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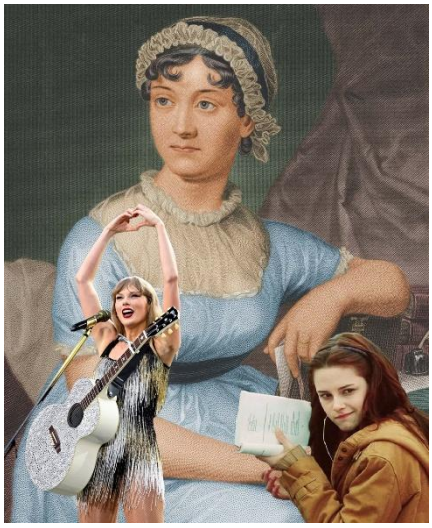
English 2234: Janeites, Twihards and Swifties: Fandoms and Participatory Culture

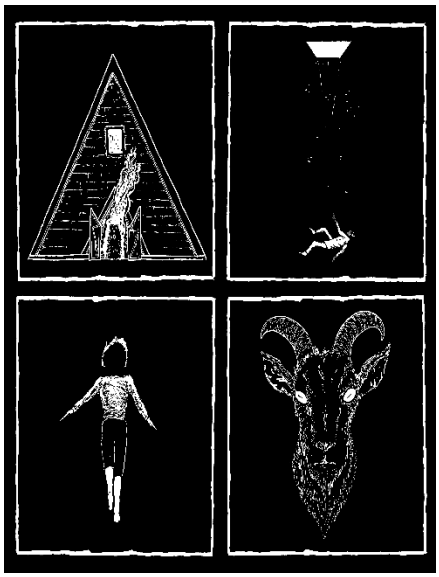


Henry Jenkins (2009) has argued that fandoms are a central part of participatory online culture, where online communities not only consume media, but produce content such as fan fiction.

In this course, we will examine this phenomenon through three textual case studies: Jane Austen's Pride and Prejudice (1813); Stephenie Meyer's Twilight (2005); and selections from Taylor Swift's discography (2006-2026), along with related films, fan fiction, and social media texts from Instagram and TikTok. We will pay particular attention to the ways in which fanfiction along with the fandoms/fan communities of Jane Austen (Janeites), Stephenie Meyer (Twihards), and Taylor Swift (Swifties) intersect with ideas of gender and cultural value.

Instructor: Erin MacWilliam **| Days & Times:** Mon & Wed • 12:30-2:20pm **| CRN:** 10513

English 2230: 21st - Century Horror Studies in Film



The last quarter century has seen a major renaissance in horror cinema. While comic book tentpoles and familiar franchise fare dominate the box office, horror film has emerged as one of the most artistically and socially relevant cinematic genres of the twenty-first century. Tackling issues of systemic racial, gender, and class inequality, the climate crisis, and the reemergence of global fascism, recent horror films powerfully capture some of the deepest-seated anxieties of our time. Formally experimental and artistically innovative, twenty-first century horror has remained a space for cultural transgression and subversion in the face of an increasingly risk-averse filmmaking landscape. Considering the role of horror as a genre in relation to the unfolding polycrisis in our era of globalization, technological change, ecological breakdown, and runaway inequality, the course will provide a survey of the thematic, stylistic, aesthetic, political, and social dimensions of twenty-first-century horror cinema.

Instructor: Jonathan Newell **| Days & Times:** Mon & Wed • 2:30-4:20pm **| CRN:** 10516

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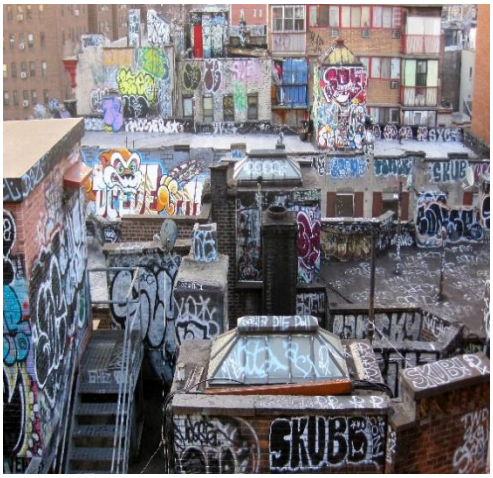
English 2236: Creative Writing – Prose Fiction



In this course, you will learn how to write and revise short fiction (short stories, flash fiction) through lectures, readings, and workshops. Although there are no hard and fast rules for writing short fiction, there are several common stumbling blocks that new writers often trip over when learning craft, and in this course, we pay close attention to these problem areas and come up with strategies for avoiding them in your own writing. When you finish this course, you will have two completed short fiction pieces, a revision plan, and a professional pitch letter. You should leave this class with a deeper appreciation for writing, as well as practical editing skills, which will serve you well throughout your college careers — and beyond.

Instructor: Sarah Richards **| Days & Times:** Tue & Thu • 10:30am-12:20pm **| CRN:** 10514

English 2256: Creative Writing – Screenplay



Want to be an avant-garde writer for film? Or maybe the next Kevin Smith (*Clerks*). Then this is the class for you.

Learn the basics of writing for the screen, including formatting, plotting, character development, conflict, and simple story structure. This is a workshop-heavy class with initial lectures on how to get started. Dream big, write hard. Maybe write something you and your friends could shoot using a nice Nikon or Canon. Screenwriting is a craft. Learn the craft first.

Instructor: Aaron Bushkowsky **| Days & Times:** Tue & Thu • 12:30-2:20pm **| CRN:** 10515