

# REGISTRATION GUIDE

**Department of English**  
**Summer & Fall 2024**

*TO VISIT THE ENGLISH DEPARTMENT WEB PAGE, GO TO:*

[HTTP://WWW.SMU.EDU/ENGLISH](http://www.smu.edu/english)

*TO SUBSCRIBE TO THE ENGLISH MAJOR LISTSERV, GO TO*

[HTTP://LIST.SMU.EDU](http://list.smu.edu)

*Navigate to University Mailing Lists and choose “English”.*

# Table of Contents

MAY & SUMMER SESSION 2024 COURSES .....	3
Fall 2024 Courses by Number .....	5
Fall 2024 Courses by Time .....	10
THE ENGLISH MAJOR.....	16
CREATIVE WRITING SPECIALIZATION .....	17
THE MINOR IN ENGLISH .....	17
PREPARATION FOR GRADUATE STUDY IN ENGLISH LITERATURE .....	18
THE TEACHER PREPARATION PROGRAM IN ENGLISH .....	18
PROGRAM FOR DEPARTMENTAL DISTINCTION IN ENGLISH.....	19
GENERAL INFORMATION ON ADVISING, DISTRIBUTION, AND PETITIONING.....	20
COURSE DESCRIPTIONS.....	21

## MAY & SUMMER SESSION 2024 COURSES

Cat #	Sec	Session	Course Title	Instructor	Day	Start	End	Room	UC	CC
2302	0011	S1	Business Writing	Dickson-Carr, C.	M-F	2:00	3:50	VSNI 203	2016: IL, OC, W	W
2311	0011	S1	Poetry	Condon	M-F	10:00	11:50	DH 138	2016: LL, W	LAI, W
2390	0011	S1	Intro to Creative Writing	Hermes	M-F	12:00	1:50	DH 138	2016: CA, W	CA, CAC. W
2390	0012	S2	Intro to Creative Writing: Love Letter Poems	Lama	M-F	12:00	1:50	DH 138	2016: CA, W	CA, CAC. W
3362	0011	S1	African-American Literature	Dickson-Carr, D.	M-F	11:00	12:50	DH 137		

## MAY & SUMMER 2024 SESSION

### 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 speaking tasks. It covers the observation and practice of rhetorical strategies, discourse conventions, and ethical standards associated with workplace culture. The course includes active learning, which means students will attend events on campus and off and conduct a detailed field research project at a worksite. Please note that this course may not count toward the English major requirements and that laptops are required in class. Writing assignments: summaries, analyses, evaluations, letters, reports, memoranda, and individual and collaborative research reports, both oral and written. The priority goes to Markets & Cultures majors. The second and third priorities are graduating seniors and Dedman students, respectively. Text: Kolin, Philip C. *Successful Writing at Work*, 11th ed. or later.

**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**

**M – F: 12:00-1:50. Dallas Hall 138. Lama, Shertok. 2016: CA, W. CC: CA, CAC, W**

Letters are one of the most intimate forms of human communication. A letter privately reveals the sender, the recipient, and their relationship. But what happens if a third person “eavesdrops” on it? And what if that’s precisely the intent of the writer? The Epistolary Poem is a letter-poem where the author intends it to be read by this third person, “the eavesdropper,” in addition to, sometimes even instead of, the addressee. In this class, using the fundamental concepts and skills of creative writing and poetry such as image, metaphor, sound, lineation, and form, we will write letter-poems to our loved ones, a stranger, the dead, a place, and finally to ourselves.

**ENGL 3362-0011— African-American Literature**

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

## Fall 2024 Courses by Number

Cat #	Sec	Course Title	Instructor	Days	Start	End	Room	UC Tags	CC Tags
1330	001	World of Shakespeare	Moss	MWF	2:00	2:50	DH 306	2016: LL	LAI
1363	701	Myths of the American West	Levy	W	6:00	8:50	DH 306	2016: CA, HC	LAI, HD
2102	001	Spreadsheet Literacy: MS Excel	Dickson-Carr, C	M	3:00	3:50	OFAC 1050		
2102	002	Spreadsheet Literacy: MS Excel	Dickson-Carr, C	W	3:00	3:50	OFAC 1050		
2302	001	Business Writing	Dickson-Carr, C	TR	12:30	1:50	VSNI 203	2016: IL, OC, W	W
2302	002	Business Writing	Dickson-Carr, C	TR	2:00	3:20	VSNI 203	2016: IL, OC, W	W
2311	001	Poetry: Serious Word Games	Bozorth	TR	2:00	3:20	DH 152	2016: LL, W	LAI, W
2311	002	Poetry: Finding The Greatest Inventors	Wilson	TR	8:00	9:20	DH 101	2016: LL, W	LAI, W
2311	003	Poetry: Contemporary American Poets	Rivera	MWF	11:00	11:50	DH 120	2016: LL, W	LAI, W
2311	004	Poetry	Caplan	MWF	1:00	1:50	DH 138	2016: LL, W	LAI, W
2312	001	Fiction: Introduction to Ethic U.S. Fiction	Sae-Saue	TR	11:00	12:20	DH 120	2016: LL, W	LAI, W
2312	002H	Fiction: Going Native	Cassedy	TR	9:30	9:50	HYER 102	2016: LL, W	LAI, W

2312	003	Fiction: Literary Novellas by Women	Rivera	MWF	10:00	10:50	DH 120	2016: LL, W	LAI, W
2312	004	Fiction: The Campus Novel: The Changing University in Fiction and Film	Hermes	MWF	1:00	1:50	DH 152	2016: LL, W	LAI, W
2312	005	Fiction: Season's Hauntings	McClure	MWF	9:00	9:50	ACSH 225	2016: LL, W	LAI, W
2312	006	Fiction: Race and Gender in U.S. Fiction (CANCELED)	CANCELED						
2312	007	Fiction: Film and Fiction	Morrow	MWF	8:00	8:50	DH 102	2016: LL, W	LAI, W
2312	008	Fiction: Race and Gender in U.S. Fiction	Barber	MWF	9:00	9:50	DH 120	2016: LL, W	LAI, W
2312	009	Fiction: Southern Novels, 1930 - Present	Rivera	MWF	2:00	2:50	FOSC 157	2016: LL, W	LL, W
2313	001	Drama: All the World's a Stage	Moss	MWF	12:00	12:50	DH 156	2016: LL, W	LAI, W
2315	001	Introduction to Literary Studies: Pomp and Circumstantial Evidence	Dickson-Carr, D	TR	11:00	12:20	DH 105	2016: CA, W	LAI, W
2315	002	Introduction to Literary Study: Love Stories	Newman	MWF	11:00	11:50	DH 357	2016: CA, W	LAI, W
2318	001	Introduction to Digital Lit	Wilson	TR	9:30	10:50	DH 101	2016: LL, TM, W	LAI, W
2390	001	Creative Writing: Introductory Poetry Writing	Brownderville	M	2:0	2:50	DH 106	2016: CA, W	CA, CAC, W
2390	002	Creative Writing	Rubin	TR	12:30	1:50	DH 120	2016: CA, W	CA, CAC, W

2390	003	Creative Writing: Notice How You Notice	Condon	TR	11:00	12:20	PRTH 205	2016: CA, W	CA, CAC, W
2390	004	Creative Writing	Smith	TR	9:30	10:50	DH 102	2016: CA, W	CA, CAC, W
2390	005	Creative Writing: The Moves Writers Make	Hermes	MWF	10:00	10:50	DH 138	2016: CA, W	CA, CAC, W
2390	006	Creative Writing: Telling it Slant in Creative Nonfiction	Farhadi	MW	3:30	4:50	DH 157	2016: CA, W	CA, CAC, W
2390	007	Creative Writing (CANCELED)	CANCELED						
2390	008	Creative Writing	Smith	TR	12:30	1:50	DH 138	2016: CA, W	CA, CAC, W
2390	009	Creative Writing: The Moves Writers Make	Hermes	MWF	11:00	11:50	DH 138	2016: CA, W	CA, CAC, W
3310	001	Research and Critical Writing for Literary Studies	Newman	MWF	2:00	2:50	DH 152		
3329	001	Courtly Cultures & King Arthur	Wheeler	TR	12:30	1:50	DH 156		
3347	001	Topics in American Lit Age of Rev	Levy	TR	2:00	4:50	DLSB 132	2016: HFA, W	LAI, W
3355	001C	Transatlantic Encounters III: Possible Futures: Feminist theory & Speculative Theory	Boswell	TR	9:30	10:50	DH 106		
3362	001	African-American Literature	Donkor	MWF	1:00	1:50	CLEM 126	HD, HFA, W	LAI, HD, W
3364	001	Women and the Southwest: Mujeres Fatales: Archetypes from Mexican America	Torres de Veneciano	MWF	10:00	10:50	DH 142	2016: HD, HFA, OC	LAI



3377	001	LGBT Writing Before and After Stonewall (CANCELED)	CANCELED						
3384	001	Literature and Medicine	Pergadia	TR	3:30	4:50	DH 101	2016: HD, HFA, W	LAI, W
3390	001	Creative Writing Workshop: Fiction Workshop	Rubin	T	3:30	6:20	DH 149	2016: HFA, W	W
3390	002	Creative Writing Workshop: Poetry Workshop	Brownderville	W	2:00	4:50	DH 343	2016: HFA, W	W
3390	003	Creative Writing Workshop: Lyric Address & Apostrophe (Listen Up, I'm Talking to You!)	Condon	TR	2:00	3:20	DH 137	2016: IL, OC	W
4323	001	Chaucer: Chaucer's Experimental Poetry	Wheeler	TR	9:30	10:50	DH 156	2016: IL, OC	
4332	001	Studies in Early Modern British Lit: Shakespeare's Contemporaries	Rosendale	TR	11:00	12:20	FOSC 157	2016: IL, OC	
4346	001	Amer Lit in Age of Revolutions: Spirits of Resistance in 19 <sup>th</sup> Century African American Lit	Donkor	MW	3:00	4:20	DH 120	2016: IL, OC	
4360	001	Studies in Early Modern British Literature: Postmodern American Fiction	Dickson-Carr, D.	TR	2:00	3:20	DH 120	2016: HFA, IL, OC	
4397	001	Distinction Seminar	Pergadia	TR	12:30	1:50	DH 105		
6310	001	Advanced Literary Studies (CANCELED)	CANCELED						
6311	001	Survey of Literary Criticism	Sae-Saue	T	2:00	4:50	DH 157		
6312	001	Teaching Practicum	Stephens	F	12:00	2:50	DH 120		

7340	001	Seminar in British Literature	Sudan	W	2:00	4:50	DH 138		
7342	001	Seminar in Trans-Atlantic Literature: Archives Workshop	Cassedy	R	2:00	4:50	DH 138		
7350	001	Seminar in American Literature: "Drawn in America: Comics as Cultural Commentary and Narrative Expression"	Gonzalez	M	2:00	4:50	DH 138		
7376	001	Seminar: Special Topic: Representing History in Queer Writing Since Wilde	Bozorth	TR	11:00	12:20	DH 152		

## Fall 2024 Courses by Time

Cat #	Sec	Course Title	Instructor	Days	Start	End	Room	UC Tags	CC Tags
2312	007	Fiction: Film and Fiction	Morrow	MWF	8:00	8:50	DH 102	2016: LL, W	LAI, W
2312	005	Fiction: Season's Hauntings	McClure	MWF	9:00	9:50	ACSH 225	2016: LL, W	LAI, W
2312	008	Fiction: Race and Gender in U.S. Fiction	Barber	MWF	9:00	9:50	DH 120	2016: LL, W	LAI, W
2312	003	Fiction: Literary Novellas by Women	Rivera	MWF	10:00	10:50	DH 120	2016: LL, W	LAI, W
2390	005	Creative Writing: The Moves Writers Make	Hermes	MWF	10:00	10:50:00 AM	DH 138	2016: CA, W	CA, CAC, W
3364	001	Women and the Southwest: Mujeres Fatales: Archetypes from Mexican America	Torres de Veneciano	MWF	10:00	10:50	DH 142	2016: HD, HFA, OC	LAI
2311	003	Poetry: Contemporary American Poets	Rivera	MWF	11:00	11:50	DH 120	2016: LL, W	LAI, W
2315	002	Introduction to Literary Study: Love Stories	Newman	MWF	11:00	11:50	DH 357	2016: CA, W	LAI, W
2390	009	Creative Writing: The Moves Writers Make	Hermes	MWF	11:00	11:50	DH 138	2016: CA, W	CA, CAC, W
4360	002	Studies in Modern American Literature: Contemporary American Poetry	Caplan	MWF	11:00	11:50	DLSB 132	2016: HFA, IL, OC	
2313	001	Drama: All the World's a Stage	Moss	MWF	12:00	12:50	DH 156	2016: LL, W	LAI, W

2311	004	Poetry	Caplan	MWF	1:00	1:50	DH 138	2016: LL, W	LAI, W
2312	004	Fiction: The Campus Novel: The Changing University in Fiction and Film	Hermes	MWF	1:00	1:50	DH 152	2016: LL, W	LAI, W
3362	001	African-American Literature	Donkor	MWF	1:00	1:50	CLEM 126	HD, HFA, W	LAI, HD, W
1330	001	World of Shakespeare	Moss	MWF	2:00	2:50	DH 306	2016: LL	LAI
2312	009	Fiction: Southern Novels, 1930 – Present	Rivera	MWF	2:00	2:50	FOSC 157	2016: LL, W	LL, W
3310	001	Research and Critical Writing for Literary Studies	Newman	MWF	2:00	2:50	DH 152		
2390	006	Creative Writing: Telling it Slant in Creative Nonfiction	Farhadi	MW	3:30	4:50	DH 157	2016: CA, W	CA, CAC, W
4346	001	Amer Lit in Age of Revolutions: Spirits of Resistance	Donkor	MW	3:00	4:20	DH 120	2016: IL, OC	
2390	001	Creative Writing: Introductory Poetry Writing	Brownderville	M	2:00	4:50	DH 106	2016: CA, W	CA, CAC, W
6310	001	Advanced Literary Studies (CANCELED)	CANCELED						
7350	001	Seminar in American Literature: “Drawn in America: Comics as Cultural Commentary and Narrative Expression”	Gonzalez	M	2:00	4:50	DH 138		
2102	001	Spreadsheet Literacy: MS Excel	Dickson-Carr, C.	M	3:00:	3:50	OFAC 1050		
3390	002	Creative Writing Workshop: Poetry Workshop	Brownderville	W	2:00	4:50	DH 343	2016: HFA, W	W

7340	001	Seminar in British Literature	Sudan	W	2:00	4:50	DH 138		
2102	002	Spreadsheet Literacy: MS Excel	Dickson-Carr, C.	W	3:00	3:50	OFAC 1050		
1363	701	Myths of the American West	Levy	W	6:00	8:50	DH 306	2016: CA, HC	LAI, HD
6312	001	Teaching Practicum	Stephens	F	12:00	2:50	DH 120		
2311	002	Poetry: Finding the Greatest Inventors	Wilson	TR	8:00	9:20	DH 101	2016: LL, W	LAI, W
2312	006	Fiction (CANCELED)	CANCELED						
2312	002H	Fiction: Going Native	Cassedy	TR	9:30	10:50	HYER 102	2016: LL, W	LAI, W
2318	001	Intro to Digital Lit	Wilson	TR	9:30	10:50	DH 101	2016: LL, TM, W	LAI, W
2390	004	Creative Writing	Smith	TR	9:30	10:50	DH 102	2016: CA, W	CA, CAC, W
4323	001	Chaucer: Chaucer's Experimental Poetry	Wheeler	TR	9:30	10:50	DH 156	2016: IL, OC	
3355	001C	Transatlantic Encounters III: Possible Futures: Feminist theory & Speculative Theory	Boswell	TR	9:30	10:50	DH 106		
2312	001	Fiction: Introduction to Ethnic U.S. Fiction	Sae-Saue	TR	11:00	12:20	DH 120	2016: LL, W	LAI, W
2315	001	Intro to Literary Studies: Pomp And Circumstantial Evidence	Dickson-Carr, D.	TR	11:00	12:20	DH 105	2016: CA, W	LAI, W

2390	003	Creative Writing: Notice How You Notice	Condon	TR	11:00	12:20	PRTH 205	2016: CA, W	CA, CAC, W
3377	001	LGBT Writing Before and After Stonewall (CANCELED)	CANCELED						
7376	001	Seminar: Special Topic: Representing History in Queer Writing Since Wilde	Bozorth	TR	11:00	12:20	DH 152		
4332	001	Studies in Early Modern British Lit: Shakespeare's Contemporaries	Rosendale	TR	11:00	12:20	FOSC 157	2016: IL, OC	
2302	001	Business Writing	Dickson-Carr, C.	TR	12:30	1:50	VSNI 203	2016: IL, OC, W	W
2390	002	Creative Writing	Rubin	TR	12:30	1:50	DH 120	2016: CA, W	CA, CAC, W
2390	008	Creative Writing	Smith	TR	12:30	1:50	DH 138	2016: CA, W	CA, CAC, W
3329	001	Courtly Cultures & King Arthur	Wheeler	TR	12:30	1:50	DH 156		
4397	001	Distinction Seminar	Pergadia	TR	12:30	1:50	DH 105		
2302	002	Business Writing	Dickson-Carr, C.	TR	2:00	3:20	VSNI 203	2016: IL, OC, W	W
2311	001	Poetry: Serious Word Games	Bozorth	TR	2:00	3:20	DH 152	2016: LL, W	LAI, W
3347	001	Topics in Am Lit in the Age of Rev	Levy	TR	2:00	3:20	DLSB 132	2016: HFA, W	LAI, W
3390	003	Creative Writing Workshop: Lyric Address & Apostrophe (Listen Up, I'm Talking to You!)	Condon	TR	2:00	3:20	DH 137	2016: HFA, W	W

4360	001	Studies in Modern American Literature: Postmodern American Fiction	Dickson-Carr, D.	TR	2:00	3:20	DH 120	2016: HFA, IL, OC	
2390	007	Creative Writing: Nature Poetry (CANCELED)	CANCELED						
3384	001	Literature and Medicine	Pergadia	TR	3:30	4:50	DH 101	2016: HD, HFA, W	LAI, W
6311	001	Survey of Literary Criticism	Sae-Saue	T	2:00	4:50	DH 157		
3390	001	Creative Writing Workshop: Fiction Workshop	Rubin	T	3:30	6:20	DH 149	2016: HFA, W	W
7372	001	Seminar in Trans-Atlantic Literature: Archives Workshop	Cassedy	R	2:00	4:50	DH 138		

### **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:	Creativity & Aesthetics	CAC:	C&A: Creation
CAA:	C&A: Analysis	HD:	Human Diversity
HC:	Historical Contexts	OC:	Oral Communication
W:	Writing		
LAI:	Lit Analysis and Interp		



# 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).**

This category includes Medieval Literature (courses numbered 3320-3329 and 4320-29) and Early Modern Literature (courses numbered 3330-3339 and 4330-4339).

### **2. Post-1775 (1775-present) (6 hours).**

This category includes Literature in the Age of Revolutions (courses numbered 3340-49 and 4340-49) and Modern to Contemporary Literature (courses numbered 3350-69 and 4350-69).

Creative Writing students wishing to complete the major in 33 hours will need to fulfill all four historical requirements with 4000-level literature courses.

Students may petition to have other historically-focused advanced courses assigned to a historical group when appropriate, and at the department's discretion.

## **4. Major Electives (12 hours):**

- Courses to be selected from any departmental offerings, with these limitations: no more than 6 additional hours below 3000-level may be counted toward the major, including no more than 3 hours at 1000-level.
- CLAS 3312, Classical Rhetoric, counts as an English Elective.
- HIST 2306, The Kids are Alright, counts as an English Elective at the 2000 level.
- Creative Writing students wishing to complete the major in 33 hours should be aware that their creative writing courses count as the 12 hours of elective credit.
- The following courses are not acceptable as major electives: ENGL 1300, 1301, 1302, 1305, 2302, 2305.

**Co-requirement:** 12 hours of 4000-level literature courses

- English 2311 and 2315 are prerequisite for all 4000-level literature courses; 3310 is also recommended.
- Courses in Creative Writing (4391 through 4398) do not fulfill this requirement.

A grade of C- or better must be earned in all courses fulfilling major requirements, and English majors must attain a minimum grade point average of 2.0 among all courses attempted for the major.

## 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 complete the following coursework:**

**1) 2390: Introduction to Creative Writing - prerequisite for 3390**

**2) 9 hours of 3390: Studies in Creative Writing**

Distinction students who are specializing in creative writing—and those students only—are eligible to take ENGL 4390, a directed-study course.

## THE MINOR IN ENGLISH

The English minor requires a minimum of 15 semester hours as follows, including no more than 6 hours below the 3000-level.

**1. One of the following:**

- ENGL 2311: Poetry
- ENGL 2312: Fiction
- ENGL 2313: Drama
- ENGL 2315: Introduction to Literary Study

**2. 12 additional hours of elective courses in English**, with no more than 3 of these hours below the 3000-level. The following courses are not acceptable as minor electives: ENGL 1300, 1301, 1302, 1305, 2302, 2305

CLAS 3312, Classical Rhetoric, counts as an English Elective.

HIST 2306, The Kids are Alright, counts as an English Elective at the 2000 level.

A grade of C- or better must be earned in all courses taken for the minor; they may not be taken Pass/Fail. Up to six hours of approved transfer courses may count toward the minor. To register as a minor, fill in a Major/Minor Declaration Form and submit it to the English Department Office for verification; plan to pick it up a few days later for filing with your school of record.

The departmental minor adviser is Professor Beth Newman, 257 Dallas Hall. Consult her for further information or advice.

# 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 department chair—should be aware that admission to graduate programs requires a more extensive background in literature than the minimum English Department requirement. They should also know that a reading knowledge of a foreign language is usually a requirement for a graduate degree, and that doctoral degree programs may require a reading knowledge of at least two foreign languages. Students should anticipate these requirements by electing courses in foreign languages and literatures, and by electing more than the minimum number of hours in English.

## THE TEACHER PREPARATION PROGRAM IN ENGLISH

In conjunction with the Department of Teaching and Learning, the English Department supports two pathways leading to teacher certification. Students should understand the differences between them.

### *I. FOR THOSE STUDENTS PURSUING DEGREE PROGRAMS AT SMU:*

Secondary Certification (Grades 7-12): the English major (33 hours).

NOTE: Only courses that normally satisfy major requirements will be counted toward certification.

### *II. FOR THOSE STUDENTS SEEKING CERTIFICATION BY SMU WHO HAVE RECEIVED DEGREES IN ENGLISH AT OTHER INSTITUTIONS:*

A transcript must be submitted to the English Department at SMU for approval. Those degrees must include a minimum of 33 hours of literature courses, excluding first-year composition and most Communications courses.

All teaching certificate candidates should consult with an adviser in the Department of Teaching and Learning in the Annette Caldwell Simmons School of Education concerning entry into the program and further professional requirements for the Educational Studies major. This process requires SMU to present candidates to the state for certification; students need to be aware that they must meet state requirements as well as SMU and English Department requirements.

# 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.

### *COURSE REQUIREMENTS*

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.

Candidates who complete the Seminar with a grade of B+ or better must then enroll in Independent Studies (English 4399) in which they will write a Senior Thesis of approximately 5000 words. With special permission, a candidate may enroll instead in a Graduate Proseminar. Students in the Creative Writing Specialization may, with permission, substitute Directed Study in Creative Writing (English 4390). Candidates must earn a grade of B+ or better in any of these options in order to be awarded Distinction.

Students may count the Seminar, Independent Studies, and the Graduate Proseminar among total hours toward the major, but these courses may not be substituted for courses that fulfill the requirement for 4000-level literature courses.

### *AWARDING OF DEPARTMENTAL DISTINCTION*

To receive Departmental Distinction, candidates must complete the above requirements and attain a 3.5 grade point average in all English Department courses counting toward the major.

### *ADDITIONAL PROCEDURAL MATTERS*

The Chair of the English Department or Director of Undergraduate Studies will sign the papers necessary to ensure credit for Independent Studies after receiving a prospectus for the Senior Thesis that has been approved by the instructor who will supervise the project. Arrangements for an Independent Studies course must be made before the student will be permitted to register for the course. Because most candidates cannot know whether they have earned at least a B+ in English 4397 before the advanced registration period for the Spring semester, registration for Independent Studies is usually completed as a course addition at the beginning of the Spring semester, but students should prepare and submit the prospectus for the Senior Thesis prior to the end of the Fall semester.

# GENERAL INFORMATION ON ADVISING, DISTRIBUTION, AND PETITIONING

## *ADVISING*

Before the beginning of the advising period each semester, your adviser will be available for conferences. Be sure you speak with your adviser before enrolling. To prepare, consult your Degree Progress Report, the University's Schedule of Classes, and the Degree Planner (all on My.SMU), and read through the English Department course descriptions so that you will have a firm idea about which courses you want to take.

If you wish to change advisers (or you do not know who your adviser is), you should speak with Mr. Matthew Biggin (Room 5).

In approving your Course Request for next semester, your adviser will check to be sure that you have fulfilled, or are making necessary progress toward fulfilling, the course requirements of General Education and the English Department. As you get closer to graduation, you should also check in with your Dedman College Degree Counselor. You can find out who your degree counselor is or make an appointment by visiting Dedman Academic Services in 134 Clements Hall or through the web page titled "[Contact Your Degree Counselor](#)."

If you matriculated before Fall 2020, you should make certain that you know which general education curriculum applies to you. You can find more information by visiting the website for the [Office of General Education](#).

If you are a graduating senior, you will need to apply for graduation. You can find information about filing dates and procedures from the SMU Registrar, or by visiting the [Academic Ceremonies](#) web page.

## *PETITIONING*

If you wish to petition for a course substitution or waiver of the requirements of Dedman College, you should contact your adviser.

## *USEFUL LINKS FOR COURSE PLANNING AND ADVISING*

[Common Curriculum](#) (general education for students matriculating in Fall 2020 and after)

[University Curriculum](#) (for students matriculating Fall 2016-Spring 2020)

[Contact Your Degree Counselor](#) (for auditing your total progress towards your degree beyond the requirements for English)

# 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, tyrants, heroes, villains, saints, sinners, lovers, losers, drunkards, clowns, outcasts, fairies, witches, and monsters. You'll watch and listen as they love, woo, kiss, charm, hate, curse, mock, fool, sing to, dance with, get drunk with, sleep with, fight with, murder, and haunt each other. You will visit Renaissance England, a place and time as strange, troubled, exciting, delightful, fearful, thoughtful, prejudiced, political, magical, bloody, sexy, and confused as your own. You will read poetry you will never forget.

*Texts:* 6 plays covering all of the major Shakespearean genres—comedy, tragedy, history, and romance—as well as a dozen sonnets.

*Assignments:* frequent short quizzes, midterm and final exams, four posts to a discussion board, and a recitation. No papers.

## **ENGL 1363-001—Myths of the American West**

**W 6:00-8:50. Dallas Hall 306. Levy. 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 words, this course is about way more than “Cowboys and Indians,” although we explore the literary genre of “The Western” and the social dynamics that led to its creation.

*Texts and films:* Wister, *The Virginian*; Austin, *The Land of Little Rain*; Proulx, *Brokeback Mountain*; Reed, “Yellow Radio Broke-Down”; Hawthorne, “The Maypole of Merry-Mount”; Buntine, *Dime Novels*; Didion, *The White Album*; Ford, *The Searchers*; Hawks, *Red River*; possible others.

*Assignments:* Frequent quizzes; midterm and final exams.

## **ENGL 2102-001—Spreadsheet Lit: Excel**

**M 3:00-3:50. Owen Fine Arts 1050. Dickson-Carr, Carol.**

This course introduces Excel 2019 as it is commonly used in the workplace. Students will learn to organize and analyze data, use and link worksheets, create tables & charts, and communicate the results of their

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**

**W 3:00-3:50. Owen Fine Arts. Dickson-Carr, Carol.**

This course introduces Excel 2019 as it is commonly used in the workplace. Students will learn to organize and analyze data, use and link worksheets, create tables & charts, and communicate the results of their 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 2302-001—Business Writing**

**TTh 12:30-1:50. Virginia-Snider Hall 203. Dickson-Carr, Carol. 2016: IL, OC, W CC: W**

This course introduces students to business and professional communication, including various writing and speaking tasks. It covers the observation and practice of rhetorical strategies, discourse conventions, and ethical standards associated with workplace culture. The course includes active learning, which means students will attend events on campus and off and conduct a detailed field research project at a worksite. Please note that this course may not count toward the English major requirements and that laptops are required in class. Writing assignments: summaries, analyses, evaluations, letters, reports, memoranda, and individual and collaborative research reports, both oral and written. The priority goes to Markets & Cultures majors. The second and third priorities are graduating seniors and Dedman students, respectively. Text: Kolin, Philip C. *Successful Writing at Work*, 11th ed. or later.

### **ENGL 2302-002— Business Writing**

**TTh 2:00-3:20. Virginia-Snider Hall 203. Dickson-Carr, Carol. 2016: IL, OC, W CC: W**

This course introduces students to business and professional communication, including various writing and speaking tasks. It covers the observation and practice of rhetorical strategies, discourse conventions, and ethical standards associated with workplace culture. The course includes active learning, which means students will attend events on campus and off and conduct a detailed field research project at a worksite. Please note that this course may not count toward the English major requirements and that laptops are required in class. Writing assignments: summaries, analyses, evaluations, letters, reports, memoranda, and individual and collaborative research reports, both oral and written. The priority goes to Markets & Cultures majors. The second and third priorities are graduating seniors and Dedman students, respectively. Text: Kolin, Philip C. *Successful Writing at Work*, 11th ed. or later.

## **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.

*Assignments:* 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 our poems as "inventions" that are created with specific technical tools and techniques, and learning how to identify those tools and techniques and to talk about them, over the course of the semester we will become comfortable and familiar with our poets and the things they have invented for us. We will get to know these inventors, to understand and appreciate their ingenuity and their methods, and to revel in the pleasure that great poetry (or sometimes even bad poetry!) can bring.

It wouldn't be a very good course about making poetry if we didn't do some of that ourselves, so we will imitate a variety of the poetic forms and to recite. And we live in a digital age, so to add in some workplace skills we will create an exhibition about "Inventing Poetry."

## **ENGL 2311-003—Introduction to Poetry: Contemporary American Poets**

**MWF 11:00-11:50. Dallas Hall 120. Rivera. 2016: LL, W CC: LAI, W**

Typically, most students in the United States view legitimate poetry as that of fixed forms or the work of established writers accepted into the traditional canon of American literature. However, contemporary American poetry continues to inundate readers with an ever-widening corpus that includes and celebrates writers from the margins, writers within academia, and workaday journey poets who experiment with form and content to document myriad lyrical impulses. These poetic efforts form a type of call-and-response dialogue that widens concepts of inclusiveness—which many view as threatening. In this course, we will annotate, read, discuss, and argue the merits and failures of the poems and acquire a system of shared



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.

*Text:* Polin and Waters, *Contemporary American Poetry*.

### **ENGL 2311-004—Introduction to Poetry**

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

“Poetry is language that sounds better and means more,” the poet Charles Wright observed, adding: “What’s better than that?” This class will train the students to hear the many sounds and meanings that great poems articulate. We will gain the skills and the vocabulary to analyze poems more precisely by reading and discussing a wide range of poetry. Assigned poets will range from Renaissance sonnets to Maggie Millner’s *Couplets: A Love Story*, published in 2023. Finally, we will have the pleasure of hearing two leading poets visit our class, one in person and one via Zoom. In short, we will spend the semester considering language that sounds better and means more, and, as the poet put it, what’s better than that?

*Texts:* two recent poetry collections and a course pack provided by the professor.

*Assignments:* three in-class exams and a take-home final exam; several reading responses and formal imitations.

### **ENGL 2312-001—Introduction to Fiction: Introduction to Ethnic U.S. Fiction**

**TTh 11:00-11:20. Dallas Hall 120. Sae-Saue. 2016: LL, W CC: LAI, W**

The primary goals of the class are that students learn to recognize a range of narrative elements by seeing how they function in key U.S. fictions. At the same time, it asks: how does a text construct a cultural identity, comment on a determinate historical moment, and organize human consciousness around social history? How does literature 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. We will investigate how literary mechanisms organize our perceptions of the complex worlds that they imagine. Themes include: Citizenship; Migration; Capitalism; Race and Ethnicity; Feminism; Dictatorship; Labor; Patriarchy.

### **ENGL 2312-002H—Introduction to Fiction: Going Native**

**TTh 9:30-10:50. Hyer Hall 102. Cassidy. 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.

*Texts:* Defoe, *Robinson Crusoe*; Swift, *Gulliver's Travels*; Aubin, *Charlotta Du Pont*; Winkfield, *The Female American*; Twain, *Huckleberry Finn*; Thoreau, *Walden*.  
*Assignments:* Three essays and a final exam.

### **ENGL 2312-003—Introduction to Fiction: Literary Novellas by Women**

**TTh 10:00-10:50. Dallas Hall 120. Rivera. 2016: LL, W CC: LAI, W**

This reading-intensive contemporary literature course introduces students to novellas by women through the paradigm of intersectionality. Through consistent, classroom-based dialogue, students will situate their feminist interrogations of novellas by Dura, El-Saadawi, Erdrich, Ferrante, Keegan, Lessing, Moore, Morrison, Okorafor, Otsuka, Rhys, and Winterson. Via journal responses, class-curated annotated bibliographies, close reading, literary analysis, and comparative literary synthesis, students will chart the throughlines of how women writers create fictive realities in this condensed narrative form as one possible mode of social commentary. We will attend to conventions and tropes of this genre—while we evaluate the centrality of one or two complex characters, the narrowing of conflict, the broad strokes used to structure aesthetic pacing, and the limitations of chronological locality. Further, students should expect to both consider and discuss the complex psycho-social beliefs and motives intrinsic to the identity politics of race, gender, class, ability, religion, gender, gender identity, sexuality, orientation, class, age, education, religion, and national origin vis-à-vis the historicity of women's lives as we contextualize the aesthetic choices of these writers and the specific use of their voices to question and challenge the socio-political exigencies and oppressions of community.

*Assignments:* four quizzes, twelve analytical writer responses, four technical presentations, and a substantially revised portfolio.

### **ENGL 2312-004—Introduction to Fiction: The Campus Novel: The Changing University in Fiction and Film**

**MWF 1:00-1:50. Dallas Hall 152. Hermes. 2016: LL, W CC: LAI, W**

What is “the true nature of the university?” asks a brilliant but cynical graduate student in John Williams’ 1965 novel *Stoner*. His answer may not be palatable to most academics. But with the increased importance of the university in American life since the 1950s and the explosion of creative writing programs over the same period, it’s a question that literary fiction has taken up time and again, often in satirical fashion. In this class, we’ll ask what the “campus novel” says about the changing nature of the modern university, as both the center and frequent subject of literary production. We’ll also ask how literary representations of college life reflect dynamics of social class, gender, sexuality, race, and economic mobility in society at large.

With these questions as our starting point for discussion, we’ll build a set of tools for writing about literature, including close reading, awareness of genre, and familiarity with the elements of fiction. We’ll think deeply about not just what texts say, but how they say it. Texts will be drawn from both fiction and film, including novels by Don DeLillo, Julie Schumacher, and Sarah Henstra, episodes from the TV series *The Chair* and *Dear White People*, and the film *Dead Poets’ Society*. Required work includes a presentation, regular reading responses, a literary analysis

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 *ghosts*. 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.

*Likely texts:* *Dracula*, by Bram Stoker; *Wuthering Heights*, by Emily Brontë; *A Christmas Carol*, by Charles Dickens; *Dubliners*, by James Joyce; a selection of shorter works

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

**ENGL 2312-006—Introduction to Fiction: Race and Gender in U.S. Fiction**

**CANCELED**

**ENGL 2312-007—Introduction to Fiction: Film and Fiction**

**MWF 8:00-8:50. Dallas Hall 102. Morrow. 2016: LL, W CC: LAI, W**

Almost from the beginning of film developing as a staple of entertainment, pre-existent novels have served as a vast source of inspiration for this other story-telling medium. Instead of flattening the narratives these films and books share, the transition from the one medium to the other is filled with differences. These differences are what will be the interest of the course. This course will explore why these differences happen; what changes in stories with changes in medium; and, of course, is the book actually better? The class will be made up of four units with one novel, two films, and a brief reflection PER UNIT. In addition to this work, there will also be a short, independent research project that will serve as the course final and a brief (10 minute) class presentation.

## **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.

*Texts drawn from the following:* Sylvia Plath, *The Bell Jar*; Toni Morrison, *Sula*; Leslie Marmon Silko, *Ceremony*; Emma Pérez, *Forgetting the Alamo*; R.F. Kuang, *Yellowface*, and various short fiction.

*Assignments:* weekly responses, quizzes, two short essays, one longer essay, and a final.

## **ENGL 2312-009—Introduction to Fiction: Southern Novels 1930-Present**

**MWF 2:00-2:50. Fondren Science 157. Rivera. 2016: LL, W CC: LAI, W**

Embark on a captivating literary exploration in this reading-intensive course that traces the tapestry of Southern fiction from 1930 to the present. Rooted in the distinctive cultural, historical, and social contexts of the American South, our journey will unfold through works by renowned authors such as Dorothy Allison, Flannery O'Connor, Jesmyn Ward, Yaa Gyasi, William Faulkner, Cormac McCarthy, and Ernest Gaines. These novels will serve as a lens to scrutinize broader themes encompassing identity, morality, race, and societal change. As we analyze this literary landscape, we will unravel how these narratives intricately blend complex characterizations with the nuances of place, lyricism, and allusions to culture and collective memory. Through these texts, we will challenge stereotypes, weaving together themes of race, class, gender, and orientation to illuminate a Southern landscape that transcends clichés and offers a nuanced perspective on its complexities.

*Assignments:* four quizzes, twelve analytical writer responses, four technical presentations, and a substantially revised portfolio.

## **ENGL 2313-001—Introduction to Drama: All the World's a Stage**

**MWF 12:00-12:50. Dallas Hall 156. Moss. 2016: LL, W CC: LAI, W**

From *Antigone* to *Hamilton*, the most memorable reflections on human nature and the most provocative critiques of social and political life have taken dramatic form, presented onstage before mass audiences. This trans-historical success is largely the result of the unique nature of drama, which alone fully unites the arts: writing, speech, gesture, and costume at a minimum, but often incorporating song, dance, and related arts, as in ancient Greece or the modern musical. Theaters and the troupes acting in them have always been at the heart of Western culture, from the choruses of the Festival of Dionysus to the Lord Chamberlain's Men in London's Globe to Broadway and its stars. At the same time, drama has lent its powerful voice to social protest and revolution, especially in the twentieth century.

The course is divided into three "Acts": the rise of comedy and tragedy in ancient Greece, the ascendance of Shakespeare and his company in Renaissance England, and the radical left-wing theater of the mid-twentieth

century. Smaller “Interludes” provide short introductions to medieval and eighteenth-century English drama, and we conclude with a brief glimpse of contemporary theater and film.

*Assignments:* weekly posts to the class discussion board, one shorter paper with a required revision, one longer paper incorporating secondary research, a review of a stage or film production, and a brief oral presentation or performance.

### **ENGL 2315-001—Introduction to Literary Study: Pomp and Circumstantial Evidence**

**TR 11:00-12:20. Dallas Hall 105. Dickson-Carr, D.      2016: CA, W    CC: LAI, CAA, W**

ENGL 2315 is an introduction to the pleasing art of literary study and to the English major. We will read, contemplate, and discuss poetry, essays, plays, short stories, and novels from different nations and literary traditions to enjoy their many rich complexities. We will begin with different ways of defining literature and literary study, then proceed to examine how and why we read various genres. We will discuss frequently the roles that literature may play in shaping our world. In addition, we will discover and discuss a few of the more prominent issues in contemporary literary studies. By the end of the course, the student should be able to read and write critically about literary works. This skill will serve each student well in other courses in English, but will apply equally well in other disciplines. Our topic, “Pomp and Circumstantial Evidence,” refers to the many moments in our readings in which individuals—whether poets, kings, fools, heroes, or villains—wrestle with and confront the same issues that we will discuss: the sublime; the gap between what we perceive and reality; facts versus fantasy, illusion, or delusion; the eternal and pleasurable challenge of interpretation. Assignments: regular writing (in class and on your own); two critical papers; several short benchmark reading exams. NOTE: We will watch a few selected films outside of regular class time.

*Tentative texts:* James, *The Turn of the Screw*; *Best American Essays of the Century*, ed. Joyce Carol Oates; Shakespeare, *King Lear*; Wislawa Szymborska, *Poems: New & Collected*, 1957-1997; Derek Walcott, *Omeros*; selected poems by Gwendolyn Brooks, Caroline Crew, Kay Ryan, et al.

### **ENGL 2315-002— Introduction to Literary Study: Love Stories**

**MWF 11:00-11:50. Dallas Hall 357. Newman.      2016: CA, W    CC: LAI, CAA, W**

Who doesn't love a good love story? We will read representations of different kinds of love, straight and queer, romantic and otherwise, in at least three genres—prose fiction, dramatic literature, and poetry. The point will be less to learn about love than to learn something about how literature works: how to think and write intelligently about it; how to use the terminology that helps us do so; and perhaps even how to love it.

*Texts:* Shakespeare, *A Midsummer Night's Dream*; Jane Austen, *Pride and Prejudice* or *Emily Brontë, Wuthering Heights* (to be decided later, perhaps with your input?); short stories by James Joyce, Curtis Sittenfeld, Junot Diaz, and other modern and contemporary writers; poetry drawn from Shakespeare's sonnets, Tennyson's *In Memoriam*, and a variety of other poets, canonical and contemporary. Also required: Hamilton, *Essential Literary Terms*, 2nd edition.

*Assignments:* 3-4 short papers (between 750 and 1250 words); occasional quizzes and exercises involving skills and terminology; midterm and/or final exam covering terminology.

## **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, *Writing Poems* (Boisseau and Wallace), will be provided by the instructor. As this is an introductory course, prior experience in creative writing is not necessary.

## **ENGL 2390-002—Introduction to Creative Writing**

**TTh 12:30-1:50. Dallas Hall 120. Rubin. 2016: CA, W CC: CA, CAC, W**

An introductory workshop that will focus on the fundamentals of craft in the genre of fiction. Students will learn the essential practice of "reading like a writer" while developing their own work and discussing their classmates'.

## **ENGL 2390-003—Introduction to Creative Writing: Notice How You Notice**

**TTh 11:00-12:20. Prothro Hall 205. Condon. 2016: CA, W CC: CA, CAC, W**

Writing poetry has the potential to render our attention to the world more acute. This poetry writing workshop will teach you to notice how you notice the world as well as the essential craft tools needed to translate your perceptions to the page. To learn these tools, we will read and discuss the work of poets (such as Joy Harjo, Anne Carson, and Kevin Young) who have mastered them, focusing on how their formal decisions communicate something fundamental about the ways we perceive our world. In-class writing and homework prompts will help you generate your own original poetry. As the semester progresses you will be expected to discuss and analyze your peers’ poems and poetic choices, as well as your own. Requirements

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

### **ENGL 2390-004—Introduction to Creative Writing**

**TTh 9:30-10:50. Dallas Hall 102. 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 2390-005—Introduction to Creative Writing: The Moves Writers Make**

**MWF 10:00-10:50. 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.”  
— 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-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 2390-006—Introduction to Creative Writing: Telling it Slant in Creative Nonfiction**

**MW 3:30-4:50. Dallas Hall 157. Farhadi. 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 borrows techniques from fiction in order present the reader an experience grounded in the author’s perspective or “slant” on the truth. In this course, we’ll develop our own “slant” by reading and writing a mix of creative nonfiction subgenres—the personal essay, the lyric essay, the research-based essay, etc. Students will use our readings as a springboard for their own work, which they’ll share with their peers in workshop.

## **ENGL 2390-007—Introduction to Creative Writing: Nature Poetry**

**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.”  
— 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-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 2:00-2:50. Dallas Hall 152. Newman.**

**Note: this course is one of the English core courses and is intended especially for sophomore and junior English majors.**

This course, which is required of all majors, explores several key questions: What is a text? What is the canon, and why does it provoke controversy? What are some of the approaches that thoughtful critics and scholars have brought in recent years to the analysis of texts and, more generally, to the literary studies as a discipline? How do we as readers make sense both of texts and of their critics? How, in practice, do we progress from the reading to the written analysis of texts?

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, Whitman, Melville, Hawthorne, Margaret Fuller, George Lippard, Abraham Lincoln, Harriet Jacobs, Rebecca Harding Davis, Edward Eggleston, Zora Neale Hurston, Waldo Frank *Twelve Southerners*, Floyd Dell and others.

Assignments will include 2 papers, a final exam and weekly journals.

### **ENGL 3355-001C—Transatlantic Encounters III: Possible Futures: Feminist Theory and Speculative Theory**

**TTh 9:30-10:50. Dallas Hall 106. Boswell. 2016: HFA, HD, GE CC: LAI, HD, W**

**Combined with WGST 3370**

This course examines a variety of speculative texts alongside works of feminist theory and explores the underlying systems that have shaped the concepts of sex, gender, race, and other categories. By making our world and assumptions strange to us, these speculative fictions offer a testing ground for many ideas in feminist theory.

### **ENGL 3364-001—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: Mujeres Fatales**

**MWF 10:00-10:50. Dallas Hall 142. Torres de Veneciano. 2016: HFA, HD, W CC: HD, W**

*Mujeres Fatales* in Mexican cinema are dangerous women, women of certain powers and, for that reason, perceived as threats. Also, for that reason, they become the threatened. We borrow this term (Spanish for femmes fatales) allegorically from cinema discourse to help us identify and unfold the dualities and duplicities at work in six archetypal figures and six literary authors from Mexican America (Mexico and the Southwest). We'll also take the concept of fatales in the sense of fate and destiny. We can then assess the destinies that befall these figures and authors and critically consider alternate destinies missed or implied.

The archetypes are mythical and historical: Coatlicue, la Malinche, la Virgen de Guadalupe, Sor Juana Inéz de la Cruz, la Llorona, and Frida Kahlo. Our principle authors include Gloria Anzaldúa, Rosario Castellanos, Sandra Cisneros, Elena Garro, Elena Poniatowska, and Helena Viramontes. Sor Juana straddles across both, as archetype and author. We will read short fiction, poetry, novellas, and essays. And we'll incorporate the arts: painting, film, baroque architecture and music, and video. Expect a midterm and final, plus short creative and critical writing assignments.

### **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.

*Likely readings:* Susan Sontag's *Illness as Metaphor* and *AIDS and its Metaphors*, Ann Boyer's *The Undying*, Audre Lorde's *The Cancer Journals*, Charlotte Perkins Gilman's "The Yellow Wallpaper," Octavia Butler's *Wild Seed*, Ling Ma's *Severance*, Ruth Ozeki's *My Year of Meats*, Christina Sharpe's *In the Wake*, Zakiyyah Jackson's *Becoming Human*.

*Required work:* discussion posts, in-class group presentation, and final project.

### **ENGL 3390-001—Creative Writing Workshop**

**T 3:30-6:20. Dallas Hall 149. Rubin. 2012: CA2, W 2016: HFA, W CC: W**

Discussing the work of Katherine Porter, the writer Mary Gaitskill names an important advantage the form of the short story has over visual media: "Film, both movies and television," Gaitskill writes, "may accomplish something like this [moment in Porter's work], or try to. But it is precisely the medium's felicity to the seen world that so often makes its attempts to portray the unseen world buffoonish."

This class will explore the way great fiction evokes the world of the unseen. How is such a thing done? And what can make evocations of this unseen place so thrilling, consoling, and spooky? This course is a fiction-writing workshop with an emphasis on reading and craft.

### **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. *A Church in the Plains* by Rachel Rinehart and *Portrait of Us Burning* 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.

*Texts:* All reading supplied on Canvas

*Assignments:* 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**

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

Everyone knows about Shakespeare, but did you know that he was surrounded by extraordinary talents that, had they been not been in his shadow, might been the greatest figures of that era? Living and writing in an era of profound religious, political, and social change, these brilliant authors—like Thomas More, Edmund Spenser, Philip and Mary Sidney, Christopher Marlowe, John Donne, Ben Jonson, George Herbert, Mary Wroth, Queen Elizabeth, John Milton, and more—still speak to us in surprising and compelling ways about sex, politics, agency, form, subjectivity, progress, epistemology, economics, God, aspiration, authority, identity, gender, desire, truth, representation, ethics, social organization, reading, good & evil, and much more. Each week we will focus on a small number of writers and carefully think about their work in its own time; we will also consider that work’s significance in the intellectual, political, literary, and critical times to come, including our own.

Texts include *Utopia* (an early stab at speculative fiction), *Dr Faustus* (souls for sale!), the poetic laboratories of Mary Sidney, John Donne, and George Herbert, a dozen trailblazing women, and *Paradise Lost* (in which Satan might be the protagonist).

*Assignments:* Two written projects (10pg each), final exam, presentation, attendance & participation.

## **ENGL 4346-001— American Literature in the Age of Revolutions: Spirits of Resistance in Nineteenth Century African American Literature**

**MW 3:00-4:20. Dallas Hall 120. Donkor.**

African American resistance to enslavement and the denial of Black personhood in the nineteenth century is most commonly associated with armed and violent rebellion. The plots of Nat Turner and David Walker are hallmark cases of conspired violent resistance and get represented in early texts like *The Confessions of Nat Turner* (1831) and *David Walker’s Appeal to the Colored Citizens of the World* (1829). But what about the more quotidian, subversive, and creative stratagems African Americans employed to resist racism and assert their humanity—how are these varieties of resistance represented in literature?

This course will trace dynamic forms of Black resistance present in African American writing. While we will read resistance in tales that reimagine classic slave revolts in fiction like Martin Delaney’s *Blake or the Huts of America*, we will also uncover more nuanced forms of resistance enacted through children’s play, sexual

subversion, race play, and paranormal adventures in the work of authors including, but not limited to, Harriet Wilson, Harriet Jacobs, Charles Chesnutt, and Pauline Hopkins. Finally, we will be attentive to resistance at the narrative level, studying how nineteenth century texts challenge conventions of genre and push against classic literary tropes, all while establishing the African American literary tradition, which itself, is a mode of Black resistance.

**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**

**TTh 2:00-3:20. Dallas Hall 120. Dickson-Carr, D. 2016: HFA, IL, OC**

Postmodernism in literature is marked by questions about knowledge, popular culture, consumerism, identity, and other complexities since World War II. We shall begin by reading some of the theories that have fundamentally informed definitions and discussions of the postmodern, as well as the movement's roots in American modernism. In general, we shall address the following questions: What is postmodernism? What makes a literary work "postmodern?" Who are the major American authors writing in this mode, and how did they respond to and transform American literature, culture, and history? How is postmodernism different from literary modernism? How is it similar? Often speculative in form and focus, what can these works teach us about our present?

We will read most works in conjunction with major critical essays, with films, and with other media—music and art—that will help open our discussions. Primary authors may include, but will not be limited to: Acker; Barth; Barthelme; Beatty; Coover; DeLillo; Everett; Reed; Morrison; Pynchon; Vonnegut; the Wachowski Sisters; Wallace. Secondary authors may include: Baudrillard; Derrida; Foucault; Haraway; Hutcheon; Jameson; Lyotard.

**Assignments:** Regular written responses to the texts; an in-class presentation; two short analytical papers; one longer research paper. One of the papers will be developed from the presentation.

### **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**

*Open by invitation.*

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 to their projects

### **ENGL 6310-001—Advanced Literary Studies**

**CANCELED**

### **ENGL 6311-001—Survey of Literary Criticism and Theory**

**T 2:00-4:50. Dallas Hall 157. Sae-Saue.**

This course serves as an introductory survey of literary criticism and theory, with an emphasis on modern and contemporary ideas and critiques. Theoretical approaches include: structuralism, poststructuralism, Marxism, psychoanalysis, feminist and queer theory, postcolonial theory; critical race studies, and posthumanism. The purposes of the course are to provide the theoretical background necessary for understanding the discipline of literary study, and to provide students with an opportunity to engage in theorizing literary objects. The course will require regular critical responses analyzing both our theoretical materials and primary literary texts. Although this course is a reading survey, we will engage heavily in theoretical application and literary interpretation, mainly during the tail end of the course.

### **ENGL 6312: Teaching Practicum.**

**F 12:00 – 2:50. Dallas Hall 120. Stephens**

This course prepares graduate students in English seeking a Ph.D. to teach first-year writing at the college level and, in a larger sense, to design, prepare for, and teach college English classes at any level. During the

fall semester, in addition to all of the texts assigned on the WRTR 1312 syllabus, students will read and write critical responses to composition theory and the classroom (excerpts from Lindemann's *A Rhetoric for Writing Teachers*). Students will also read and discuss Bean, *Engaging Ideas: The Professor's Guide to Integrating Writing, Critical Thinking, and Active Learning in the Classroom*; Kirschbaum, *Toward a New Rhetoric of Difference*; and excerpted chapters from *Naming What We Know*. These texts provide students with an overview of the history of rhetoric and methods for fostering critical thinking and writing. Students will also critically assess, review, and present contemporary criticism of rhetorical pedagogy. Finally, students will keep abreast of current issues in Composition Studies and Academia by reading recent online articles in *The Chronicle of Higher Education*.

### **ENGL 7340-001— Seminar in British Literature**

**W 2:00-4:50. Dallas Hall 138. Sudan**

### **ENGL 7372-001— Seminar in Trans-Atlantic Literature: Archives Workshop**

**Th 2:00-4:50. Dallas Hall 138. Cassedy.**

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 the theories, practices, and methods of using archival resources in literary studies. Designed to be useful to students working in any national, period, or genre specialization, this course will survey recent work being done with archives by literary and cultural historians, introduce students to a variety of archival resources, and provide practical training in working with physical and digitized materials. Each student will develop and undertake an archivally driven research project, culminating in a narrative essay that uses archival evidence to understand cultural and literary history anew.

### **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 critique American society, politics, and identity. The course will focus on how these narratives engage with themes such as race, gender, class, and the American Dream, providing a unique lens on the country's cultural and historical dynamics. Alongside this emphasis, the course will explore models for theorizing comics as a form of narrative. Key topics will include the role of comics during significant American historical moments, the depiction of diverse American experiences, and the ways in which graphic narratives have both shaped

and been shaped by public perceptions of morality and propriety. Students will gain a comprehensive understanding of the literary qualities of graphic narratives and their place within the broader context of American literature. Featured works will include seminal titles by authors and illustrators such as Will Eisner, Scott McCloud, Art Spiegelman, Frank Miller, Alison Bechdel, Gene Luen Yang, Gilbert and Jaime Hernandez, Thi Bui, Emil Ferris, Chris Ware, Marjane Satrapi, Robert Kirkman, Joe Sacco, Alan Moore, among others. Assignments include an analytical essay, a comparative analytical essay, an original graphic narrative creation, a conference-style presentation, and a seminar paper.

**ENGL 7376-001—Seminar: Special Topic: Representing History in Queer Writing Since Wilde**

**TTh 11:00-12:20. Dallas Hall 152. Bozorth. 2016: HFA, HD, W CC: LAI, HD, W**

This seminar will examine some “canonical” and (“precanonical”?) works by LGBTQ+ that share preoccupations with queer history and queer literary history. We will also consider how these preoccupations are embodied in a variety of written and visual media: theater (Wilde’s *Salome*, Kushner’s *Angels in America*), coming-of-age novel (Forster’s *Maurice*, Winterson’s *Oranges Are Not the Only Fruit*, Kenan’s *A Visitation of Spirits*), historical fiction (Woolf’s *Orlando*, Hollinghurst’s *The Swimming-Pool Library*, Merlis’s *An Arrow’s Flight*), memoir (Lorde’s *Zami: A New Spelling of My Name*, Bechdel’s *Fun Home*), and film adaptation (Isherwood’s *A Single Man*, Proulx’s *Brokeback Mountain*). Among our concerns: how and why the era of queer culture that began in the late 19<sup>th</sup> 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.