

REGISTRATION GUIDE



Department of English
Spring 2025

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

Spring 2025 Courses by Number	4
Spring 2025 Courses by Time	7
CREATIVE WRITING SPECIALIZATION	12
THE MINOR IN ENGLISH	12
IN ENGLISH LITERATURE	13
THE TEACHER PREPARATION PROGRAM IN ENGLISH	13
PROGRAM FOR DEPARTMENTAL DISTINCTION	14
IN ENGLISH	14
GENERAL INFORMATION ON ADVISING, DISTRIBUTION, AND PETITIONING	15
Spring 2025 SESSION	16
COURSE DESCRIPTIONS	16

Spring 2025 Courses by Number

Cat #	Sec	Course Title	Instructor	Days	Start	End	Room	UC Tags	CC Tags
1363	001	Myths of the American West	Levy	TTh	3:30	4:50	DALL 306	2012: CA1, HC1 2016: CA, HC	LAI, HD
1380	001	Introduction to Literature: Monsters and Magic	Shields	MWF	10:00	10:50	FOSC 153	2012: CA1 2016: CA	CA, CAA, LAI
2102	001	Spreadsheet Lit: Excel	Dickson-Carr, C.	W	3:00	3:50	DALL 152		
2102	002	Spreadsheet Lit: Excel	Dickson-Carr, C.	M	3:00	3:50	DALL 152		
2302	001	Business Writing	Dickson-Carr, C.	TTh	12:30	1:50	VSNI 203	2012: IL, OC, WRIT 2016: IL, OC, WRIT	W
2302	002	Business Writing	Dickson-Carr, C.	TTh	2:00	3:20	VSNI 203	2012: IL, OC, WRIT 2016: IL, OC, WRIT	W
2311	001	Poetry: Lifting the Veil	Condon	MWF	1:00	1:50	DALL 157	2012: CA2, OC, WRIT 2016: LL, OC, WRIT	LAI, W
2311	002	Poetry: American Poetry Since 1970	Rivera	MWF	10:00	10:50	DALL 138	2012: CA2, WRIT 2016: LL, WRIT	LAI, W
2311	003	Poetry	Wilson	TTh	9:30	10:50	DALL 102	2012: CA2, WRIT, OC 2016: LL, WRIT, OC	LAI, W
2312	001	Fiction: Going Native	Cassedy	MWF	11:00	11:50	DALL 157	2012: CA2, WRIT 2016: LL, WRIT	LAI, W
2312	002	Fiction: The Gothic Novel	Sudan	TTh	2:00	3:20	CLEM 325	2012: CA2, WRIT, OC 2016: LL, WRIT, OC	LAI, W
2312	003	Fiction	Sae-Saue	MWF	12:00	12:50	DALL 137	2012: CA2 2016: LL	LAI, W
2312	005	Fiction: Imagining America	Barber	TTh	9:30	10:50	DALL 156	2012: CA2, WRIT 2016: LL, WRIT	LAI, W
2312	006	Fiction: The Campus Novel	Hermes	TTh	2:00	3:20	DALL 157	2012: CA2, WRIT, OC 2016: LL, WRIT, OC	LAI, W

2312	007	Fiction: Fictions and Beliefs	McClure	TTh	12:30	1:50	DALL 138	2012: CA2, WRIT 2016: LL, WRIT	LAI, W
2312	008	Fiction: Adaptation and Storytelling	Morrow	MWF	12:00	12:50	DALL 156	2012: CA2, WRIT 2016: LL, WRIT	LAI, W
2390	001H	Introduction to Creative Writing: Fiction Writing	Rubin	M	2:00	4:50	DALL 137	2012: CA1, WRIT 2016: CA, WRIT	CA, CAC, W
2390	002	Introduction to Creative Writing	Smith	TTh	11:00	12:20	DALL 105	2012: CA1, WRIT 2016: CA, WRIT	CA, CAC, W
2390	003	Introduction to Creative Writing	Smith	TTh	12:30	1:50	DALL 105	2012: CA1, WRIT 2016: CA, WRIT	CA, CAC, W
2390	004	Introduction to Creative Writing: The Moves Writers Make	Hermes	TTh	11:00	12:20	DALL 138	2012: CA1, WRIT 2016: CA, WRIT	CA, CAC, W
2390	005	Introduction to Creative Writing: The Moves Writers Make	Hermes	TTh	9:30	10:50	DALL 120	2012: CA1, WRIT 2016: CA, WRIT	CA, CAC, W
2390	006	Introduction to Creative Writing: Poetry - The Creative Act	Rivera	MWF	12:00	12:50	DALL 153	2012: CA1, WRIT 2016: CA, WRIT	CA, CAC, W
2390	007	Introduction to Creative Writing: Telling it Slant in Creative Nonfiction	Farhadi	TTh	3:30	4:50	DALL 120	2012: CA1, WRIT 2016: CA, WRIT	CA, CAC, W
2390	008	Introduction to Creative Writing: Poetry - The Triggering Town	Rivera	MWF	11:00	11:50	DALL 357	2012: CA1, WRIT 2016: CA, WRIT	CA, CAC, W
2390	009	Introduction to Creative Writing	Hawkins	TTh	2:00	3:20	ASCH 225	2012: CA1, WRIT 2016: CA, WRIT	CA, CAC, W
3310	001	Research and Critical Writing	Pergadia	MWF	10:00	10:50	DALL 120		
3318	001	Literature as Data	Wilson	TTh	11:00	12:20	DALL 102	2012: WRIT 2016: LL, TM, WRIT	LAI, W
3331	001	British Literary History I - Chaucer to Pope: Invention and Experimentation	Roudabush	TTh	9:30	10:50	DALL 101	2012: CA2, HC2, WRIT 2016: HFA, HSBS, WRIT	LAI, W

3362	001	African American Literature: The Harlem Renaissance and Civil Rights Eras	Dickson-Carr, D.	MWF	11:00	11:50	JKN 112	2012: CA2, HD, WRIT 2016: HFA, HD, WRIT	LAI, HD, W
3376	001	Literature of the Southwest	Sae-Saue	MWF	2:00	2:50	DALL 156	2012: CA2, WRIT 2016: HFA, WRIT	
3390	001	Creative Writing Workshop: Poetry Workshop: The Art of the Voice	Condon	MWF	10:00	10:50	ASCH 225	2012: CA2, WRIT 2016: HFA, WRIT	W
3390	002	Creative Writing Workshop: Screenwriting Workshop	Rubin	Th	2:00	4:50	DALL 138	2012: CA2, WRIT 2016: HFA, WRIT	W
4332	001	Studies in Early Modern British Literature: Sex and the City in the 18 th Century	Sudan	TTh	11:00	12:20	DALL 115	2012: IL, OC 2016: IL, OC	
4349	001	Transatlantic Studies II: The White Whale	Cassedy	MWF	2:00	2:50	DALL 152	2012: IL, OC 2016: IL, OC	
4360	001	Studies in Modern and Contemporary Literature: Contemporary African American Novels and Stories	Dickson-Carr, D.	MWF	1:00	1:50	DALL 137	2012: CA2 2016: HFA	
6310	001	Advanced Literary Studies	Pergadia	W	2:00	4:50	DALL 138		
6340	001	British Literature in the Age of Revolutions: Reimagining Romanticism	Shields	M	2:00	4:50	DALL 138		
7350	001	Seminar in American Literature: The Forms of Contemporary American Poetry	Caplan	Th	2:00	4:50	DALL 137		
7376	001	Seminar: Special Topics: The Business of Literature: Publishing as Art and Practice	Evans	T	2:00	4:50	DALL 137		
7376	001	Seminar: Special Topics: A History of Metatheater in Three Acts	Moss	F	12:00	2:50	DALL 120		

Spring 2025 Courses by Time

Cat #	Sec	Course Title	Instructor	Days	Start	End	Room	UC Tags	CC Tags
2311	003	Poetry	Wilson	TTh	9:30	10:50	DALL 102	2012: CA2, WRIT, OC 2016: LL, WRIT, OC	LAI, W
2312	005	Fiction: Imagining America	Barber	TTh	9:30	10:50	DALL 156	2012: CA2, WRIT 2016: LL, WRIT	LAI, W
2390	005	Introduction to Creative Writing: The Moves Writers Make	Hermes	TTh	9:30	10:50	DALL 120	2012: CA1, WRIT 2016: CA, WRIT	CA, CAC, W
3331	001	British Literary History I - Chaucer to Pope: Invention and Experimentation	Roudabush	TTh	9:30	10:50	DALL 101	2012: CA2, HC2, WRIT 2016: HFA, HSBS, WRIT	LAI, W
1380	001	Introduction to Literature: Monsters and Magic	Shields	MWF	10:00	10:50	FOSC 153	2012: CA1 2016: CA	CA, CAA, LAI
2311	002	Poetry: American Poetry Since 1970	Rivera	MWF	10:00	10:50	DALL 138	2012: CA2, WRIT 2016: LL, WRIT	LAI, W
3310	001	Research and Critical Writing	Pergadia	MWF	10:00	10:50	DALL 120		
3390	001	Creative Writing Workshop: Poetry Workshop: The Art of the Voice	Condon	MWF	10:00	10:50	ASCH 225	2012: CA2, WRIT 2016: HFA, WRIT	W
2312	001	Fiction: Going Native	Cassedy	MWF	11:00	11:50	DALL 157	2012: CA2, WRIT 2016: LL, WRIT	LAI, W
2390	002	Introduction to Creative Writing	Smith	TTh	11:00	12:20	DALL 105	2012: CA1, WRIT 2016: CA, WRIT	CA, CAC, W
2390	004	Introduction to Creative Writing: The Moves Writers Make	Hermes	TTh	11:00	12:20	DALL 138	2012: CA1, WRIT 2016: CA, WRIT	CA, CAC, W
2390	008	Introduction to Creative Writing: Poetry – The Triggering Town	Rivera	MWF	11:00	11:50	DALL 357	2012: CA1, WRIT 2016: CA, WRIT	CA, CAC, W
3318	001	Literature as Data	Wilson	TTh	11:00	12:20	DALL 102	2012: WRIT 2016: LL, TM, WRIT	LAI, W

3362	001	African American Literature: The Harlem Renaissance and Civil Rights Eras	Dickson-Carr, D.	MWF	11:00	11:50	JKN 112	2012: CA2, HD, WRIT 2016: HFA, HD, WRIT	LAI, HD, W
4332	001	Studies in Early Modern British Literature: Sex and the City in the 18 th Century	Sudan	TTh	11:00	12:20	DALL 115	2012: IL, OC 2016: IL, OC	
2312	003	Fiction	Sae-Saue	MWF	12:00	12:50	DALL 137	2012: CA2 2016: LL	LAI, W
2312	008	Fiction: Adaptation and Storytelling	Morrow	MWF	12:00	12:50	DALL 156	2012: CA2, WRIT 2016: LL, WRIT	LAI, W
2390	006	Introduction to Creative Writing: Poetry – The Creative Act	Rivera	MWF	12:00	12:50	DALL 153	2012: CA1, WRIT 2016: CA, WRIT	CA, CAC, W
7376	001	Seminar: Special Topics: A History of Metatheater in Three Acts	Moss	F	12:00	2:50	DALL 120		
2302	001	Business Writing	Dickson-Carr, C.	TTh	12:30	1:50	VSNI 203	2012: IL, OC, WRIT 2016: IL, OC, WRIT	W
2312	007	Fiction: Fictions and Beliefs	McClure	TTh	12:30	1:50	DALL 138	2012: CA2, WRIT 2016: LL, WRIT	LAI, W
2390	003	Introduction to Creative Writing	Smith	TTh	12:30	1:50	DALL 105	2012: CA1, WRIT 2016: CA, WRIT	CA, CAC, W
2311	001	Poetry: Lifting the Veil	Condon	MWF	1:00	1:50	DALL 157	2012: CA2, OC, WRIT 2016: LL, OC, WRIT	LAI, W
4360	001	Studies in Modern and Contemporary Literature: Contemporary African American Novels and Stories	Dickson-Carr, D.	MWF	1:00	1:50	DALL 137	2012: CA2 2016: HFA	
2302	002	Business Writing	Dickson-Carr, C.	TTh	2:00	3:20	VSNI 203	2012: IL, OC, WRIT 2016: IL, OC, WRIT	W
2312	002	Fiction: The Gothic Novel	Sudan	TTh	2:00	3:20	CLEM 325	2012: CA2, WRIT, OC 2016: LL, WRIT, OC	LAI, W
2312	006	Fiction: The Campus Novel	Hermes	TTh	2:00	3:20	DALL 157	2012: CA2, WRIT, OC 2016: LL, WRIT, OC	LAI, W

2390	001H	Introduction to Creative Writing: Fiction Writing	Rubin	M	2:00	4:50	DALL 137	2012: CA1, WRIT 2016: CA, WRIT	CA, CAC, W
2390	009	Introduction to Creative Writing	Hawkins	TTh	2:00	3:20	ASCH 225	2012: CA1, WRIT 2016: CA, WRIT	CA, CAC, W
3376	001	Literature of the Southwest	Sae-Saue	MWF	2:00	2:50	DALL 156	2012: CA2, WRIT 2016: HFA, WRIT	
3390	002	Creative Writing Workshop: Screenwriting Workshop	Rubin	Th	2:00	4:50	DALL 138	2012: CA2, WRIT 2016: HFA, WRIT	W
4349	001	Transatlantic Studies II: The White Whale	Cassedy	MWF	2:00	2:50	DALL 152	2012: IL, OC 2016: IL, OC	
6310	001	Advanced Literary Studies	Pergadia	W	2:00	4:50	DALL 138		
6340	001	British Literature in the Age of Revolutions: Reimagining Romanticism	Shields	M	2:00	4:50	DALL 138		
7350	001	Seminar in American Literature: The Forms of Contemporary American Poetry	Caplan	Th	2:00	4:50	DALL 137		
7376	001	Seminar: Special Topics: The Business of Literature: Publishing as Art and Practice	Evans	T	2:00	4:50	DALL 137		
2102	001	Spreadsheet Lit: Excel	Dickson-Carr, C.	W	3:00	3:50	DALL 152		
2102	002	Spreadsheet Lit: Excel	Dickson-Carr, C.	M	3:00	3:50	DALL 152		
1363	001	Myths of the American West	Levy	TTh	3:30	4:50	DALL 306	2012: CA1, HC1 2016: CA, HC	LAI, HD
2390	007	Introduction to Creative Writing: Telling it Slant in Creative Nonfiction	Farhadi	TTh	3:30	4:50	DALL 120	2012: CA1, WRIT 2016: CA, WRIT	CA, CAC, W

Professor Codes: "P#'s"

Bozorth - P12	Dickson-Carr - P28	Newman - P58	Shields - P10
Brownderville - P14	Donkor - P05	Pergadia - P53	Sudan - P75
Caplan - P04	González - P08	Rubin - P57	Wheeler - P85
Cassedy - P20	Moss - P07	Sae-Saue - P90	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 Fall 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 four 3000-level or 4000-level course from the following two groups):

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

This category includes Medieval Literature (courses numbered 3320-3329 and 4320-4329) and Early Modern Literature (courses numbered 3330-3339 and 4330-4339).

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

The category includes Literature in the Age of Revolutions (courses numbered 3340-3349 and 4320-4329) and Modern to Contemporary Literature (courses numbered 3350-3369 and 4350-4369)

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.

3. 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 within 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 Dan Moss, 243 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 5310 (Seminar in Critical Theory) in the Fall semester of their senior year. The Distinction Seminar (ENGL 5310) will be founded each year on a broad literary subject or topic (e.g., tragedy, satire, literature and politics, narrative, poetic form, epic, literary history, etc.), with criticism and/or theory extensively tied in to that subject's treatment in primary texts; it will also lead in, via some explicit training in research and project formulation, to the spring thesis project that most or all students will undertake.

Candidates who complete the Seminar in Critical Theory with a grade of B+ or better must then enroll in an Independent Studies course (English 5381, 5382, 5383) 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 Independent Studies in Poetry Writing or Fiction Writing (English 4393, 4394, 4395, or 4396). 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 in Critical Theory, 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 DEPARMENTAL 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 5310 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. Before seeing your adviser, read through the University's Schedule of Classes on My.SMU, your Degree Progress Report, and the English Department course descriptions, so that you will have a firm idea about courses you want to take.

If you wish to change advisers (or you do not know who your adviser is), you should speak with Deanna Hooper (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 Dedman College and the English Department.

If you are a graduating senior, you will need to fill out a Degree Verification--Diploma Request form in the Dedman Records, 134 Clements Hall. For the deadline for filing, see the University Calendar:
<http://www.smu.edu/EnrollmentServices/Registrar/AcademicCalendarsCourseCatalogs/AcademicCalendars>.

DISTRIBUTION: GENERAL EDUCATION CURRICULUM AND UNIVERSITY CURRICULUM

For students subject to the General Education Curriculum, GEC requirements prescribe that:

1. Students whose first major is English may not satisfy Perspectives requirements with English Department courses.
2. Courses that are cross-listed as English and Cultural Formations will satisfy only one requirement: major if taken as ENGL, or GEC if taken as CF.
3. The Human Diversity Co-Curricular requirement may be satisfied with courses in the major.

For students subject to the University Curriculum, consult the UC web site.

PETITIONING

If you wish to petition for a course substitution or waiver of the requirements of Dedman College, you should obtain a petition form from the Dedman College Student Records web site:

<http://www.smu.edu/Dedman/StudentResources/DedmanRecordsandAcademicServices>. After you have filled in the form, leave it in the English Department Office to be signed by the Director of Undergraduate English Studies. You will be contacted when the form is ready to pick up.

Spring 2025 SESSION

COURSE DESCRIPTIONS

ENGL 1363-001—Myths of the American West

TTh 3:30-4:50. Dallas Hall 306. Levy.

2012: CA1, HC1 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.

Readings and films: Wister, *The Virginian*; Austin, *The Land of Little Rain*; Proulx, “Brokeback Mountain”; Everett, *God’s Country*; Viramontes, *Under the Feet of Jesus*; Portis, *True Grit*; Ford, *The Searchers*; Hawks, *Red River*.

Other assignments: In-class reading quizzes, midterm, and final exam.

ENGL 1380-001— Introduction to Literature: Monsters and Magic

MWF 10:00-10:50. Fondren Science 153. Shields.

2012: CA1 2016: CA CC: CA, CAA, LAI

Literature was full of magical and monstrous beings well before Harry Potter came along. This course will introduce you to some of the most famous of them, from Shakespeare’s Caliban to Mary Shelley’s nameless creature, whom we’ve come to know as Frankenstein. As we explore a range of literary genres and forms from Arthurian romance to speculative fiction, we will examine literature’s role in distinguishing the monstrous from the human, and the natural from the supernatural. We’ll pay particular attention to how the monstrous reflects anxieties about various forms of human difference, including gender, race, sexual orientation, social class, and disability.

This course is suitable for those who haven’t previously studied literature at the college level; however, it does require a willingness to engage with complex texts.

Readings: *Sir Gawain and the Green Knight*; Shakespeare, *The Tempest*; Shelley, *Frankenstein*; Butler, *Parable of the Sower*, short stories and poems by Edgar Allan Poe Charlotte Perkins Gilman, Christina Rosetti, Tennyson, among others.

Other assignments: short written exercises (1-2 paragraphs each); three exams.

ENGL 2102-001—Spreadsheet Lit: Excel

W 3:00-3:50. Dallas Hall 152. Dickson-Carr, Carol.

An introduction to Excel 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 results of their analyses in clear, readable prose. Laptops required.

Software for spreadsheet assignments used: ExPrep (<https://portal.excelpreparation.com/>)

ENGL 2102-002—Spreadsheet Lit: Excel

M 3:00-3:50. Dallas Hall 152. Dickson-Carr, Carol.

An introduction to Excel 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 results of their analyses in clear, readable prose. Laptops required.

Software for spreadsheet assignments used: ExPrep (<https://portal.excelpreparation.com/>)

ENGL 2302-001—Business Writing

TTh 12:30-1:50. Virginia-Snider 203. Dickson-Carr, Carol. 2012: IL, OC, W 2016: IL, OC, W CC: W

This course introduces students to business and professional communication, including a variety of 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 will conduct a detailed field research project at a worksite. Please note that this course may not be counted toward requirements for the English major, and that laptops are required. Writing assignments: summaries, analyses, evaluations, letters, reports, memoranda, and individual and collaborative research reports, both oral and written.

Text: Kolin, Philip C. *Successful Writing at Work*, 12th ed.

ENGL 2302-002— Business Writing

TTh 2:00-3:20. Virginia-Snider 203. Dickson-Carr, Carol. 2012: IL, OC, W 2016: IL, OC, W CC: W

This course introduces students to business and professional communication, including a variety of 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 will conduct a detailed field research project at a worksite. Please note that this course may not be counted toward requirements for the English major, and that laptops are required. Writing assignments: summaries, analyses, evaluations, letters, reports, memoranda, and individual and collaborative research reports, both oral and written.

Text: Kolin, Philip C. *Successful Writing at Work*, 12th ed.

ENGL 2311-001—Poetry: Lifting the Veil

MWF 1:00-1:50. Dallas Hall 157. Condon. 2012: CA2, W, OC 2016: LL, W, OC CC: LAI, W

A famous stereotype of poetry suggests that the genre doesn't reveal anything without a lot of decoding on a reader's part—that the poem is a kind of veil that hides a complicated message. In this course, we will explode this stereotype by learning about poetic characteristics and devices that are intended to delight readers, not confuse them. Each week we will focus on a different poetic technique or form—image, repetition, the sonnet—and discuss how poets across the centuries have used them to bring us pleasure, making something as mundane as grass seem suddenly breathtaking and strange.

Readings (to be provided on Canvas): poems by Emily Dickinson, Terrance Hayes, John Keats, Rita Dove, William Wordsworth, and Eileen Myles.

Other assignments: two short papers, midterm & final exam, poetry presentation, and regular participation in class.

ENGL 2311-002—Poetry: American Poetry Since 1970

MWF 10:00-10:50. Dallas Hall 138. Rivera. 2012: CA2, W 2016: LL, W CC: LAI, W

Immerse yourself in the innovative works of acclaimed poets who challenge conventional notions of poetry. Through journal responses, quizzes, essays, digital humanities tools, and technical presentations, you'll investigate poets' backgrounds as they relate to their aesthetics; annotate poems from online literary journals; create a digital archive of underrepresented poets; explicate poems for general audiences; craft video analyses, and review a collection of poems for a podcast.

Text: McClatchy, *The Vintage Book of Contemporary American Poetry*

Other assignments: five quizzes, five journal responses, five campus events analyses, two group technical presentations, one poetry recitation, one creative project, and a substantially revised and edited portfolio with a process statement.

ENGL 2311-003—Poetry

TTH 9:30-10:50. Dallas Hall 102. Wilson. 2012: CA2, W, OC 2016: LL, W, OC CC: LAI, W

Poetry can sometimes seem bewildering or, indeed, purposefully abstruse and difficult. In this course we will learn the specific technical tools and methods that poets use, and in doing so we will aim to demystify the poetic process so that we can become comfortable with poetry. We will read short selections of a wide range of poetry, from wild ancient epics and stomping dramatic declamations to transcendent sonnets about the meaning of life, devastating World War One poems, and more. We will revel in the pleasure that great poetry (or sometimes even bad poetry!) can bring.

Written work: 2-3 short papers, plus a podcast and work on a public exhibit about poetry at SMU.

ENGL 2312-001— Fiction: Going Native

MWF 11:00-11:50. Dallas Hall 157. Cassedy.

2012: CA2, W 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.

Readings: Defoe, *Robinson Crusoe*; Swift, *Gulliver’s Travels*; Aubin, *Charlotta Du Pont*; Winkfield, *The Female American*; Twain, *Huckleberry Finn*; Thoreau, *Walden*; possible others TBA.

Other assignments: Three essays and a final exam.

ENGL 2312-002— Fiction: The Gothic Novel

TTh 2:00-3:20. Clements Hall 325. Sudan.

2012: CA2, W, OC 2016: LL, W, OC CC: LAI, W

Gothic novels were wildly popular in nineteenth-century Britain. Starting with Horace Walpole’s *The Castle of Otranto*, published in 1764, and continuing almost unabated until about 1820, the Gothic novel, characterized by gloomy landscapes, graveyards, secrets, ghosts, damsels in distress, mysterious heroes, bleeding nuns, and the like, became the most eagerly consumed of its genre. Not necessarily restricted by gender—almost as many (and arguably more) women published gothic novels as men—these novels represent not only the taste of the literate public but also reflect with an uncanny exactitude the social and cultural milieu of the late-eighteenth through late-nineteenth centuries. We will explore these contexts and, in the process, will learn about the process of textual and cultural analysis.

ENGL 2312-003— Fiction

MWF 12:00-12:50. Dallas Hall 137. Sae-Saue.

2012: CA2 2016: LL CC: LAI, W

This Fiction emphasizes U.S. ethnic novels. Students will learn to recognize a range of narrative elements and see how they function in key texts. We will ask: how does fiction 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 in order to remark on U.S. social relationships.

Readings: Diaz, *This is How You Lose Her*; Plascencia, *The People of Paper*; Fajardo-Anstine, *Sabrina & Corina: Stories*; others TBD.

Other assignments: Quizzes, midterm, short response papers, final essay.

ENGL 2312-005— Fiction: Imagining America

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

2012: CA2, W

2016: LL, W

CC: LAI, W

What is America? What are Americans? This course focuses on texts that depict changing conceptions of “America” in fictional works. Together we will consider how writers negotiate what “America” is—both theoretically and in practice—and who is considered part of the American body politic. Over the course of the semester, we will discuss how contemporary social, political, and historical debates about immigration, race, gender, and sexuality inform how texts depict what it means to be American. We will also consider how authors continue to speculate about how ideas of the nation will shift in the future, criticizing or reasserting normative understandings of “America” and “Americans.”

Likely texts: Paredes, *George Washington Gómez*; Highsmith, *The Price of Salt*; Morrison, *Home*; Chan, *The School for Good Mothers*.

Other assignments: Two short papers, a final project, and a final exam.

ENGL 2312-006— Fiction: The Campus Novel

TTh 2:00-3:20. Dallas Hall 157. Hermes, R.

2012: CA2, W, OC

2016: LL, W, OC

CC: LAI, W

What is “the true nature of the university?” asks a brilliant but cynical graduate student in John Williams’ 1965 novel *Stoner*. 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.

Readings/other works: novels by Don DeLillo, Julie Schumacher, and Sarah Henstra; the films *Dead Poets’ Society*, *Dear White People*, and *The Holdovers*; and the TV series *The Chair*.

Other assignments: a presentation, regular reading responses, a literary analysis essay, and a final exam.

ENGL 2312-007— Fiction: Fiction and Beliefs

TTh 12:30-1:50. Dallas Hall 138. McClure.

2012: CA2, W

2016: LL, W

CC: LAI, W

We will explore the various ways authors have grappled with varieties of “belief” in their fictions. We will consider what it means to “believe in” something. We will also consider what it means for something to be a “fiction.” What is the relationship between *believing* and *knowing*? What is the relationship between *fiction* and *reality*? How can we understand belief itself, a concept so capacious that it encompasses physical, philosophical, and spiritual perception?

Probable readings: Stoker, *The Snake's Pass*; Corelli, *A Romance of Two Worlds*; Yan, *Life and Death are Wearing Me Out*; Orwell, *1984*; Butler, *The Parable of the Sower*; a selection of shorter works.

Other assignments: weekly short written responses; two papers (one shorter, one longer); one project; one presentation.

ENGL 2312-008— Fiction: Adaptation and Storytelling

MWF 12:30-12:50. Dallas Hall 156. Morrow. 2012: CA2, W 2016: LL, W CC: LAI, W

We will explore fiction by studying adaptations from one mode of storytelling to another, such as a novel made into a film, or a play performed on stage, or a board game. We will ask about the differences between versions of the same basic story, about why these changes might be necessary. We will also consider the role that we play as the audience or reader in making sense the stories we read, watch, or otherwise enjoy.

Readings: Austen, *Pride and Prejudice*; Zoloi, *Pride*; Agatha Christie, *Appointment with Death* (play and novel versions); Conan Doyle, various Sherlock Holmes stories; a board game from the *Sherlock Holmes, Consulting Detective* line.

Other assignments: Four short response papers, a short research project, and an in-class presentation.

ENGL 2390-001H—Introduction to Creative Writing: Introduction to Fiction Writing

M 2:00-4:40. Dallas Hall 137. Rubin. 2012: CA1, W 2016: CA, W CC: CA, CAC, W

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

ENGL 2390-002—Introduction to Creative Writing

TTh 11:00-12:20. Dallas Hall 105. Smith. 2012: CA1, W 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 two short stories.

ENGL 2390-003—Introduction to Creative Writing

TTh 12:30-1:50. Dallas Hall 105. Smith. 2012: CA1, W 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 two short stories.

ENGL 2390-004—Introduction to Creative Writing: The Moves Writers Make

TTh 11:00-12:20. Dallas Hall 138. Hermes, R., 2012: CA1, W 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 (that is, 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: chapters from the textbooks *Writing Fiction* and *The Poet’s Companion*, plus stories and poems by Danielle Evans, Julie Orringer, Mary Gaitskill, Sharon Olds, Kevin Young, and Porsha Olayiwola.

Major assignments: a short story, a 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 2390-005—Introduction to Creative Writing: The Moves Writers Make

TTh 9:30-10:50. Dallas Hall 120. Hermes, R., 2012: CA1, W 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 (that is, 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: chapters from the textbooks *Writing Fiction* and *The Poet’s Companion*, plus stories and poems by Danielle Evans, Julie Orringer, Mary Gaitskill, Sharon Olds, Kevin Young, and Porsha Olayiwola.

Major assignments: a short story, a 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: Poetry - The Creative Act

MWF 12:00-12:50. Dallas Hall 153. Rivera. 2012: CA1, W 2016: CA, W CC: CA, CAC, W

Students will learn to craft poems that create meaning from subtle images and moments rather than relying on explanation. They will build a portfolio of original poems, refining their aesthetic and critical voices through workshops, recitations, digital annotations, and close readings of contemporary and classical poets. Maintaining a craft journal, a tool to help students reflect on their creative process and track their growth as poets will be an

integral part of the course. Students will use poetic forms to sharpen their ability to "show, not tell," developing a more nuanced creative writing practice.

Texts: Gonzalez and Shapiro, *The New Census: An Anthology of Contemporary American Poetry*; Ruben, *The Creative Act* \

Other assignments: at least ten original poems created during the semester, ten critical journal responses, five campus events analyses, two digital humanities presentations, a craft journal, and a substantially revised portfolio with an artist statement.

ENGL 2390-007—Introduction to Creative Writing: Telling it Slant in Creative Nonfiction

TTh 3:30-4:50. Dallas Hall 120. Farhadi. 2012: CA1, W 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 to 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.

Readings: a contemporary anthology TBD.

Other assignments: a series of short writings; a twelve-page workshop essay; and a final revision.

ENGL 2390-008—Introduction to Creative Writing: Poetry - The Triggering Town

MWF 11:00-11:50. Dallas Hall 357. Rivera. 2012: CA1, W 2016: CA, W CC: CA, CAC, W

We will investigate how imagery serves not merely as a visual device but as a "trigger"—the spark that ignites layers of meaning, emotion, and intellectual discovery. Closely reading both contemporary and canonical poems, we will explore the way an image can evolve, expand, and transform into something beyond itself, challenging the poet to explore what lies beneath the surface and within the self. Students will keep a craft journal to grapple with questions of voice, identity, and imagination as they develop a poetic practice that engages both the personal and the universal.

Readings: Poulin et al, *Modern American Poetry*; Hugo, *The Triggering Town*.

Other assignments: a minimum of ten original poems created during the semester, ten critical journal responses, five campus events analyses, two digital humanities presentations, a craft journal, and a substantially revised edited portfolio with an artist statement.

ENGL 2390-009—Introduction to Creative Writing

TTh 2:00-3:20. Annette Caldwell Simmons Hall 225. Hawkins.

2012: CA1, W 2016: CA, W CC: CA, CAC, W

This introductory workshop in the art of fiction emphasizes the craft (the *how* more so than the *what* of a short story--though we'll certainly discuss the *what* [theme, plot, etc.] as well!). We will read and discuss contemporary short fiction by writers like George Saunders and Ottessa Moshfegh. We'll also complete several in class creative writing activities that should help inspire you when you sit down to write your own short stories later in the term.

Workload: read 3-4 short stories and prepare 3-4 pages of critical and/or creative writing per week, resulting in two original short stories of 7-15 pages apiece. In lieu of a final exam, a revision of one of your short stories and a 2-page reflection letter.

ENGL 3310-001—Research and Critical Writing

MWF 10:00-10:50. Dallas Hall 120. Pergadia.

Note to English majors: this course is intended to prepare you for 4000-level courses. Please do not put this off if you have taken your 2000s and the time works for you.

This course introduces students to some of the central debates in cultural and literary studies through foundational texts that formulate our understanding of research methods. It is geared towards developing skills of close-reading and critical writing. Students will learn how to write and speak about theoretical texts and how to recognize the theoretical assumptions that underlie acts of interpretation. Theoretical approaches include structuralism, poststructuralism, Marxism, psychoanalysis, feminist and queer theory, postcolonial theory, and affect theory. We will ground our analyses within particular literary, visual, and theoretical works, learning how to read cultural production as theory, rather than merely applying theory to selected texts.

Likely primary texts: Eliza Haywood's "Fantomina," Toni Morrison's "Recitatif," Shailja Patel's *migritude*, and Jordan Peele's *Get Out*.

Other assignments: in-class workshops, mid-term exam, group presentations, and final essay.

ENGL 3318-001—Literature as Data

TTh 11:00-12:20. Dallas Hall 102. Wilson.

2012: W 2016: LL, TM, W CC: LAI, W

What does it mean to think about literature as a type of data? How can we breathe new life into renaissance writing by using computational approaches? During the semester we will work hands-on with rare archival materials to create our own digital edition of a book which used to be insanely popular when it was first published but which hasn't been printed in over 250 years! We will take a field trip to the Harry Ransom Center Library in Austin, TX, to work directly with unique rare books for this project, and we will think carefully about the best practices when working with literary texts in a digital environment. You will learn several digital methods for analyzing literary texts, from social network analysis to digital mapping, and in keeping with the public spirit of digital humanities you will

share your new skills through an educational outreach event. You will also meet some experts joining us in guest class sessions who will help you bring your work to life in this new research arena.

Primary texts: epic poetry by John Milton and his contemporaries, plus some short works from the period.

Secondary readings: modern scholarship about the theoretical, social, and ethical issues raised by digital work in literary studies.

Required work: one theoretical essay, a digital edition of an otherwise-unavailable renaissance book, a final digital project shared via roundtable presentation.

Note: for English majors, this course will satisfy, by petition, one of the two required courses for literature before 1775.

ENGL 3331-001— British Literary History I: Chaucer to Pope: Invention and Experimentation

TTh 9:30-10:50. Dallas Hall 101. Roudabush. 2012: CA2, HC2, W 2016: HFA, HSBS, W CC: LAI, W

This course will survey early British literature from Medieval England to the Enlightenment. We will read texts in the context of historical and technological inventions, such as the printing press and the commercial theater, as well as inventions and innovations in literary forms, such as the sonnet and mock epic. We will also experiment ourselves by writing in imitation of, and in response to, the authors we study.

Readings: drawn from Geoffrey Chaucer; Philip Sidney; Mary Sidney; William Shakespeare; Christopher Marlowe; John Donne; George Herbert; Lady Mary Wroth; Andrew Marvell; John Milton; Aphra Behn; Olaudah Equiano; Jonathan Swift; Alexander Pope.

Other assignments: creative writing exercises in specific literary forms; an interpretive essay; midterm and final exams.

ENGL 3362-001—African American Literature: The Harlem Renaissance and Civil Rights Eras

**MWF 11:00-11:50. Junkins Engineering Building 112. Dickson-Carr, D.,
2012: CA2, HD, W 2016: HFA, HD, W CC: LAI, HD, W**

We will focus on two important periods in African American Literature. The Harlem or "New Negro" Renaissance spanned the period from the end of World War I through the 1930s, and the course is part of current celebrations of the movement's centennial. We will then turn to the modern Civil Rights Era, from the 1950s through the early 1970s, when African American literature and culture were undergoing a second transformation. We will conclude with some recent works by major authors. Most of our attention will be on essays, short stories, poems, and novels, but we will also listen to the music that defined these eras, and review some of the artwork and films produced within them. Complex and often controversial, the literature of the Harlem Renaissance and Civil Rights Eras nevertheless transformed Black art for the twentieth century and beyond, and continue to inspire.

Readings drawn from the following authors: Baraka; Cullen; Du Bois; Ellison; Garvey; Giovanni Hughes; Hurston; Helene Johnson; JW Johnson; Jones; Larsen; A. Locke; Lorde; Madhubuti; Marshall; Morrison; Reed; Schuyler; Thurman; Wright.

Other assignments: Regular in-class writing; three papers, including a final collaborative project; a midterm, and a final exam.

ENGL 3376-001—Literature of the Southwest

MWF 2:00-2:50. Dallas Hall 156. Sae-Saue.

2012: CA2, W

2016: HFA, W

“For any dweller of the Southwest who would have the land soak into him, Wordsworth’s ‘Tintern Abbey,’ ‘Ode: Intimations of Immortality,’ ‘The Solitary Reaper,’ ‘Expostulation and Reply,’ and a few other poems are more conducive to a ‘wise passiveness’ than any native writing.”

- J. Frank Dobie, *A Guide To Life and Literature of the Southwest*

Long regarded as the pre-eminent expert of Southwest culture, J. Frank Dobie has emerged as a controversial figure because of his tendencies to underestimate the power of “native writings” to generate meaningful expressions of local life. Whereas Dobie suggests that residents of the Southwest may properly regard this geography by reading the Anglo European canon (what he calls “good literature”), this class seeks to understand how local writers have used narrative forms in order to structure their own perceptions of social and cultural life in the region. This course will also locate how key southwestern texts challenge their common categorization as a “provincial literature.” We will examine how local writers cognitively map the Southwest and the regions of the US-Mexico border as a transnational cultural geography that engages historical and social dilemmas on both hemispheric and global scales. As such, we will investigate how literatures of the border generate competing visions of cultural identity, national history, and how they constitute a transnational sense of space while also engaging issues of regional memory, race, citizenship, gender, and globalization.

Readings: McCarthy, *Blood Meridian*; Paredes, *George Washington Gomez*; Cisneros, *Woman Hollering Creek*; Valdez Quade, *The Five Wounds*, and others TBD.

Other assignments: quizzes, midterm, final essay, final exam

ENGL 3390-001—Creative Writing Workshop: Poetry Workshop: The Art of the Voice

MWF 10:00-10:50. Annette Caldwell Simmons Hall 225. Condon.

2012: CA2, W 2016: HFA, W CC: W

Find your voice! the old writer says to the young writer, as if a signature artistic sound were as simple to locate as a spare house key hidden inside of a ceramic toad. But what if I told you that it is that easy? In this course, we think of poetic voice, quite simply, as a poem’s personality. Throughout the semester, we will experiment with voices that range from colloquial to authoritative with the goal of creating speakers who are interesting enough to captivate our audience.

Text: Hoagland, *The Art of Voice*

Assignments: 3-4 reading responses, workshop participation, final portfolio.

ENGL 3390-002— Creative Writing Workshop: Screenwriting Workshop

Th 2:00-4:50. Dallas Hall 138. Rubin.

2012: CA2, W

2016: HFA, W

CC: W

In this course students will present their own screenwriting as well as critique that of their classmates. Alongside these workshops we will analyze exemplary models of the form and study film clips to understand the ways compelling dialogue is written and satisfying scenes are structured. Readings will include such classics as *Casablanca* and *Chinatown* as well as newer scripts like *Lady Bird* and *Get Out*. ENG 2390 is a prerequisite for this course although Meadows students with a background in dramatic arts are encouraged to seek the permission of the instructor.

ENGL 4332-001—Studies in Early Modern British Literature: Sex and the City in the 18th Century

TTh 11:00-12:20. Dallas Hall 115. Sudan.

2012: IL, OC

2016: IL, OC

In September of 1666, a few short years after the restoration of Charles II to the throne in England, the Great Fire destroyed four-fifths of the commercial and topographical center of London in three days, and, in the process, destroyed everything that had represented London to Londoners. The social, historical, commercial, cultural, and physical city that had been in place for them was simply gone, and the task of rebuilding, re-imagining, and re-conceptualizing the “city” became the major task of Restoration London. Among the many tasks of social reconstruction Londoners had to face was the changing face of sexual identity: building the modern city on the ruins of the medieval city worked in tandem with building a modern sense of self, including a sexualized and gendered self, on older forms of social and national identity. Charles II, fresh from the French court in Paris, brought with him an entirely different concept of fashion, sense, sensibility, and sexual identity. This course examines the ways in which concepts of sexual—or, perhaps, more accurately, gendered—identities developed as ideologies alongside the architectural and topographical conception of urban life in England. And although the primary urban center was London, these identity positions also had some effect in shaping a sense of nationalism; certainly, the concept of a rural identity and the invention of the countryside were contingent on notions of the city. Urbanity, in both senses of the word, is an idea that we will explore in various representations stretching from the late seventeenth-century Restoration drama to the Gothic novel of the late eighteenth century.

ENGL 4349-001—Transatlantic Studies II: The White Whale

MWF 2:00-2:50. Dallas Hall 152. Cassedy.

2012: IL, OC

2016: IL, OC

This course is about obsessive pursuits of elemental evil hidden in plain sight. It's about characters who become convinced that something must be hunted out and excised from the world: characters who cannot tolerate a world in which that thing exists, and who drive themselves to increasingly extreme ends to root it out. The course will center on two large-scale narratives about such quests: Herman Melville's novel *Moby-Dick* (1851) and Nic Pizzolatto's HBO teledrama, *True Detective* (2014). Other readings will help us place *Moby-Dick* and *True Detective* within pertinent historical, generic, and thematic contexts: southern gothic, noir, detective fiction, gender, buddy narratives, seduction and captivity narratives, Mardi Gras, procedurals, horror, and cults.

Other assignments: Weekly response papers and a final project.

ENGL 4360-001—Studies in Modern and Contemporary American Literature: Contemporary African American Novels and Stories

MWF 1:00-1:50. Dallas Hall 137. Dickson-Carr, D., 2012: CA2 2016: HFA

The contemporary period in African American literary history is rich and diverse, reflecting a broad transformation of the literature after the modern Civil Rights Era. Black authors writing since the 1970s have pushed creative boundaries and tackled subjects that challenge and delight their audiences. Contemporary authors comment on the Civil Rights Movement's legacy, on the breadth of African American history, and on issues of region, gender, sexuality, cultural differences, new struggles for Civil Rights, speculation about the future; and more. This course will look at a selection of short stories and novels by contemporary Black writers, with most published in the last thirty years.

Readings from Octavia Butler; Samuel R. Delany; Tananarive Due; Percival Everett; Gayl Jones; Mat Johnson; Audre Lorde; Toni Morrison; Claudia Rankine; Danzy Senna; Jesmine Ward; Colson Whitehead; John Edgar Wideman; and more.

Other assignments: In-class writing (journaling; discussion boards), three papers, including Other final collaborative project; regular quizzes, and a short final exam.

ENGL 6310-001—Advanced Literary Studies

W 2:00-4:50. Dallas Hall 138. Pergadia.

This professionalization seminar prepares doctoral students for advanced work in literary studies. We will evaluate various genres of professional writing – the book review, the journal article, the conference paper, the abstract, the fellowship proposal, the CV, the book proposal. We will also grapple with some current debates around the methods and objectives of literary study: the archival turn, the digital humanities, postcritique, the environmental humanities. Students will produce and workshop genres of academic writing, gaining experience in the collegial art of giving and receiving editorial feedback. The course will culminate in a mini graduate conference and an article draft.

ENGL 6340-001—British Literature in the Age of Revolutions: Reimagining Romanticism

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

Although the Romantic era (roughly 1770-1830) is associated with revolutionary ideals of liberty, equality, and fraternity, the field of Romantic literary studies for a long time centered on the work of six relatively elite English poets (Wordsworth, Coleridge, Byron, Shelley, Keats, and Blake). However, in the past 10-15 years, a new generation of Romanticists have drawn on ecocritical, transnational, decolonial, disability studies, indigenous studies, and critical race theory methodologies to questions the central place of the Big Six, and the model of autonomous, individual genius on which their fame rests. The introduction of these perspectives and methodologies into Romantic literary studies has facilitated new readings of canonical works and drawn attention to previously overlooked authors and genres. Through these new methodologies and perspectives, literary scholars have begun to reimagine what Romanticism is, as well as when and where it happened.

This class will introduce you to some of the methodologies, authors, and works that have re-imagined the field of Romanticism. We will also take the transformation of Romanticism as a case study to explore some of the questions and challenges facing literary studies as a discipline. What work does the organization of literary study into historical periods and movements (like Romanticism) do for us? What other forms of organization might we use, and how might they facilitate different ways of thinking? Must the discipline of English literature necessarily center upon Anglo-American writing and Eurocentric ideologies? If not, how do we responsibly equip ourselves to challenge these disciplinary tendencies? How can each of us most effectively address our own positionality in relation to our fields of study?

Don't worry if you're not very familiar with old-school Romanticism, let alone recent trends in the field. We will be exploring some of Romanticism's grand narratives and canonical works along with the new research that challenges them. You don't need extensive prior knowledge of Romantic literature to succeed in this class, and there will be opportunities to connect what you learn to your intended field(s) of specialization. Assignments for the course will vary somewhat depending on students' goals and interests but will include several short response papers, an annotated bibliography, and a 12–15-page final project.

ENGL 7350-001—Seminar in American Literature: The Forms of Contemporary American Poetry

Th 2:00-4:50. Dallas Hall 137. Caplan.

This class will consider the forms that contemporary American poets choose and transform. To gain a sense of the field, we will examine ten recent collections that primarily use an old form (the sonnet) or a new one (erasure) or feature a variety of forms (such as the villanelle, sestina, ballad, nonce forms, and free verse).

Five of the assigned authors will discuss their work with us. Terrance Hayes will visit our class. (He will also give a campus poetry reading and participate in a creative conversation with Rita Felski.) We will enjoy Zoom conversations with Henri Cole, Ange Mlinko, and Megan Pinto. Via Zoom, the class also will discuss the art of poetry reviewing with Stephanie Burt. (A sixth assigned poet, *Srikanth Reddy will visit the campus for the 2026 SMU Symposium on Poetic Form*).

Finally, we will study the art of writing about poetry, including the modes of poetry reviewing and scholarship. *Pleiades* will provide the students with a selection of recent poetry collections the editors would like to be reviewed. Each student will submit a review of one of these books, participate in a mock conference, and write a final essay, an expansion of the mock conference presentation.

ENGL 7376-001—Seminar: Special Topics: The Business of Literature: Publishing as Art and Practice

T 2:00-4:50. Dallas Hall 137. Evans.

What does publishing mean in the digital 21st century? This course delves into the rapidly evolving publishing industry, and offers students hands-on experience within publishing industry roles through Deep Vellum.

In this course, we will look at what publishing means in the broadest sense, examine what the publishing industry is, how it has evolved, and how it works today, while drilling down into the specifics of how Deep Vellum publishes literary books. We will discuss the digital revolution in reading, writing, printing, and distribution technologies that

have shaken up the publishing industry in the past two decades, and how these advances shape the reading public and the broader world. By the end of the semester, students will be familiar with a range of publishing issues and processes—editing, marketing, intellectual property, copyright, financing, business models, bookselling, future literary and book technologies—and how these issues all contribute to the hundreds of career paths available within the publishing industry.

With readings that complement the hands-on work of publishing, we will examine how books are conceived, made, sold, and discussed. Students will acquire and hone some of the basic skills demanded by the publishing industry: editing and copyediting, technical and copy writing, industry history, design and production, ethical and artistic and financial choices, and more. The course is tailored to each student's personal goals within the class, complementing their major and their vision for life post-university, offering an in-class experience that will contribute to their prospective careers, no matter what field.

Grade will be determined by 25% attendance, 50% participation (weekly responses and attending 2 literary events in DFW through the semester), and 25% final project.

ENGL 7376-002—Seminar: Special Topics: A History of Metatheater in Three Acts

F 12:00-2:50. Dallas Hall 120. Moss.

Why does stage-drama, that most expressive of genres, so often and so obsessively prove introspective? Why is so much theater devoted to showing us how theater is made? We might expect playwrights to reflect on their own art, of course, as Sophocles, Shakespeare, or Beckett routinely do, but what drives theater troupes or for that matter theater audiences to commit to metatheatrical display? Indeed, what are we to make of metatheater, since after all it is a dramatized account of dramatic production, never dramatic production itself? To what extent is metatheater merely a version of the self-regard we find in all the arts, or does drama's fundamental obsession with performativity and audience response generate a distinct variety of aesthetic introspection? Which of the many critical and theoretical approaches to dramatic authorship, performance, and reception best suit this odd but persistent tendency of the stage to stage itself?

Our efforts to answer this question will not be confined to any particular literary-historical period, dramatic genre, or national origin (though the plays studied are Western, primarily European). Instead, we will approach issues of metatheater or dramatic introspection through three of its aspects: plotting, staging, and acting. Each phase of the course will proceed roughly chronologically, though we will not be bound by chronology; rather, the first few class sessions of each phase provide a necessarily partial history/genealogy (with Shakespeare featuring prominently in each instance) of theatrical self-regard according to that phase's aspect. The penultimate class in each phase treats 20th-century experimental approaches to the metatheatrical aspect under discussion, while each of the three final classes reflects on theatrical making via an alternative genre (novels and film). Key theoretical texts and secondary readings will be scattered through the course, but the emphasis will be on primary reading (two or three plays per week) to encourage our own accounts of the phenomena of metatheater.

