

REGISTRATION GUIDE

Department of English
Spring 2024

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

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Table of Contents

Spring 2024 Courses by Number.....	3
Spring 2024 Courses by Time.....	7
THE ENGLISH MAJOR.....	12
THE MINOR IN ENGLISH	13
CREATIVE WRITING SPECIALIZATION	13
IN ENGLISH LITERATURE.....	14
THE TEACHER PREPARATION PROGRAM IN ENGLISH	14
PROGRAM FOR DEPARTMENTAL DISTINCTION IN ENGLISH.....	15
GENERAL INFORMATION ON ADVISING, DISTRIBUTION, AND PETITIONING.....	16
COURSE DESCRIPTIONS.....	17

Spring 2024 Courses by Number

Cat #	Sec	Course Title	Instructor	Days	Start	End	Room	UC Tags	CC Tags
1362	001	Speculative Fiction: Utopias and Dystopias	Dickson-Carr, D.	MWF	10:00	10:50	DH 306	2016: LL	LAI
1363	701	Myths of the American West	Levy	W	6:00	8:50	DH 306	2016: CA, HC	CA, CAA
2102	002	Spreadsheet Lit: Excel	Dickson-Carr, C.	M	3:00	3:50	HYER 106		
2102	001	Spreadsheet Lit: Excel	Dickson-Carr, C.	W	3:00	3:50	HYER 106		
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	Rosendale	TR	3:30	4:50	ULEE 233	2016: LL, W	LAI, W
2311	002	Poetry	Caplan	MWF	11:00	11:50	DH 357	2016: LL, W	LAI, W
2311	003H	Poetry: A Poet-Guided Tour	Moss	TR	9:30	10:50	DH 102	2016: LL, W	LAI, W
2311	004	Poetry: Contemporary American Poetry Since 1970s	Rivera	MWF	10:00	10:50	DALL 157	2016: LL, W	LAI, W
2312	001	Fiction: The Gothic Novel	Sudan	MWF	11:00	11:50	DH 157	2016: LL, W	LAI, W
2312	002	Fiction: The Campus Novel: The Changing University in Fiction and Film	Hermes	TR	11:00	12:20	DH 105	2016: LL, W	LAI, W

2312	003	Fiction: The Campus Novel: The Changing University in Fiction and Film	Hermes	TR	9:30	10:50	DH 120	2016: LL, W	LAI, W
2312	004	Fiction: Getting to Know Characters	Ryberg	TR	9:30	10:50	DH 156	2016: LL, W	LAI, W
2312	005	Fiction: Fake Fakes & Surreal Realism	Hennum	MWF	2:00	2:50	DH 156	2016: LL, W	LAI, W
2312	006	Fiction: Transgressive American Fiction: Short Fiction from <i>The New Yorker</i>	Rivera	MWF	2:00	2:50	DH 152	2016: LL, W	LAI, W
2315	001	Intro to Literary Study: Metamorphosis	Roudabush	TR	9:30	10:50	CLEM 325	2016: CA, W	LAI, W
2315	002	Intro to Literary Study: Modern Enchantments: Literature of Science, Religion, and the Spectacular	Bax	MWF	9:00	9:50	DH 115	2016: CA, W	LAI, W
2315	003	Intro to Literary Study: The Absurd	Fanning	MWF	12:00	12:50	DH 153	2016: CA, W	LAI, W
2315	004	Intro to Literary Study: Being at Home in America	Dinniene	TR	12:30	1:50	DH 105	2016: CA, W	LAI, W
2315	005	Intro to Literary Study: The Writer as the Worldmaker	Mennella	MWF	12:00	12:50	DH 137	2016: CA, W	LAI, W
2390	001	Intro to Creative Writing: Notice How You Notice	Condon	M	2:00	4:50	ACSH 225	2016: CA, W	CA, CAC, W
2390	002H	Intro to Creative Writing	Rubin	R	2:00	4:50	DH 138	2016: CA, W	CA, CAC, W
2390	003	Intro to Creative Writing: The Fundamentals of Fiction	Hawkins	TR	12:30	1:50	ULEE 117	2016: CA, W	CA, CAC, W
2390	004	Intro to Creative Writing: The Moves Writers Make	Hermes	TR	2:00	3:20	ACSH 208	2016: CA, W	CA, CAC, W

2390	005	Intro to Creative Writing: Love Letter Poems	Lama	MW	3:00	4:20	DH 152	2016: CA, W	CA, CAC, W
2390	006	Intro to Creative Writing	Rubin	TR	11:00	12:20	DH 138	2016: CA, W	CA, CAC, W
2390	007	Intro to Creative Writing	Smith	TR	12:30	1:50	DH 351	2016: CA, W	CA, CAC, W
2390	008	Intro to Creative Writing	Smith	TR	9:30	10:50	DH 101	2016: CA, W	CA, CAC, W
2390	709	Intro to Creative Writing: The Shapes of Fiction	Farhadi	T	6:00	8:50	DH 116	2016: CA, W	CA, CAC, W
3310	001	Research and Writing for Lit Stud	Pergadia	MWF	10:00	10:50	DH 120		
3318	001	Literature as Data	Wilson	TR	11:00	12:20	DH 115	2016: LL, TM, W	LAI, W
3347	001	Topics in American Literature in the Age of Revolutions: The Self and Nature in American Literature	Veneciano	TR	2:00	3:20	DH 157	2016: HFA, W	LAI, W
3360	001	Topics in Modern and Contemporary Literature: Modern Poetry	Caplan	MWF	1:00	1:50	DH 157	2016: HD, HFA, OC, W	LAI, W
3384	001	Literature and Medicine	Pergadia	MWF	12:00	12:50	DH 156	2016: HD, HFA, W	LAI, W
3390	001	Creative Writing Workshop: Poetry Workshop	Brownderville	M	2:00	4:50	DH 137	2016: HFA, W	W
3390	002	Creative Writing Workshop: You Are What You Read	Condon	W	2:00	4:50	DH 138	2016: HFA, W	W
4332	001	Studies in Early Modern British Literature: Faith, Doubt, and Unbelief in the 19 th Century	Sudan	MWF	1:00	1:50	DH 137	2016: IL, OC	

4332	002	Studies in Early Modern British Literature	Rosendale	TR	12:30	1:50	DH 120	2016: IL, OC	
4369	001	Transatlantic Studies III: Writing About Fashion: History, Practice, Power(cross-listed with JOUR 5301-001)	Garelick	TR	2:00	3:20	ULEE 283	2016: HD, IL, OC	OC
4369	002	Transatlantic Studies III: Faith, Doubt, and Unbelief in the Nineteenth Century	Newman	TR	11:00	12:20	DH 102	2016: IL, OC	OC
6330	001	Early Modern British Literature: Eminent Non-Shakespeareans, 1500-1700	Moss	T	2:00	4:50	DH 137		
6370	001	African American Literature: Critical Pasts and the Future	Dickson-Carr, D.	M	2:00	4:50	DH 138		
6373	001	Hispanic American Literature	Gonzalez	R	2:00	4:50	DH 137		
6380	001	History of Print Culture	Wilson	TR	12:30	1:50	DH 138		
7376	001	Seminar: Special Topics: The Professoriate	Garelick	W	2:00	4:50	DH 137		

Spring 2024 Courses by Time

Cat #	Sec	Course Title	Instructor	Days	Start	End	Room	UC Tags	CC Tags
2315	002	Intro to Literary Study: Modern Enchantments: Literature of Science, Religion, and the Spectacular	Bax	MWF	9:00	9:50	DH 115	2016: CA, W	LAI, W
1362	001	Speculative Fiction: Utopias and Dystopias	Dickson-Carr, D.	MWF	10:00	10:50	DH 306	2016: LL	LAI
2311	004	Poetry: Contemporary American Poetry Since 1970s	Rivera	MWF	10:00	10:50	DH 157	2016: LL, W	LAI, W
3310	001	Research and Writing for Lit Stud	Pergadia	MWF	10:00	10:50	DH 120		
2311	002	Poetry	Caplan	MWF	11:00	11:50	DH 357	2016: LL, W	LAI, W
2312	001	Fiction: The Gothic Novel	Sudan	MWF	11:00	11:50	DH 157	2016: LL, W	LAI, W
2315	003	Intro to Literary Study: The Absurd	Fanning	MWF	12:00	12:50	DH 153	2016: CA, W	LAI, W
2315	005	Intro to Literary Study: The Writer as the Worldmaker	Mennella	MWF	12:00	12:50	DH 137	2016: CA, W	LAI, W
3384	001	Literature and Medicine	Pergadia	MWF	12:00	12:50	DH 156	2016: HD, HFA, W	LAI, W
3360	001	Topics in Modern and Contemporary Literature	Caplan	MWF	1:00	1:50	DH 157	2016: HD, HFA, OC, W	LAI, W
4332	001	Studies in Early Modern British Literature: Faith, Doubt, and Unbelief in the 19th Century	Sudan	MWF	1:00	1:50	DH 137	2016: IL, OC	

2312	005	Fiction: Fake Fakes & Surreal Realism	Hennum	MWF	2:00	2:50	DH 156	2016: LL, W	LAI, W
2312	006	Fiction: Transgressive American Fiction: Short Fiction from <i>The New Yorker</i>	Rivera	MWF	2:00	2:50	DH 152	2016: LL, W	LAI, W
2390	005	Intro to Creative Writing: Love Letter Poems	Lama	MW	3:00	4:20	DH 152	2016: CA, W	CA, CAC, W
2390	001	Intro to Creative Writing: Notice How You Notice	Condon	M	2:00	4:50	ACSH 225	2016: CA, W	CA, CAC, W
3390	001	Creative Writing Workshop: Poetry Workshop	Brownderville	M	2:00	4:50	DH 137	2016: HFA, W	W
6370	001	African American Literature: Critical Past and the Future	Dickson-Carr, D.	M	2:00	4:50	DH 138		
2102	002	Spreadsheet Lit: Excel	Dickson-Carr, C.	M	3:00	3:50	HYER 106		
3390	002	Creative Writing Workshop: You Are What You Read	Condon	W	2:00	4:50	DH 138	2016: HFA, W	W
7376	001	Seminar: Special Topics: The Professoriate	Garelick	W	2:00	4:50	DH 137		
2102	001	Spreadsheet Lit: Excel	Dickson-Carr, C.	W	3:00	3:50	HYER 106		
1363	001	Myths of the American West	Levy	W	6:00	8:50	DH 306	2016: CA, HC	CA, CAA
2311	003H	Poetry: A Poet-Guided Tour	Moss	TR	9:30	10:50	DH 102	2016: LL, W	LAI, W
2312	003	Fiction: The Campus Novel: The Changing University in Fiction and Film	Hermes	TR	9:30	10:50	DH 120	2016: LL, W	LAI, W

2312	004	Fiction: Getting to Know Characters	Ryberg	TR	9:30	10:50	DH 156	2016: LL, W	LAI, W
2315	001	Intro to Literary Study: Metamorphosis	Roudabush	TR	9:30	10:50	CLEM 325	2016: CA, W	LAI, W
2390	008	Intro to Creative Writing	Smith	TR	9:30	10:50	DH 101	2016: CA, W	CA, CAC, W
2312	002	Fiction: The Campus Novel: The Changing University in Fiction and Film	Hermes	TR	11:00	12:20	DH 152	2016: LL, W	LAI, W
2390	006	Intro to Creative Writing	Rubin	TR	11:00	12:20	DH 138	2016: CA, W	CA, CAC, W
3318	001	Literature as Data	Wilson	TR	11:00	12:20	DH 115	2016: LL, TM, W	LAI, W
4369	002	Transatlantic Studies III: Faith, Doubt, and Unbelief in the Nineteenth Century	Newman	TR	11:00	12:20	DH 102	2016: IL, OC	OC
2302	001	Business Writing	Dickson-Carr, C.	TR	12:30	1:50	VSNI 203	2016: IL, OC, W	W
2315	004	Intro to Literary Study: Being at Home in America	Dinniene	TR	12:30	1:50	DH 105	2016: CA, W	LAI, W
2390	003	Intro to Creative Writing: The Fundamentals of Fiction	Hawkins	TR	12:30	1:50	ULEE 117	2016: CA, W	CA, CAC, W
2390	007	Intro to Creative Writing	Smith	TR	12:30	1:50	DH 351	2016: CA, W	CA, CAC, W
4332	002	Studies in Early Modern British Literature	Rosendale	TR	12:30	1:50	DH 120	2016: IL, OC	
6380	001	History of Print Culture	Wilson	TR	12:30	1:50	DH 138		

2302	002	Business Writing	Dickson-Carr, Carol	TR	1:00	1:50	DH 137	2016: IL, OC	
2390	004	Intro to Creative Writing: The Moves Writers Make	Hermes	TR	12:30	1:50	DH 120	2016: IL, OC	
3347	001	Topics in American Literature in the Age of Revolutions: The Self and Nature in American Literature	Veneciano	TR	11:00	12:20	DH 102	2016: IL, OC	OC
4369	001	Transatlantic Studies III: Writing About Fashion: History, Practice, Power(cross-listed with JOUR 5301-001)	Garellick	TR	2:00	3:20	ULEE 283	2016: HD, IL, OC	OC
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6330	001	Early Modern British Literature: Eminent Non-Shakespeareans, 1500-1700	Moss	T	2:00	4:50	DH 138		
2390	009	Intro to Creative Writing: The Shapes of Fiction	Farhadi	T	2:00	4:50	DH 137		
2390	002H	Intro to Creative Writing	Rubin	R	12:30	1:50	DH 138		
6373	001	Hispanic American Literature	Gonzalez	R	2:00	4:50	DH 137		

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
Satz P60	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. Fundamentals (6 hours total):

- ENGL 2311 or 2314H: Poetry or Doing Things with Poems, *and*
One course from the following:
- ENGL 2312: Fiction
- ENGL 2313: Drama
- ENGL 2315: Introduction to Literary Study

2. Reading Historically (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).

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

3. Criticism and Theory (3 hours total from the following):

- ENGL 3310: Contemporary Approaches to Literature, Language, and Culture
- ENGL 4310: Studies in Literary Theory and Criticism

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.
- 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.

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 2314H: Doing Things with Poems
- 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.

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 Tim Cassedy, G26 Dallas Hall. Consult him for further information or advice.

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:

2390: Introduction To Creative Writing - prerequisite for all additional courses

A minimum of two creative writing courses at the 3390-level, and from at least two of the following categories:

3390: Studies: Creative Writing Workshop

- Studies: Thematic
- Studies: Experiential
- Studies: Craft

And all creative writing specialists must complete: **4390 - Culminating Project in Creative Writing**

Students requiring additional semesters to complete culminating projects may register for English 4394, Independent Studies in Creative Writing. (Instructor permission required.)

Distinction Students: with instructor permission, may do a semester of 4394 or may submit their culminating project for distinction credit.

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. 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 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 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.

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)

COURSE DESCRIPTIONS

ENGL 1362-001—Speculative Fiction: Utopias and Dystopias

MWF 10:00-10:50. Dallas Hall 306. Dickson-Carr, D., 2016: LL CC: LAI

This introductory survey of selected novels and short stories emphasizes both ideas of modernity and the historical or cultural contexts that generate these ideas. We study speculative fiction, which comprises such genres as science fiction, fantasy, historical fiction, and post-apocalyptic fiction, among others. All of the works we study either imagine possible futures or reimagine the past. We will look at speculative fiction's history, place the works we read and their authors in historical contexts, and examine how different authors build worlds that allow us to understand our own. Tentative authors: Asimov, Bradbury, Butler, Delany, Philip K. Dick, Gibson, Jemisin, LeGui, H.G. Wells, selections from anthologies.

Required coursework: regular quizzes, written midterm and final exams, 2-3 short response papers, and participation.

ENGL 1363-001—Myths of the American West

W 6:00-8:50. Dallas Hall 306. Levy. 2016: CA, HC CC: CA, HC

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.

The course focuses on novels, short stories, essays and films, including, *The Virginian* (Owen Wister), *The Land of Little Rain* (Mary Austin), *Brokeback Mountain*, (Annie Proulx), “Yellow Radio Broke-Down” (Ismael Reed), “The Maypole of Merry-Mount” (Nathaniel Hawthorne), *Dime Novels* (Ned Buntline), *The White Album* (Joan Didion), *The Searchers* (John Ford), *Red River* (Howard Hawks), and possible others.

Assignments: Frequent quizzes; midterm and final exams.

ENGL 2102-001—Spreadsheet Lit: Excel**M 3:00-3:50. Hyer Hall 106. 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. Hyer Hall 106. 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.

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.

ENGL 2311-001—Introduction to Poetry

TTh 3:30-4:50. Umphrey Lee 233. Rosendale. 2016: LL, W CC: LAI, W

Life is better with poetry. In this course, we will talk about what poetry is, why it exists, how it works, what can be done with it, and why it's fun, interesting, illuminating, and worth caring a lot about. We will attend to various aspects of sound, form, and language, and how they combine to generate meaning and beauty. We will, by working through great poems together, writing several short papers, and taking two exams, see how analysis leads to understanding and then to pleasure. We'll read lots of great poems, quite a few good ones, and a few terrible ones, from the middle ages to the present day. We'll find poetry in unexpected places, and we'll find unexpected things in it. We'll argue sometimes about what a poem means, but it will be okay: that's part of how thoughtful, interesting reading works. We'll become better readers, thinkers, and writers. By the end of the course, you'll have a much fuller sense of what poetry has to offer, and how to make the most of it.

Required work: 3-5 short papers (15 pg total), midterm & final exams, presentation, attendance & participation.

ENGL 2311-002—Introduction to Poetry

MWF 11:00-11:50. Dallas Hall 357. Caplan. 2016: LL, W CC: LAI, W

"Poetry is language that sounds better and means more," the poet Charles Wright observed. "What's better than that?"

This class will train the students to hear the many sounds and meanings that great poems articulate. In addition to taking in-class exams, we will compose formal imitations, write brief analyses of particular elements of the assigned poetry plus one longer essay, and perform a poem from memory. Also, we will have the pleasure of hearing the Pulitzer Prize winning poet Jericho Brown read his work and discuss it during his visit to the SMU campus. 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 packet provided by the professor.

ENGL 2311-003H—Introduction to Poetry: A Poet-Guided Tour

TTh 9:30-10:50. Dallas Hall 102. Moss. 2016: LL, W CC: LAI, W

In this course, the poets themselves guide us through the formal elements and literary-historical evolution of English and American poetry. During the first half of the semester, each week will emphasize a different technical or generic aspect of poetry, focusing on a representative poet in each case. We will learn rhythm with William Blake, rhyme with Emily Dickinson, sonnet-form with William Shakespeare, persona with Langston Hughes, free verse with Walt Whitman and Allen Ginsberg. The second half explores perennial themes: poets addressing and questioning God; poets protesting social injustice; poets in love; poets struggling with age and loss; poets pondering nature, art, and poetry itself. Guest speakers include John Donne, Aphra Behn, John Keats, Robert Frost, W.H. Auden, Elizabeth Bishop, Sylvia Plath, Gwendolyn Brooks, Seamus Heaney, and many more. Who knew there were so many poets? Come meet them.

Text: *The Norton Anthology of Poetry*, 6th edition.

Required work: two papers (one short, one longish), regular posts to an online discussion board, midterm exam, final exam, recitation, and the dreaded-at-first-later-beloved creative exercise.

ENGL 2311-004—Introduction to Poetry: Contemporary American Poetry Since 1970s

MWF 10:00-10:50. Dallas Hall 157. Rivera.

2016: LL, W CC: LAI, W

Immerse yourself in the innovative works of critically acclaimed poets hailing from underrepresented backgrounds, poets who challenge conventional notions of poetry with their diverse perspectives and experimental forms. This course invites you to develop crucial analytical skills, engage in lively discussions, and foster a shared language for dissecting poets and their creations. Through hands-on digital humanities tools and captivating assignments, you'll map the rich tapestry of poets' backgrounds, annotate poems online, create a digital archive of underrepresented poets, perform poetic analysis on Twitter, craft video analyses, and even produce captivating poetry reviews via podcasts. Engage with the dynamic voices and ideas that shape contemporary American poetry while honing your digital skills for a comprehensive exploration of this ever-evolving literary landscape. Attendance, participation, and discussion are mandatory, but your journey through the vibrant world of contemporary American poetry will be worth every moment. The two required texts are *Contemporary American Poetry* (Poulin, et al.) and *The New Census: An Anthology of Contemporary American Poetry* (Gonzalez and Shapiro).

ENGL 2312-001—Introduction to Fiction: The Gothic Novel

MWF 11:00-11:50. Dallas Hall 157. Sudan. 2016: LL, W 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 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. We will also consider contemporary twentieth-century associations with this genre in Daphne Du Maurier's novel *Rebecca*, thinking through the symptomatic changes that turn the gothic into something that reflects our current cultural and political climate.

ENGL 2312-002—Introduction to Fiction: The Campus Novel: The Changing University in Fiction and Film

TTh 11:00-12:20. Dallas Hall 105. Hermes. 2016: LL, W CC: LAI, W

ENGL 2312-003—Introduction to Fiction: The Campus Novel: The Changing University in Fiction and Film

TTh 9:30-10:50. Dallas Hall 120. Hermes. 2016: LL, W CC: LAI, W

ENGL 2312-004—Introduction to Fiction: Getting to Know Characters

TTh 9:30-10:50. Dallas Hall 156. Ryberg. 2016: LL, W CC: LAI, W

We are surrounded by characters. They fill our television screens, populate our books, and appeal to our desires through advertisements and social media. In others' eyes, we ourselves are something like characters: We are always being "read," often being slotted into types or categories. How do novels, short stories, and other media make characters seem real? What techniques produce this illusion, and how do our experiences inform how we co-create characters alongside their authors? What do we do with works containing characters who seem implausible to us? In this course, we will try to answer these and other questions by reading a wide variety of texts and coming to know a vast array of characters, both major and minor. Overall, I hope that the course will help us better understand fictional beings, both in terms of their historical particularity and their continuing appeal for us today.

Readings will be drawn from the following: Haywood, *Fantomina*; Defoe, *Robinson Crusoe*; Dickens, *Oliver Twist*; Larsen, *Passing*; Disch, *Camp Concentration*; Le Guin, *The Left Hand of Darkness*; McCarthy, *Blood Meridian*; other short readings.

Required work: 4 essays (one written in class), weekly discussion posts, and in-class exercises.

ENGL 2312-005—Introduction to Fiction: Fake Fakes & Surreal Realism

MWF 2:00-2:50. Dallas Hall 156. Hennum. 2016: LL, W CC: LAI, W

What is the difference between fiction and non-fiction? Though the distinction might seem clear cut, this question has frustrated writers of both fiction and non-fiction for centuries. We will investigate this problem by reading work that has intentionally blurred these categories. We will read a diverse array of authors such as Jorge Luis Borges, Julio Cortazar, Roberto Bolano, Franz Kafka, and Vladimir Nabokov, and watch films by Abbas Kiarostami, William Greaves, and Orson Welles, in order to think extensively and intensively about this problem in an effort to unpack it and its significance for readers and writers alike.

Required work: a podcast, some short essays (including take-home midterm and final), and weekly responses.

ENGL 2312-006—Introduction to Fiction: Short Fiction from *The New Yorker*

MWF 2:00-2:50. Dallas Hall 152. Urban. 2016: LL, W CC: LAI, W

In this writing-intensive course, we delve into the short stories of literary luminaries such as Chimamanda Ngozi Adichie, George Saunders, Zadie Smith, Jhumpa Lahiri, Haruki Murakami, Alice Munro, Salman Rushdie, and Lorrie Moore, all prominently featured in *The New Yorker*. Unlike traditional lecture series, this dynamic and participatory experience emphasizes attendance, the Socratic method, group participation, and discussion board postings. So, students are expected to read, annotate, and listen to each narrative. Beyond traditional close readings—we will also explore the fusion of creative and technical responses that can enrich literary analysis while collaborative, peer-editing sessions provide a platform for exploring writing risks and creativity. Terminology and application quizzes ensure we all share a common language for dialogue. This community-centered course invites you to study and actively participate, explore diverse voices, and refine your critical thinking about contemporary short fiction and how our lives also embody storytelling.

ENGL 2315-001—Introduction to Literary Study: Metamorphosis

TTh 9:30-10:50. Clements Hall 325. Roudabush. 2016: CA, W CC: CA, CAA, W

For over 2000 years, Ovid's *Metamorphoses* has inspired poets, playwrights, musicians, sculptors, painters, and artists of all kinds to read, repurpose, and recreate his enduring poem. It remains a classic for its ability to stay modern. Our own modern obsessions with self-transformation, narcissism, idealized beauty, challenges to

power, and the mythic status of artists attests to the sustained relevance of not only Ovid's poem, but also the idea of metamorphosis itself. As we survey literary transformations from the first to the twenty-first century, we will discuss metamorphosis as a principle of the artistic process and of literary study; transformations in literary form, style, and cultural preoccupations; translation, adaptation, and imitation; power and authority; identity and selfhood; gender and performance; and voice and artistry.

Readings will likely include selections from Virgil's *Aeneid* and Ovid's *Metamorphoses*, Shakespeare's *A Midsummer Night's Dream*, Kafka's *Metamorphosis*, a sampling of sonnets old and new, and modern Ovidian adaptations and revisions by authors such as Denise Levertov, Margaret Atwood, and Nina MacLaughlin.

Required work: most likely, two essays; a creative exercise; and midterm and final exams.

ENGL 2315-002— Introduction to Literary Study: Modern Enchantments: Literature of Science, Religion, and the Spectacular

MWF 9:00-9:50. Dallas Hall 115. Bax. 2016: CA, W CC: CA, CAA, W

Edgar Allan Poe's 1829 "Sonnet—To Science" claimed that science strips life of wonder, excitement, and enchantment. His poem participates in a long history of laments about the disenchantment of the world, the idea that new forms of knowledge, social arrangements, and political relations in modernity have sapped meaning and wonder from our lives. But writers have also responded by imagining new ways of thinking about science, religion, and enchantment. This course explores poetry, prose, drama, and film from the nineteenth century to the present that addresses the enchantment (or the lack thereof) in modern life. We'll develop strategies for interpreting and analyzing these texts, considering what exactly "enchantment" means, the extent to which it is actually real or desirable, and the ways literary artists have imagined recapturing it—including through literature itself.

Likely texts: short fiction by Edgar Allen Poe and Charles Chesnutt; poetry by William Wordsworth, Emily Dickinson and Tracy K. Smith; two to three novels including Bohumil Hrabal's *Too Loud a Solitude*; and the 2022 film, *Everything Everywhere All at Once*.

Required work: three papers and a final.

ENGL 2315-003—Introduction to Literary Study: The Absurd

MWF 12:00-12:50. Dallas Hall 153. Fanning. 2016: CA, W CC: CA, CAA, W

This course approaches the question of absurdity through a selection of literary, philosophical, and critical texts, which may include works by Swift, Kafka, Borges, Camus, Beckett, and Flann O'Brien.

Required work: probably weekly discussion posts, two analytical papers, and a literature review.

ENGL 2315-004—Introduction to Literary Study: Being at Home in America

TTh 12:30-1:50. Dallas Hall 105. Dinniene.

2016: CA, W CC: CA, CAA, W

When you think of home, do you think of a building, a person, a nation, or something else? American literature and film show us that home can be many things, including a place of freedom or of confinement, a solid reality or a fragile, tormenting dream. This course will examine texts that complicate notions of home, including Ira Levin's novel *The Stepford Wives*, Carmen Maria Machado's memoir *In the Dream House*, and Spike Lee's film *Do the Right Thing*. We will work together to understand how authors formally attend to and complicate representations of home, and how these representations engage us, trouble us, and make us question what we think we know. What does "home" truly mean? What *could* it mean? What can learning to recognize who gets to belong (and who doesn't) teach us about ourselves and our world?

Required work: several short papers, a midterm exam, and a zine project.

ENGL 2315-005—Introduction to Literary Study: The Writer as the Worldmaker

MWF 12:00-12:50. Dallas Hall 137. Mennella.

2016: CA, W CC: CA, CAA, W

How do writers, through nothing more than marks on the page, create something we recognize as a coherent, believable "world"? To answer this question we will explore a variety of texts spanning several centuries, all of which experiment with different ways of bringing the phenomenon of "the world" into focus. Readings will range from Shakespeare through Tolkien (*The Hobbit*) and William Gibson (*Neuromancer*), with a mix of other short texts of various genres in between.

Required work: three essays (4-5 pages) with opportunities to revise.

ENGL 2390-001—Introduction to Creative Writing: Notice How You Notice

M 2:00-4:50. Annette Caldwell Simmons Hall 225. Condon.

2016: CA, W CC: CA, CAA, W

ENGL 2390-002H—Introduction to Creative Writing

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

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'. At the start of the semester, reading will be drawn from Janet Burroway's textbook *Writing Fiction*. Later on, students will read published works of short fiction.

Required work: (probably) two short stories, a story revision, and various short writing exercises.

ENGL 2390-003—Introduction to Creative Writing: The Fundamentals of Fiction

TTh 12:30-1:50. Umphrey Lee 117. Hawkins.

2016: CA, W CC: CA, CAC, W

This introductory course focuses on the theory and techniques of fiction and offers you the opportunity to develop your own short stories. At the start of the term, we'll familiarize ourselves with foundational elements of craft, such as point of view and narrative structure, by reading contemporary short fiction and evaluating the decisions writers make. In the second half of the term, we'll shift to a workshop format in which we'll share drafts of our short stories with the class and offer one another feedback. The course will culminate in a substantive revision, or re-imagining, of one of your short stories and a reflection on your creative process. In addition to two short stories, you should expect to write several informal peer review letters and reader's responses. By the end of the term, you should feel increasingly confident in your ability to communicate both on and off the page. No previous writing experience is required to be successful in this course, just an open mind.

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

TTh 2:00-3:20. Annette Caldwell Simmons Hall 208. 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. To prepare ourselves to write our own stories and poems, we'll begin with readings that provide artistic models and stimulate discussion about craft. Together, we'll identify the "moves" successful pieces of writing make and practice incorporating them in our own creative work.

During the second half of the course, we'll discuss your original stories and poems 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 particular challenges in writing 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, and Mary Gaitskill in fiction, and such poets as Kim Addonizio, Sharon Olds, Kevin Young, Porsha Olayiwola, Caki Wilkinson, James Wright, Elizabeth Bishop, and others.

Required work: 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 2390-005—Introduction to Creative Writing: Love Letter Poems

MW 3:00-4:20. Dallas Hall 152. Lama.

2016: CA, W CC: CA, CAC, W

It is raining in Santiago

my darling one.

-Lorca

So much of who we are is determined by where we are born and live: language, culture, values, lifestyle, body. The notion of “home” is often associated with the land. Simultaneously, the place is shaped and defined by the people who live there. In this class, we will explore the intricate and complex relationship between the place and the people, and using the fundamental concepts of poetry such as image, metaphor, sound, rhythm, and lineation, we will write poems about places that are intimately linked to our identities.

In the first half of the semester, informed and inspired by the great poets that have come before us, we will learn the basic concepts and skills and write the poems. In the second half, we will workshop them, giving and receiving thoughtful and generous feedback, culminating in a final portfolio. The final portfolio will consist of three significantly revised poems, guided by the knowledge that revision is a long and thoughtful form of writing which often results in radical changes and not just fixing of a few grammatical errors. You may have a considerable amount of experience in creative writing or very little to none. The only prerequisite for this class is that you’ve an interest in writing (and reading, of course)—and the willingness to put in a sincere amount of effort into your craft, for in my humble opinion talent alone—without sustained labor and dedication—has rarely, if ever, produced a great artist.

ENGL 2390-006—Introduction to Creative Writing

TTh 11:00-12:20. Dallas Hall 138. Rubin.

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'. At the start of the semester, reading will be drawn from Janet Burroway's textbook *Writing Fiction*. Later on, students will read published works of short fiction.

Required work: (probably) two short stories, a story revision, and various short writing exercises.

ENGL 2390-007—Introduction to Creative Writing

TTh 12:30-1:50. Dallas Hall 351. Smith.

2016: CA, W CC: CA, CAC, W

This is an introductory creative writing workshop designed to acquaint students with the various forms of

fiction. It also functions as an introductory class in the reading of classic and contemporary short fiction. The class is introductory-level, which means that some people taking it may have no creative-writing experience while others may have significant previous experience writing on their own and/or in-group workshops in high school or elsewhere. There is a large emphasis on revision in the course, since revision is an essential part of the practice of most professional writers. Partly to this end, first drafts of work in the class are never graded. They are expected to be complete and as polished as possible within the time available. About one-third of the class time will be devoted to workshop—i.e., discussions of students' work—and the other portion to discussion of assigned readings and in-class writing exercises. Each person will have the work critiqued in class during the semester. Each person's manuscript is up for discussion during workshop.

ENGL 2390-008—Introduction to Creative Writing

TTh 9:30-10:50. Dallas Hall 101. Smith.

2016: CA, W CC: CA, CAC, W

This is an introductory creative writing workshop designed to acquaint students with the various forms of fiction. It also functions as an introductory class in the reading of classic and contemporary short fiction. The class is introductory-level, which means that some people taking it may have no creative-writing experience while others may have significant previous experience writing on their own and/or in-group workshops in high school or elsewhere. There is a large emphasis on revision in the course, since revision is an essential part of the practice of most professional writers. Partly to this end, first drafts of work in the class are never graded. They are expected to be complete and as polished as possible within the time available. About one-third of the class time will be devoted to workshop—i.e., discussions of students' work—and the other portion to discussion of assigned readings and in-class writing exercises. Each person will have the work critiqued in class during the semester. Each person's manuscript is up for discussion during workshop.

ENGL 2390-009—Introduction to Creative Writing: The Shapes of Fiction

T 6:00-8:50. Dallas Hall 116. Farhadi.

2016: CA, W CC: CA, CAC, W

In this course, we'll read a variety of fictional genres and styles to analyze the particular decisions writers use to give their stories shape. While structure will be our entry point, we'll also focus on the smaller scale choices writers make in order to develop characters, further plot, and stimulate, satisfy, and subvert expectations in the service of providing a compelling read.

Throughout the course we'll use critical and creative assignments to develop our craft vocabulary. Students will write their own full-length short stories, which we'll workshop in the second half of the semester.

ENGL 3310-001—Research and Critical Writing for Literary Studies

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

Note: this course is intended especially for sophomore and junior English majors.

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. The course 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*.

Required work: in-class workshops, mid-term exam, group presentations, and final essay.

ENGL 3318-001—Literature as Data

TTh 11:00-12:20. Dallas Hall 115. Wilson. 2016: LL, TM, W CC: LAI, W

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

What does it mean to think about literature as a type of data? What new types of literary interpretation might that open up, and what pitfalls might we need to beware of? In this course we will encounter a range of theories and technologies that treat literature as data, from text mining and digital mapping to methods used in creating digital editions of books. During the semester we will work hands-on with rare archival materials to create our own digital edition of a book, thinking about what the benefits are of doing so, but also all of the factors we need to consider as digital creators and curators of literary data. In the process, you will learn several digital methods for analyzing literary texts, and in keeping with the public spirit of digital humanities you will share your new skills through an educational outreach event.

Primary texts: epic poetry by John Milton and his contemporaries, plus some shorter poems and some prose works from the period that have not been republished since the 1600s, of which we will create digital editions. Secondary readings: modern scholarship that considers a range of 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.

ENGL 3347-001—Topics in American Literature in the Age of Revolutions: The Self and Nature in American Literature

TTh 2:00-3:20. Dallas Hall 157. Torres de Veneciano.

2016: HFA, HSBS, W CC: LAI, W

This class concerns ideas of the self, not in isolation, but as mediating a world in which nature is divinely conceived. We will study these ideas in the art, literature, and philosophy of the United States in the mid-nineteenth century. Central movements we will review include Transcendentalism and the American Sublime. The writings of Emerson, Douglass, Fuller, Martí, Whitman, and the paintings of Bierstadt, Church, Homer, Moran and others will enliven our study. Written assignments are designed to elicit analysis through creativity and reportage.

Required work: midterm, final, and short reflection posts.

ENGL 3360-001—Topics in Modern and Contemporary American Literature: Modern Poetry

MWF 1:00-1:50. Dallas Hall 157. Caplan.

2016: HFA, HD, OC, W CC: LAI, W

During the last one hundred years, poets have modernized the art of poetry. To understand their achievement, we will read and discuss poetry collections written by eight exemplary poets. Assigned poets will include T.S. Eliot, Langston Hughes, Elizabeth Bishop, and Jericho Brown. This class will grapple with the large questions that this poetry raises: What are a poet's responsibilities during a time of rapid social change? What defines artistic originality? Should a poem resist new technologies or exploit the possibilities that they offer?

We will hear one of the poets read his work on campus and enjoy a Zoom conversation with another.

Required work: Three in-class exams, several writing exercises, and a final paper. to help us to develop our analytical skills.

ENGL 3384-001—Literature and Medicine

MWF 12:00-12:50. Dallas Hall 156. 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," Kazuo Ishiguro's *Never Let Me Go*, Ottessa Moshfegh's *My Year of Rest and Relaxation*, Hervé Guibert's *To the Friend Who Did Not Save My Life*, Sarah Ruhl's *Smile*.

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

ENGL 3390-001—Creative Writing Workshop: Poetry Workshop

M 2:00-4:50. Dallas Hall 137. Brownderville.

2016: HFA, W CC: W

In this workshop-intensive course, students will write, revise, and analyze poetry. Discussion will center on the students' writing and on published work that demonstrates important craft elements. Each student will accumulate and refine ideas for poems in a journal and will present careful first drafts, as well as revisions, of approximately ten to fifteen pages of poetry. In addition, each student will choose a contemporary poet to study intensively and will then conduct a conversation with that poet in the form of text, a podcast, or a video. Readings will include a contemporary poetry anthology such as *Gracious* (ed. John Poch) and supplementary PDFs provided by the professor. Students will begin to imagine how their own voices might contribute to the exciting, wildly varied world of contemporary poetry.

ENGL 3390-002— Creative Writing Workshop: You Are What You Read

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

2016: HFA, W CC: W

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

MWF 1:00-1:50. Dallas Hall 137. Sudan.

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 4332-002—Studies in Early Modern British Literature

TR 12:30-1:50. Dallas Hall 120. 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.

Required work: Two written projects (10-12pg each), final exam, presentation.

ENGL 4343-001—Studies in Literature in the Age of Revolutions: Faith, Doubt, and Unbelief in the Nineteenth Century

TR 11:00-12:20. Dallas Hall 102. Newman.

2016: IL, OC CC: OC

ENGL 4369-001—Transatlantic Studies III: Writing About Fashion: History, Practice, Power

TTh 2:00-3:20. Umphrey Lee 283. Garelick.

2016: HD, IL, OC CC: OC

COMBINED WITH JOUR 5301-001

This course, taught by an SMU professor who is also a Style columnist for *The New York Times*, is devoted to understanding fashion journalism as first and foremost *writing*—writing about art, politics, experience, aesthetics, history. Fashion is an integral part of world events, and fashion journalism consists of a multi-faceted world of responses to it. We shall discuss fashion journalism in literature and *as* literature,

We begin with a look back at the origins of writing about fashion, presumptions about it, some early fashion magazines (dating back to the seventeenth century), and how fashions were presented visually. Then we move on to major themes in fashion journalism, looking at how writers conceive of stories, shape them, create them, and publish them. through fashion reviews, trend pieces, profiles, blogs, vlogs, memoirs, and more. The

second half of the term features a series of highly acclaimed guest speakers (writers for *The New York Times*, *The Washington Post*, *Vogue*, *Harpers Bazaar*, and more) who will take your questions, discuss their careers, and talk about current events in fashion.

Authors include Hans Christian Andersen, the Brothers Grimm, Jean-Jacques Rousseau, Thomas Carlyle, Charles Baudelaire, Oscar Wilde, Roland Barthes, Susan Sontag, Diana Vreeland, Lynn Yaeger, Alexa Chung, Lindsay Peoples Wagner, and Garance Dore.

Required work: a fashion journal, in which students chronicle their observations weekly, plus write various types of fashion criticism: review essays, article pitches, personal memoir, description, and political and opinion pieces dealing with fashion.

ENGL 6330-001— Early Modern British Literature: Eminent Non-Shakespeareans, 1500-1700

T 2:00-4:50. Dallas Hall 138. Moss

Corrupted with the power to excerpt, ruthless anthologists have decimated lyric poetry! Serially abducting one or two fortunate or famous poems from their original volumes—the book of poems as originally conceived by the poet (or in some cases, publisher)—these marauders have brainwashed us into conceiving of the lyric as a box of fourteen lines, a solitary ode, a lonely elegy. Down with anthologies!

Okay, to be fair, such excerpting is necessary for poetry's continuity—we probably need a canon, if only to call it into question—but by refocusing on the volume of poetry, rather than the individual poem, we rediscover vital motifs, tensions, intertexts, and a host of other productive objects of critical inquiry that have been obscured by the anthologizing process, as well as by theoretical approaches that unduly privilege the individual poem as text. By expanding our field of vision just enough to encompass the volume of verse, not only will we rediscover poems we never should have left behind, but we will grant ourselves new access to the poems we thought we already knew.

Our list of poets and volumes is still very much under construction, but early candidates include Virgil, Ovid, and Horace in the classical period; Shakespeare, Spenser, the Sidney siblings, Donne, and Herbert among the early moderns; Blake, Wordsworth, Coleridge, and Elizabeth Barrett Browning in the nineteenth century; Eliot, Hughes, Williams, O'Hara, Plath, Merrill, and Bishop in the twentieth. We will explore volumes in various formats, including collaborations, manuscript collections, and landmark miscellanies and translations. Creative and pedagogical exercises will complement the usual papers and presentations, and we'll find a volume or two to read together as a class.

ENGL 6370-001—African American Literature: Critical Pasts and the Future

M 2:00-4:50. Dallas Hall 138. Dickson-Carr, D.

This proseminar will focus on critical issues and debates within African American literary and cultural history, with a particular emphasis on works that imagine possible futures for people of the African Diaspora, whether in freedom or in the farthest reaches of space and time. We will place these works in conversation

with African American critical theory from various scholars and critics. Our goal will be to examine how speculation about the future, from the visions of abolitionists, Civil Rights activists, Black Nationalists, Afropessimism, Afrofuturism, Womanism, and Queer movements have forced readers to rethink Black identities and critical strategies. We will begin in the mid-19th century and end in the present, but imagine the future. In the process, we will have an opportunity to read literature of various genres, movements, and perspectives.

Likely texts (final list TBD): Napier (ed.), *African American Literary Theory*; Gates and Burton, *Call and Response* (excerpts); *Studies in American Humor* Fall 2022 issue; selected works by Baker, Baldwin, Beatty, Bell, Bennett, Butler, Coates, Douglass, Du Bois, Due, Ellison, Everett, Gates, L. Guerrero, Himes, Hurston, Jacobs, Jemisin, Mat Johnson, Jones, King, Malcolm X, Davis-McElligatt, B. Manning, D. Fuentes Morgan, Morrison, Obama, Rankine, Reed, Schuyler, Thurman, Whitehead, C. Wright, R. Wright, Walker.

Required work: weekly critical responses; an oral presentation; two conference presentation-length papers (8-10 pages apiece); regular and vocal participation.

ENGL 6373-001—Hispanic American Literature

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

This proseminar is designed to provide graduate students with an opportunity to critically examine a swath of “Hispanic-American” literature within the larger literary tradition of the United States. The course will emphasize the literary and cultural production of Latinos in the US. While this sounds like a relatively straightforward endeavor, studying Latinx literature is as complex an issue as understanding Latinx identity. Indeed, because Latinx literature has historically arisen out of a searching articulation of this group of Americans, it is necessary to take up issues of history, politics, language, and more when attempting to critically examine this body of literature. We will also emphasize formal issues of our selected readings as we strive to investigate how form and content work with and against one another in Latinx literature. Students should plan to engage in and at times lead productive discussions; hone the skills of writing scholarly book reviews, continue to develop conference presentation skills, and write a final seminar paper aimed at publication in a peer-reviewed journal.

Tentative texts: *The Norton Anthology of Latino Literature* ed. Ilan Stavans; *Harvest of Empire: A History of Latinos in America* by Juan Gonzalez; *Our Migrant Souls: A Meditation on Race and the Meanings and Myths of “Latino”* by Héctor Tobar; Selected readings by Alvarez; Aldama; Anzaldúa; Cisneros; Angie Cruz; Junot Díaz; C. González; J.M. González; The Hernandez Bros; Ada Limón; Islas; P. Moya; Paredes; D.R. Perez; Rechy; Richard T. Rodríguez; R. Saldívar; Justin Torres; and more.

ENGL 6380-001—History of Print Culture

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

In this class, we will be studying methods of renaissance eloquence including rhetoric and logic through the lens of modern Digital Humanities. If you are interested in learning more about the evolution of the teaching of reading, writing, and literary studies, in gaining the experience of doing hands-on archival work with rare materials, and also acquiring marketable digital and management skills and engaging in some public-facing humanities scholarship, you will have the opportunity to do just that in this course.

We will engage in hands-on archival scholarship, working with a rare book about early modern rhetoric or logic which has not been published in over 200 years, and we will use digital techniques to create an interactive digital edition of that book. Alongside the academic skills of archival scholarship, academic writing, and of course rigorous reading techniques, we will engage in core skills for the modern workplace including project management and team management to bring our digital project to fruition. No previous experience is needed or expected in either digital or archival work, everything you need will be acquired during the course.

We will be visited by several people participating in an international rare book symposium which I am running in June 2024, whose specializations span the histories of rhetoric, print culture, education, theology, and music, and we will have the chance to talk with them directly about their latest work to gain both insights into their erudition and expertise, but also into their academic research processes more broadly.

ENGL 7376-001—Seminar: Special Topics: The Professoriate

W 2:00-4:50. Dallas Hall 137. Garelick.

What is the literary professoriate? What are we training for and what are our goals? How do we navigate this career in this moment? A “meta-seminar” on the state of literary scholarship and the “profession”—its past and how it has evolved; the history of “literary criticism” as a field; its social and political uses; theories about how to improve it and where it is going. This seminar combines theoretical and historical readings with practical, ‘workshop’ style readings, exercises, and assignments. It will also feature guest speakers discussing their own approaches to these overarching, even existential questions. We shall discuss how to interpret and approach the so-called “job market;” what constitutes (and how to craft) public-facing humanities scholarship; and more. Students will be asked to research and write about their own role models of scholarship; to do short essays in different styles; and to do at least two different oral presentations—one “conventionally scholarly” and one in a more “general, educated audience” fashion.

Texts: work by John Guillory (who will be visiting SMU in February and will come to our class); Mary Beard; David Damrosch; Rita Felski; Henry Louis Gates; Neil Hertz; Alice Kaplan; Hermione Lee; Jill Lepore; Ngũgĩ wa Thiong’o; Marianna Torgovnick; and more. Other speakers TBA.