REGISTRATION GUIDE



Department of English

Spring 2027

TO VISIT THE ENGLISH DEPARTMENT WEB PAGE, GO TO:

HTTP://WWW.SMU.EDU/ENGLISH

Department Chair

Dr. Christopher González

ctgonzalez@smu.edu

Director of Undergraduate Studies

Dr. Dan Moss

dmoss@smu.edu

Academic Specialist

Alexandra Saucedo

ansaucedo@smu.edu

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Spring 2027 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	González	MWF	1:00	1:50	DALL 306	2012: CA1 2016: CA	LAI
2302	001	Business Writing	C. Dickson-Carr	TTH	12:30	1:50	HYER 106		W
2302	002	Business Writing	C. Dickson-Carr	TTH	2:00	3:20	HYER 106		W
2303	001	Ethics & Leadership Comm	C. Dickson-Carr	TTH	11:00	12:20	HYER 102		
2311	001	Poetry	Caplan	MWF	11:00	11:50	DALL 106	2012: CA2 2016: LL	LAI, W
2311	002	Poetry	Rivera	MWF	10:00	10:50	DALL 138	2012: CA2 2016: LL	LAI, W
2311	003	Poetry	Rivera	MWF	11:00	11:50	DALL 120	2012: CA2 2016: LL	LAI, W
2311	004H	Poetry	Bozorth	TTH	2:00	3:20	DALL 157	2012: CA2 2016: LL	LAI, W
2312	001	Fiction	Agbo	MWF	2:00	2:50	DALL 156	2012: CA2 2016: LL	LAI, W
2312	002	Fiction	Cassedy	TTH	9:30	10:50	DALL 120	2012: CA2 2016: LL	LAI, W
2312	003	Fiction	Carty	TTH	9:30	10:50	DALL 137	2012: CA2 2016: LL	LAI, W
2315	001	Introduction to Literary Study	Barber	TTH	12:30	1:50	DALL 120	2012: CA2 2016: CA	LAI, W
2315	002	Introduction to Literary Study	Decker	MWF	11:00	11:50	DALL 157	2012: CA2 2016: CA	LAI, W
2315	003	Introduction to Literary Study	Langston	MWF	8:00	8:50	DALL 120	2012: CA2 2016: CA	LAI, W
2390	001	Intro to Creative Writing	Smith	TTH	11:00	12:20	DALL 357	2012: CA1 2016: CA	CA, CAC, W
2390	002	Intro to Creative Writing	Condon	MWF	12:00	12:50	DALL 153	2012: CA1 2016: CA	CA, CAC, W
2390	003	Intro to Creative Writing	Hermes	TTH	2:00	3:20	DALL 106	2012: CA1 2016: CA	CA, CAC, W
2390	004	Intro to Creative Writing	Hermes	TTH	11:00	12:20	DALL 105	2012: CA1 2016: CA	CA, CAC, W
2390	005	Intro to Creative Writing	Mullens	MWF	1:00	1:50	DALL 157	2012: CA1 2016: CA	CA, CAC, W
2390	006	Intro to Creative Writing	Rivera	MWF	12:00	12:50	DALL 137	2012: CA1 2016: CA	CA, CAC, W

2390	007	Intro to Creative Writing	Rubin	M	3:00	5:50	DALL 156	2012: CA1 2016: CA	CA, CAC, W
2390	008H	Intro to Creative Writing	Condon	MWF	10:00	10:50	ACSH 225	2012: CA1 2016: CA	CA, CAC, W
2390	009	Intro to Creative Writing	Smith	TTH	12:30	1:50	DALL 357	2012: CA1 2016: CA	CA, CAC, W
2390	010	Intro to Creative Writing	Debris	MWF	2:00	2:50	DALL 157	2012: CA1 2016: CA	CA, CAC, W
2390	011	Intro to Creative Writing	Hermes	TTH	12:30	1:50	DALL 105	2012: CA1 2016: CA	CA, CAC, W
3310	001	Research & Critical Writing	Dickson-Carr, D.	TTH	12:30	1:50	DALL 102		
3345	001	Transatlantic Encounters II	McClure	MWF	1:00	1:50	HYER 107	2012: CA2 2016: HFA	
3347	001	Topics in Am Lit In Age of Rev	Donkor	TTH	9:30	10:50	DALL 102	2012: CA2 2016: HFA	LAI, W
3360	001	Topics-Mod & Contemporary American Lit	Evans	TTH	11:00	12:20	DALL 138	2012: CA2 2016: HFA	LAI, W
3360	002	Topics-Mod & Contemporary American Lit	Hermes	TTH	9:30	10:50	DALL 153	2012: CA2 2016: HFA	LAI, W
3390	001	Creative Writing Workshop	Fuentes	TTH	2:00	3:20	ACSH 225	2012: CA2 2016: HFA	W
3390	002	Creative Writing Workshop	Rubin	W	3:00	5:50	DALL 156	2012: CA2 2016: HFA	W
4321	001	Studies in Medieval Literature	Wuest	TTH	11:00	12:20	DALL 102	2012: HC2 2016: HSBS, KNOW	
4333	001	Shakespeare	Mennella	TTH	9:30	10:50	DALL 101		
4346	001	American Lit in Age of Revolutions	Cassedy	TTH	12:30	1:50	DALL 101		
4360	001	Studies in Modern American Lit	Caplan	MWF	1:00	1:50	DALL 137	2012: CA2 2016: HFA	
6311	001	Survey of Literary Criticism	Pergadia	F	2:00	4:50	DALL 138		
6370	001	African American Literature	Donkor	TH	2:00	4:50	DALL 138		
7340	001	Seminar in British Literature	Sudan	T	2:00	4:50	DALL 137		
7376	001	Seminar: Special Topics	Sae-Saue	W	2:00	4:50	DALL 137		
7376	002	Seminar: Special Topics	Bradley	M	2:00	4:50	DALL 137		

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Professor Codes: "P#'s"

Bozorth – P12
Bradley – P03
Brownderville – P14
Caplan – P04
Cassedy – P20
Condon – P25
D. Dickson-Carr – P28
Donkor – P05
Fuentes – P06
González – P08
Hermes – P31
Moss – P07
Pergadia – P53
Rubin – P57
Sae-Saue – P90
Shields – P10
Smith – P61
Wheeler – P85
Wuest – P42

University Curriculum Components

W: Writing
HD: Human Diversity
HFA: Humanities & Fine Arts
IL: Information Literacy
KNOW: Ways of Knowing
OC: Oral Communication
GE: Global Engagement
CA1: Creativity & Aesthetics Level 1
CA2: Creativity & Aesthetics Level 2
HC1: Historical Contexts Level 1
HC2: Historical Contexts Level 2
HSBS: History, Social & Behavioral Science
PRIE2: Philosophy & Religion II

Common Curriculum Components

CA: Creativity & Aesthetics
CAA: C&A: Analysis
HC: Historical Contexts
W: Writing
CAC: C&A: Creation
HD: Human Diversity
OC: Oral Communication
LAI: Lit Analysis & Interpretation

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)**

   This category includes Literature in the Age of Revolutions (courses numbered 3340-3349 and 4340-4349) 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, 2303, 2305.

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

- Two of the following courses are recommended, and at least one of the following courses is prerequisite for all 4000-level ENGL courses: ENGL 2311 and/or one of our other 2000-level Core courses (i.e., ENGL 2312, 2313, or 2315) and/or ENGL 3310.
- Courses in Creative Writing (4390 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 credit-hours of 3390 – Creative Writing Workshop**

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, 2303, 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.

English majors and premajors (including Creative Writing specialists) in search of advising should make an appointment with the University Advising Center (email Assistant Director Scott Bartlett at sbartlet@smu.edu).

The departmental minor adviser is Professor Dan Moss, 243 Dallas Hall (email for an appointment: dmoss@smu.edu).

PROGRAM FOR DEPARTMENTAL DISTINCTION IN ENGLISH

This program is open to rising seniors by invitation. To enter the program, a student ordinarily must earn an overall GPA 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 major.

If you have been invited to the Distinction program please fill out the form below and turn it in to the Department of English main office.
Application for Directed Study in Creative Writing (ENGL 4390)
Application for Directed Studies (non-Creative Writing) (ENGL 4399)

AWARDING OF DEPARTMENTAL DISTINCTION

To receive Departmental Distinction, candidates must complete ENGL 4397 – Distinction Seminar with an A or A-, complete ENGL 4390 (for CW specialists) or ENGL 4399 (for all other ENGL majors) with an A or A-, and attain a 3.75 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 documents necessary to ensure credit for Independent Studies after receiving an ENGL 4390/4399 form for the Distinction Project, which must be approved by the instructor who will supervise the project, as well as a second reader of the department's choice. Arrangements for an Independent Studies course must be made before the student will be permitted to register for the course. Please email the Director of Undergraduate Studies (dmoss@smu.edu) or the Director of Creative Writing (jarubin@smu.edu) for more information.

GENERAL INFORMATION ON ADVISING, DISTRIBUTION, AND PETITIONING

ADVISING

Advising for all English majors is through the University Advising Center (advising@smu.edu). Please email Assistant Director Scott Bartlett (sbartlet@smu.edu) to set up an appointment.

Your advisor 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. Before meeting with your advisor, you should read through the university's schedule of classes on my.SMU, your Degree Progress Report, and the English Department's course descriptions in this Registration Guide, so that you will have a firm idea about courses you want to take.

We urge you to meet with your advisor regularly each semester, shortly before your scheduled time to enroll in classes the following semester, and of course before graduation.

If you have questions about the English major that your advisor cannot answer, they may redirect the question to the Director of Undergraduate Studies for English.

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.

PETITIONING

If you wish to petition for a course substitution or waiver of the requirements of Dedman College, please email your adviser at the University Advising Center to set up an appointment. They will discuss the feasibility of your request and email the English DUS if necessary.

SPRING 2027 SESSION COURSE DESCRIPTIONS

ENGL 1363-001— Myths of the American West: Legend, Fact, and the Fictions of Conquest

TTH 3:30-4:50. Dallas Hall 306. Levy. 2012: CA1, HC1 2016: CA, HC CC: LAI, HD

Through a study of the "Western" as both a literary and film genre, Myths of the American West investigates the stories that accompanied the peopling of North America, focusing on European and American sagas of conquest, dispossession, settlement, development, and cross-cultural encounters. The course pays special attention to the tension between the "mythic" Anglo-Saxon West constructed by Western novels and film and the actual West of lived experience. To this end, the course also focuses on more recent Neo- and Anti-Westerns that critique and upend the conventions of the Western genre.

ENGL 1380-001— Introduction to Literature: Stories, Power, and the World We Inherit

MWF 1:00-1:50. Dallas Hall 306. González. 2012: CA1 2016: CA CC: LAI

What does it mean to live inside a story—and what does it cost when your story goes untold? Literature is not a relic. It is one of the oldest and most powerful technologies human beings have for making sense of identity, power, and experience. This course is an introduction to literary study and an entry point into one of SMU's most pressing intellectual projects: Narrative Now, an initiative dedicated to understanding how storytelling shapes culture, identity, and the future. We read fiction, poetry, comics, and film not as monuments of the past but as live arguments about who we are and who we might become. Students examine how narratives are constructed, who gets authorized to tell them, and how literature can challenge the stories a culture tells about itself. No prior experience with literary study required—only a willingness to read carefully and think out loud.

Readings: A novel and a selection of short fiction, poetry, and graphic narrative drawn from a range of traditions, with particular attention to works that contest or complicate mainstream cultural stories. Texts are drawn from multiple genres and periods, and no background in literary study is assumed.

Assignments: You will be evaluated through short reading responses, a close reading essay, a longer narrative analysis essay, and a final reflective piece in which you trace how your thinking about storytelling has changed over the course of the semester.

ENGL 2302-001— Business Writing

TTH 12:30-1:50. Hyer Hall 106. C. Dickson-Carr. 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. Hyer Hall 106. C. Dickson-Carr. 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 2303-001—Ethical Leadership and Language of Influence: Balancing Professionalism with Ethical Communication

TTH 11:00-12:20. Hyer Hall 102. C. Dickson-Carr.

This course introduces students to the role of rhetoric in leadership, ethical decision-making, and persuasive communication across professional and civic contexts. The course covers rhetorical strategies, discourse analysis, and ethical reasoning, emphasizing how leaders establish credibility, inspire trust, and navigate ethical dilemmas. Through writing-intensive assignments and applied learning, students analyze speeches, corporate communications, and public discourse while refining their own ethical leadership philosophy.

This course incorporates active learning, requiring students to engage with case studies, leadership simulations, and public advocacy writing. Please note that this course does not count toward requirements for the English major, and laptops are required. Writing assignments include rhetorical analyses, ethical argument essays, leadership narratives, business and civic communications, and a final persuasive writing project.

ENGL 2311-001— Poetry: Reading Poetry

MWF 11:00-11:50. Dallas Hall 106. Caplan. 2012: CA2 2016: LL CC: LAI, W

"Poetry is language that sounds better and means more," the poet Charles Wright observed, adding, "What's better than that?" This class will train the students to hear the many sounds and meanings that great poems articulate. We will gain the skills and the vocabulary to analyze poems more precisely by reading and discussing a wide range of poetry. Assigned poets will include poets as different as Renaissance sonneteers, contemporary poets, and Robert Frost. We also will read the work of the translator Emily Wilson and the Pulitzer Prize-winning poet Carl Phillips and hear them discuss their work during campus visits. 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? Assignments: three in-class exams and a take-home final exam.

ENGL 2311-002— Poetry: Black, Pulitzer-Winning Poets

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

What happens when Black poets enter—and transform—one of the most visible institutions of American literary recognition? This course traces nine Pulitzer-winning collections across more than seventy years: Gwendolyn Brooks's *Annie Allen*, Rita Dove's *Thomas and Beulah*, Yusef Komunyakaa's *Neon Vernacular*, Natasha Trethewey's *Native Guard*, Tracy K. Smith's *Life on Mars*, Gregory Pardlo's *Digest*, Tyehimba Jess's *Olio*, Jericho Brown's *The Tradition*, and Carl Phillips's *Then the War*. Rather than treating "Black poetry" as a single aesthetic tradition, we will examine nine strikingly different approaches to lyric, narrative, history, music, memory, sexuality, family, violence, place, citizenship, and the American archive. Along the way, we will ask larger questions: Who gets remembered? What does a poem preserve that history does not? How do poets make inherited forms speak in singular ways? And what happens when private experience encounters public history? This inquiry-based course develops transferable skills in close reading, critical thinking, research, evidence-based argument, discussion, and clear written and oral communication. Students will learn to recognize how diction, image, sound, form, voice, persona, allusion, erasure, and narrative structure produce meaning while placing poems in conversation with American history and contemporary culture. Assignments include quizzes, digital annotation, technical presentations, journals, poetry

recitation, seminar discussion, a creative response with a museum label and audiovisual reflection, and a substantively revised final portfolio.

ENGL 2311-003— Poetry: Contemporary American Poetry

MWF 11:00-11:50. Dallas Hall 120. Rivera. **2012: CA2 2016: LL CC: LAI, W**

Many students first encounter poetry through fixed forms and writers long established within the American literary canon. Contemporary American poetry invites us to widen that encounter—and to remain curious about language and form, ourselves and others, and the changing world we inhabit. In this course, we will read, annotate, discuss, and deconstruct contemporary poems while asking deceptively simple questions: What is the poem doing? How does it work? Why does it matter? Through close reading and formal analysis, we will examine how poets use language, voice, structure, and literary tradition to create meaning. We will place poems within their historical and cultural contexts, evaluate their aesthetic choices and risks, and synthesize connections across writers, generations, and experiences. Rather than treating poetry as a fixed canon, we will approach it as an ongoing call-and-response—a living art that can change how we read language, ourselves, one another, and the world.

The Autumn House Anthology of Contemporary American Poetry, edited by Sue Ellen Thompson, anchors the course. Coursework includes quizzes, analytical journal responses, technical presentations, and a substantially revised portfolio. Through sustained reading, writing, discussion, and revision, students will strengthen their skills in close reading, formal analysis, critical evaluation, and synthesis while remaining open to a larger question contemporary poetry continually asks us to reconsider: What can a poem—and our encounter with one—make newly possible?

ENGL 2311-004H— Poetry: Serious Word Games

TTH 2:00-3:20. Dallas Hall 157. Bozorth. **2012: CA2 2016: LL CC: LAI, W**

What's poetry for? What does it do? Why might it be worth our time in an age when (we are told) faster is better, and the point of education (we are also told) is to help us navigate a world of rapidly advancing media and technologies? By the end of this class, you should have some answers. Together, we will practice "slow reading": taking time to let poems work on us by looking at them, by listening to them, and by letting them engage our mind, senses, memories, fears, and hopes. And we'll see why, ever since language was invented, humans have turned to poetry for entertainment, for wisdom, for making sense of love, death, politics, sex, God, and . . . well, pretty much everything under the sun.

This class has about as small a carbon footprint as any you can take in college. There's a small textbook with poems and helpful ideas about them, and there's a notebook you will keep for the semester, where you'll use your own words to explore what poems are doing for you. And you'll understand why AI—whatever else it can do—generates poetic slop and utterly formulaic academic writing.

Assignments: roughly ten pages of graded analytical writing taking various forms; oral presentation; leading discussion; midterm; final exam.

ENGL 2312-001— Fiction: Literature and the Politics of Representation

MWF 2:00-2:50. Dallas Hall 156. Agbo. **2012: CA2 2016: LL CC: LAI, W**

Who gets to tell your story? And what happens when someone else tells it badly, but the whole world believes them? This course takes us on a journey through some of the world's most fascinating literary works. We will meet people whose identities are decided by governments, whose histories are rewritten by conquerors, and whose lives are shaped by stories they never agreed to. Along the way, we will wrestle with questions of race, power, gender, culture, and belonging, and discover why the stories people tell can be as consequential as the events themselves. Expect lively debates, uncomfortable questions, surprising discoveries, and plenty of opportunities to challenge what you think you know about the world. After all, every story has a storyteller, but who gets to decide which story becomes the truth?

ENGL 2312-002— Fiction: The Real Fake

TTH 9:30-10:50. Dallas Hall 120. Cassedy. 2012: CA2 2016: LL CC: LAI, W

A typical American spends about 1,000 hours a year reading and watching made-up stories in books, TV, and movies. Why do we spend so much time with fake stories instead of true facts? This has never been an easy question to answer, and there have always been some people who think that fiction is bad, because it's a lie. Yet we keep consuming it. Is fiction necessary because it's pleasurable? Because it's educational? Because it tells the truth? In this class we'll read fictional stories from the 14th to the 21st century that tackle the "why fiction?" question. We'll study what these stories have to say about the purpose of fiction, and how they exemplify (or fail to exemplify) their own theories of storytelling. Readings include Boccaccio, García Márquez, Twain, Nabokov. Three essays, two exams.

ENGL 2312-003— Fiction: Telling American Stories

TTH 9:30-10:50. Dallas Hall 137. Carty. 2012: CA2 2016: LL CC: LAI, W

How do Americans tell their stories? In this class, we will focus on the significance of narrative design in American storytelling. We will begin by reading short stories by writers such as Leslie Marmon Silko, Joan Didion, Edgar Allan Poe, Zora Neale Hurston, and Ernest Hemingway. As we analyze these stories, we will discuss how to identify an unreliable narrator, negotiate the significance of details, and make sense of cliffhangers. Then, we will read three novels that feature different narrative styles. First, we will discuss how multiple narrators shape William Faulkner's *As I Lay Dying*. Next, we will turn to Audre Lorde's *Zami* and consider how its relationship to genre impacts its reception. Ending with a contemporary author, we'll read Viet Thanh Nguyen's *The Sympathizer*, which won the 2016 Pulitzer Prize in Fiction.

Possible assignments include in-class essays, reading reflections, a presentation, and a final exam.

ENGL 2315-001— Introduction to Literary Study: Dangerous Women

TTH 12:30-1:50. Dallas Hall 120. Barber. 2012: CA2 2016: CA CC: LAI, W

Eve, Medea, Circe, Lady Macbeth, Bertha Mason, Daisy Buchanan, Rebecca de Winter, Sethe. Some of the most iconic women in literature are remembered for the ways in which they push against contemporary ideas about how women should act, often to disastrous ends. This course is an introduction to literary studies that focuses on representations of so-called "dangerous" women. What makes a woman dangerous? Is it because of her literally violent actions? Is it because her behavior challenges understandings of what it means to behave like a woman? Together, we'll look at how plays, short stories, novels, and poems from a range of periods reinforce, critique, and subvert contemporary ideas about "good" and "bad" femininity. Students will learn close reading, literary analysis techniques, and the elements of different literary forms and genres.

Potential texts/authors: Milton's *Paradise Lost*, Miller's *The Crucible*, Du Maurier's *Rebecca*, Homer's *The Odyssey*, Morrison's *Sula*, Fuentes's *Malas*, Steinbeck's *East of Eden*, poems by Audre Lorde, Sylvia Plath, Margaret Atwood, Gloria Anzaldúa, Tennyson, and more.

Assignments: reading journal, reading responses, in class paper(s), final project, final exam.

ENGL 2315-002— Introduction to Literary Study: The Romantic Comedy

MWF 11:00-11:50. Dallas Hall 157. Decker. 2012: CA2 2016: CA CC: LAI, W

We love the meet-cute, thrill at a romantic confession, and (sometimes) shed a tear at a third act reunion. In this ENGL 2315 class, we will examine the roots of the romantic comedy in Shakespeare (Much Ado About Nothing) before shifting to consider the 19th century's origination of enemies-to-lovers tropes in *Pride and Prejudice* and screwball comedies in *The Importance of Being Earnest*, with regular romantic poetry thrown in. From there, we will move into the 20th and 21st centuries, discussing changing romantic, gendered, and racialized expectations in *When Harry Met Sally*, *Bride* and *Prejudice*, and more. You can expect a paper, a midterm and final, and regular in-class/daily work.

ENGL 2315-003— Introduction to Literary Study: Hills, Houses, and Hauntings

MWF 8:00-8:50. Dallas Hall 120. Langston. 2012: CA2 2016: CA CC: LAI, W

This class examines stories that find refuge in nature, reimagine 'home' as a place of danger, and show that to be haunted is not necessarily a supernatural phenomenon. Through examining ghost stories (such as *The Haunting of Hill House* and *The Turn of the Screw*) and stories of other kinds of hauntings (such as Frankenstein and "The Yellow Wallpaper") we will investigate the line between the natural and supernatural when it comes to memory, trauma, and nature. By reading widely across poetry, plays, novels, and short stories, we will develop close reading and literary analysis skills, paying attention not merely to what a text says, but how it says it. Possible readings include works by Mary Shelley, Shirley Jackson, Shakespeare, Henry James, Ray Bradbury, and Edgar Allan Poe.

ENGL 2390-001— Intro Creative Writing: The Writer's Laboratory

TTH 11:00-12:20. Dallas Hall 357. Smith. 2012: CA1 2016: CA 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 and a workbook.

ENGL 2390-002— Intro Creative Writing: Notice How You Notice

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

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

One characteristic of poetry is its translation of human experience into art that lasts. Often, these experiences raise challenging questions. You should be prepared to read and respond respectfully to poetry that addresses sensitive material. Other requirements include a final portfolio of revised poems with an accompanying introduction to the work. All reading supplied on Canvas.

ENGL 2390-003— Intro Creative Writing: The Craft of Fiction & Poetry

TTH 2:00-3:20. Dallas Hall 106. Hermes. 2012: CA1 2016: CA 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 various tools of craft that great writers rely on, and we'll practice incorporating them in our own short stories and poems. We'll also discuss your original writing in a whole-class review commonly referred to as a workshop. Students will benefit from these conversations as both writer and reader, because each story or poem will present challenges that all of us face in our work. With engaged participation, we'll sharpen our creative, critical, and communication skills.

Readings will include chapters from the textbooks Writing Fiction and The Poet's Companion, as well as individual stories and poems. Authors include Danielle Evans, Julie Orringer, Mary Gaitskill, Sharon Olds, Kevin Young, and Porsha Olayiwola. Major assignments include a short story, portfolio of poems, regular workshop response letters to your peers' work, and a final portfolio of revisions with a reflection essay on your own process.

ENGL 2390-004— Intro Creative Writing: The Craft of Fiction & Poetry

TTH 11:00-12:20. Dallas Hall 105. Hermes. 2012: CA1 2016: CA 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 various tools of craft that great writers rely on, and we'll practice incorporating them in our own short stories and poems. We'll also discuss your original writing in a whole-class review commonly referred to as a workshop. Students will benefit from these conversations as both writer and reader, because each story or poem will present challenges that all of us face in our work. With engaged participation, we'll sharpen our creative, critical, and communication skills.

Readings will include chapters from the textbooks *Writing Fiction* and *The Poet's Companion*, as well as individual stories and poems. Authors include Danielle Evans, Julie Orringer, Mary Gaitskill, Sharon Olds, Kevin Young, and Porsha Olayiwola. Major assignments include a short story, portfolio of poems, regular workshop response letters to your peers' work, and a final portfolio of revisions with a reflection essay on your own process.

ENGL 2390-005— Intro Creative Writing: The Faraway Nearby: A Travel Writing Workshop

MWF 1:00-1:50. Dallas Hall 157. Mullens. 2012: CA1 2016: CA CC: CA, CAC, W

This course introduces the fundamentals of creative writing craft through the lens of literary travel writing. Alongside writers like David Foster Wallace, Gary Shteyngart, Pico Iyer and Jan Morris, we'll learn how to use displacement to sharpen our craft and how to capture new-to-us places in beautiful, engaging prose. Through weekly readings and workshopped exercises, we'll practice the core elements of craft—scene, voice, structure, research, tension, characterization—while interrogating the genre's tensions: travel writer as outsider, the ethics of representing a place and its people, and the blurred line between reportage and invention. No travel experience required. Together we'll learn to see the faraway within the nearby as well as the nearby within the faraway.

ENGL 2390-006— Intro Creative Writing: The Creative Act

MWF 12:00-12:50. Dallas Hall 137. Rivera. 2012: CA1 2016: CA CC: CA, CAC, W

Poetry is an act of attunement—a process of listening, refining, and allowing meaning to emerge through the resonant interplay of image, language, and silence. Inspired by Rick Rubin's *The Creative Act: A Way of Being*, this course approaches poetry as both an intuitive and intellectual practice grounded in curiosity about ourselves, one another, and the world. Through close reading, digital annotation, experimentation, and workshop, students will analyze how contemporary poets use image, voice, form, sound, and silence; apply these techniques in original poems; and develop a shared vocabulary of poetic craft. We will work toward poems that evoke rather than explain, exploring how a single image, gesture, memory, or question can unfold through instinct, introspection, and technique.

Students will expand their creative range by taking aesthetic risks, evaluating and articulating creative choices, and substantially revising poems in response to critical discussion. A craft journal will track creative development while inviting reflection on voice, identity, influence, and the poetic imagination. Core texts include *The New Census: An Anthology of Contemporary American Poetry* and *The Creative Act*. Assignments include original poems, critical journal responses, digital annotations and presentations, poetry recitation, a craft journal, and a substantially revised portfolio with an artist statement.

ENGL 2390-007— Intro Creative Writing: Introduction to Fiction Writing

M 3:00-5:50. Dallas Hall 156. Rubin. 2012: CA1 2016: CA CC: CA, CAC, W

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

ENGL 2390-008H— Intro Creative Writing: Notice How You Notice

MWF 10:00-10:50. Annette Caldwell Simmons Hall 225. Condon. 2012: CA1 2016: CA CC: CA, CAC, W

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

One characteristic of poetry is its translation of human experience into art that lasts. Often, these experiences raise challenging questions. You should be prepared to read and respond respectfully to poetry that addresses sensitive material. Other requirements include a final portfolio of revised poems with an accompanying introduction to the work. All reading supplied on Canvas.

ENGL 2390-009— Intro Creative Writing: The Writer's Laboratory

TTH 12:30-1:50. Dallas Hall 357. Smith. 2012: CA1 2016: CA 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 and a workbook.

ENGL 2390-010— Intro Creative Writing: Placeholding: On Place

MWF 2:00-2:50. Dallas Hall 157. Debris. 2012: CA1 2016: CA CC: CA, CAC, W

"I think we internalize the landscape, and that internalized landscape is how we see and face the world; that's the lens we see through." –Yusef Komunyakaa

This is a multi-genre, storytelling-oriented survey course (poetry, drama, and short fiction) focusing on creative work in which setting plays a dynamic role. This course will focus on the multidimensional interplay between setting and character, meditating on ways we shape places and places shape us. Students should expect to look closely and strangely at the familiar, to interrogate the commonplace, and to explore the mysterious. We will close-read several book-length contemporary works (including Will Arbery's *Corsicana/Evanston Salt Costs Climbing* and Luis Alberto Urrea's *The Tijuana Book of the Dead*) as well as shorter excerpts and standalone pieces. With the aim of having, by semester's end, a multi-genre portfolio of your own creative work, most classes will focus on generative and craft components, but there will be peer workshops as well.

ENGL 2390-011— Intro Creative Writing: The Craft of Fiction & Poetry

TTH 12:30-1:50. Dallas Hall 105. Hermes. 2012: CA1 2016: CA 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 various tools of craft that great writers rely on, and we'll practice incorporating them in our own short stories and poems. We'll also discuss your original writing in a whole-class review commonly referred to as a workshop. Students will benefit from these conversations as both writer and reader, because each story or poem will present

challenges that all of us face in our work. With engaged participation, we'll sharpen our creative, critical, and communication skills.

Readings will include chapters from the textbooks Writing Fiction and The Poet's Companion, as well as individual stories and poems. Authors include Danielle Evans, Julie Orringer, Mary Gaitskill, Sharon Olds, Kevin Young, and Porsha Olayiwola. Major assignments include a short story, portfolio of poems, regular workshop response letters to your peers' work, and a final portfolio of revisions with a reflection essay on your own process.

ENGL 3310-001—Research & Critical Writing

TTH 12:30-1:50. Dallas Hall 102. D. Dickson-Carr.

This course explores several key questions: What is literature? What is a text? What are some of the critical approaches that scholars and students have used in the past and present to analyze texts and to expand literary studies as a discipline? What does it mean to conduct research in literary studies and to understand better the works we enjoy? We as readers will work together to make sense of texts, of the aforementioned critical approaches, and to discuss why they matter. How in practice do we progress from reading and talking about texts to careful written analyses of poetry, stories, novels, essays, film, and other media?

We will explore these questions through three or four central texts (TBD), two shorter papers, and one longer essay or project that employs secondary sources and library research. Collaboration will be encouraged for the longer project.

Texts: A course reader consisting of literary and critical readings; *An Introduction to Literary Study*, 4th Edition by Mario Klarer; *A Glossary of Literary Terms*, Toni Morrison's short story "*Recitatif*"; the film *Sinners*; and three to four book-length literary texts, TBD.

Assignments: frequent in-class exercises and/or focused take-home assignments; short mid-term and final exams on terminology and approaches; two shorter papers; longer (8-10 pages) final written research project employing secondary sources

ENGL 3345-001— Transatlantic Encounters II: Irish/American Entanglements

MWF 1:00-1:50. Hyer Hall 107. McClure. **2012: CA2 2016: HFA**

Would you like to know why the original manuscript of Bram Stoker's *Dracula* was found in an old chest in a barn in rural Pennsylvania? Why a large steel sculpture of nine eagle feathers sits in County Cork, Ireland, to honor the Native American Choctaw people?

In this course, we will learn about the various and often surprising entanglements between Ireland and America, taking the Irish Famine as our starting point and moving into the first half of the twentieth century. We will learn about relationships between individual people and between whole cultures as we explore Irish/American encounters through literary, folkloric, archival, and film sources. Together, we will bridge the wide Atlantic by uncovering the lasting impacts of intercultural exchange, and we will read deeply and write artfully along the way.

Assignments include weekly email group discussions, a creative writing project, one critical paper (with revisions), one final project, and a final exam. Students should expect to gain skills in analyzing different types of textual materials, crafting both formal academic and more experimental writing assignments, and tracing paths of sociocultural exchange.

Likely course texts/films: Walt Whitman's *Leaves of Grass*, Bram Stoker's *Dracula*, John Millington Synge's *The Playboy of the Western World*, Emily Dickinson's poetry, Ryan Coogler's film *Sinners*, selections from *Famine Pots: The Choctaw-Irish Gift Exchange*, and more.

ENGL 3347-001— Topics in American Literature in the Age of Revolutions: Déjà vu or Something New? Permutations and Innovations of the Slave Narrative

TTH 9:30-10:50. Dallas Hall 102. Donkor. 2012: CA2 2016: HFA CC: LAI, W

As both autobiography and a tool in the fight for abolition, slave narratives of the eighteenth and nineteenth centuries detail life under enslavement, chronicle the journey to freedom, and provide a commentary on the system of slavery itself. Twentieth-century neo-slave narratives and cinematic representations widen that window by revisiting established elements of the slave narrative, with a greater attention to psychic trauma and the afterlives of slavery. Twenty-first century representations reveal the slave narrative resurrected in a host of new forms, ranging from the graphic novel to musical expressions, all of which present an even more complex view of this history. This course will investigate how narratives of enslavement have been rewritten and reimagined across centuries in their journey through both first-hand experience and fantasy, while attending to the following questions: Why does the story of enslavement continue to be retold and how does each iteration/imagining render the slave narrative anew? How do these narratives speak to audiences still struggling to make sense of this historical moment, especially as they contend with slavery's afterlives? How do/must our critical reading practices shift as we study these narratives across genres?

Proposed course texts include, but are not limited to the following examples: William Still's *The Underground Railroad*, Sherley Anne Williams's *Dessa Rose*, and Octavia Butler's *Kindred*: A Graphic Novel Adaptation by Damian Duffy. Other course media include, but are not limited to the following: Clipping's "The Deep" (a hip-hop, sci-fi song by clipping.), Underground (streaming series), and artist Dread Scott's Slave Rebellion Reenactment.

ENGL 3360-001— Topics in Modern and Contemporary American Literature: Publishing as Art and Practice

TTH 11:00-12:20. Dallas Hall 138. Evans. 2012: CA2 2016: HFA CC: LAI, W

How are books published? Who determines what gets read, and why? 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.

Texts include Dan Sinykin's *Big Fiction: How Conglomeration Changed the Publishing Industry* and *American Literature and Literary Publishing in the Twenty-First Century* (1st & 2nd editions), by Travis Kurowski, Wayne Miller, Kevin Prufer, eds.

ENGL 3360-002— Topics in Modern and Contemporary American Literature: Southeast Asia in American Fiction & Film

TTH 9:30-10:50. Dallas Hall 153. Hermes. 2012: CA2 2016: HFA CC: LAI, W

Southeast Asia: that diverse region at the crossroads of China and the Indian subcontinent, including the world's largest Muslim population (Indonesia), a former U.S. colony (the Philippines), and cities like Bangkok and Singapore promising tourists street food, spiritual retreats, and luxury spas. It is also the site of a war that catalyzed an era of protest and political change in the U.S. What do American stories about the region reveal, and what do they overlook?

This course explores encounters between America and Southeast Asia through fiction and film. We'll meet expatriates, spies, and North Americans from the Southeast Asian diaspora whose experiences complicate familiar images of the region—and of America itself. We'll consider how race, gender, class, and national identity shape these encounters, and what makes a work "American" when its characters and histories cross borders. Students from all majors are welcome; no prior knowledge of Southeast Asia is expected. Readings include works by Viet Thanh Nguyen, Gina Apostol, Rattawut Lapcharoensap, and Souvankham Thammavongsa. Films will include *Apocalypse Now* and *We Were the Scenery*.

ENGL 3390-001— Creative Writing Workshop: Stories We Tell Others, Stories We Tell Ourselves

TTH 2:00-3:20. Annette Caldwell Simmons Hall 225. Fuentes. 2012: CA2 2016: HFA CC: W

In this course we will focus on the craft of fiction-writing, extensive reading of short stories, flash fiction and novel excerpts; and peer workshops. Students will examine a range of examples, engage in writing exercises and share work in writing workshops to gain editorial insights into improving the craft of their writing.

Exercises will emphasize techniques such as how to choose scene vs. summary, POV, setting, tense, direct vs. indirect dialogue, narrative techniques, and how to take steps towards effective revision. Other assignments will entail doing weekly writing journal entries to help foster new stories and stylistic experimentation. Class time will also include the sharing of the results of craft exercises, completed drafts for workshop, and discussion of assigned readings of published literary works. Full participation is required for all activities. Students will workshop twice during the semester and produce a portfolio of revised work, an artist statement, and a critical response to a text from the course.

ENGL 3390-002— Creative Writing Workshop: The World of the Unseen

W 3:00-5:50. Dallas Hall 156. Rubin. 2012: CA2 2016: HFA CC: W

Discussing the work of Katherine Anne Porter, the writer Mary Gaitskill names an important advantage the form of the short story has over visual media: "Film, both movies and television," Gaitskill writes, "may accomplish something like this [moment in Porter's work], or try to. But it is precisely the medium's felicity to the seen world that so often makes its attempts to portray the unseen world buffoonish." This class will explore the way great fiction evokes the world of the unseen. How is such a thing done? And what can make evocations of this unseen place so thrilling, consoling, and spooky? This course is a fiction-writing workshop with an emphasis on reading and craft.

ENGL 4321-001—Studies in Medieval Literature: Passions in the Global Middle Ages

TTH 11:00-12:20. Dallas Hall 102. Wuest. 2012: HC2 2016: KNOW, HSBS

How were emotions in the past similar to and different from our own? In what ways were they concealed and expressed? How do familiar emotions work in distant times, places, cultures, and cross-cultural encounters? How intelligent are emotions, and what do they teach us about ourselves? We will develop answers to these questions using analysis, research, and discussion. In addition to reading a variety of premodern texts, including *The Arabian Nights*, Kalidasa's *Sakuntala and the Ring of Recollection*, Dante's *Divine Comedy*, *The Lais* of Marie de France, *Sundiata*, and T'ang poetry, we will also consider current scholarship on emotions from a variety of fields. Grading will be based on a research project, presentations, reading quizzes, and various writing exercises.

ENGL 4333-001— ShakespeareCrossing Allegorical Borders in Shakespearean Drama and Spenser's Faerie Queene

TTH 9:30-10:50. Dallas Hall 101. Mennella. **2012: CA2 2016: HFA CC: W**

Before the European discovery of the so-called New World, crossing borders between worlds—more often than not—meant a trip to the underworld. After the "Age of Discovery," what was allegorical was made real. This course covers the diverse representation of borders in William Shakespeare's dramatic works, Edmund Spenser's *Faerie Queene*, and their associated intertexts. Subjects of discussion in this course will include the ways in which borders shape the world and control human behavior. Students who take this course will navigate borders between the world of mortals and the underworld, the colony and the metropole, and the court and the pasture. Assignments include short "conversation" essays, a research project, and exams.

ENGL 4346-001— Studies in American Literature in the Age of Revolutions: The White Whale

TTH 12:30-1:50. Dallas Hall 101. Cassedy.

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 three large-scale narratives about such quests: Herman Melville's novel *Moby-Dick* (1851), Nic Pizzolatto's first season of the HBO teledrama *True Detective* (2014), and Issa López's fourth season of the same (2024). 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, procedurals, horror, and cults.

ENGL 4360-001— Studies in Modern and Contemporary American Literature: Modern Poetry

MWF 1:00-1:50. Dallas Hall 137. Caplan. **2012: CA2 2016: HFA**

During the last one hundred years, poets have modernized the art of poetry. To understand their achievement, we will read and discuss the work of eight exemplary poets including T.S. Eliot, Langston Hughes, Elizabeth Bishop, and Carl Phillips. Phillips, the winner of the Pulitzer Prize, will visit the campus to discuss his work. This class will grapple with the large questions that this poetry raises, as well as develop our skills to read poetry clearly and with greater sophistication. What are a poet's responsibilities during a time of rapid social change? What does artistic originality mean? Should a poem resist new technologies or exploit the possibilities that they offer? Assignments: three in-class exams and a take-home final exam.

ENGL 6311-001—Survey of Literary Criticism: Genealogies of the Human Subject

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

This course introduces students to some of the central debates in cultural and literary studies. We anchor this tour through foundational texts that formulate or complicate our understanding of the subject. 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 posthumanism. As we begin to 'disentangle what we mean when we say "I," we will inevitably analyze the relationships between the subject and subjection, ideology and power, language and authorship, theory and politics. To this end, we will consider the synergy between theories of the subject and contemporary feminist and postcolonial interventions. We will ground our analyses within particular literary, visual, and theoretical works, learning how to read cultural production as theory, rather than "applying" theory to selected texts. The course is geared towards developing skills of close-reading, theoretical engagement, and critical writing.

Assignments include a keywords paper, weekly responses, a discussion facilitation, and a final paper.

ENGL 6370-001—African American Literature: Writing Black Women/Black Women Writing

TH 2:00-4:50. Dallas Hall 138. Donkor.

Welcome to the dynamic world of African American fiction in the nineteenth century(ish), where the most preoccupying concerns of the period centered on questions of race, sexuality, and citizenship. African American writers turned to fiction to grapple with the nation's fraught racial past, muddied racial present, and to contemplate its yet uncertain racial future. But discourses of race were not self-contained; they were complexly interwoven into questions of gender, sexuality, citizenship, and womanhood and the novel became fertile ground for author experimentation.

Black women were among the most prolific literary producers at the turn of the twentieth century, consistently writing fiction which directly confronted assaults on their personhood. Thus, this course will give particular attention to how Black women writers were central to dismantling and reconstructing identity, desire, and belonging in African American literature. We will study the ways in which Black women challenged, encoded, and disrupted dominant cultural narratives through themes of fallen womanhood, racial uplift, passing, racial discovery, and queer desire. We will also attend to how Black male authors represented Black female literary subjects and, at times, deployed female characters as activation points for articulating radical politics.

ENGL 7340-001— Seminar in British Literature: Infrastructure
T 2:00-4:50. Dallas Hall 137. Sudan.

This course will examine the materiality of colonial infrastructure from the early modern period through to the late 20th and 21st centuries. We will be looking at the importance of digging, mining, canal building, road building, sanitation systems, geology, and media through the discourse of environmental humanism and empire in order to establish what constitutes the notion of "modernity" that inevitably accompanies any discussion of political and cultural infrastructures which includes notions of enclosure. The Oxford English Dictionary defines "enclosure" as the "action of surrounding or marking off (land) with a fence or boundary; the action of thus converting pieces of common land into private property." Enclosure is also "that wherewith something is enclosed," an "outer covering or case as in an envelope," and "a document or letter enclosed within the cover of another." Locke answers his question asking by what right can private property exist when god has made the world commonly available to all humanity by arguing that property originally comes from the exertion of labor on natural resources. The definitions the OED offers point to the material effects of enclosure originating from a juridical act: marking off a space that demonstrates ownership. Authors may include Margaret Cavendish, John Bunyan, John Dryden, Daniel Defoe, John Dyer, Jane Austen, Wilkie Collins, and George Orwell.

ENGL 7376-001— Seminar: Special Topics: From Conquest to Condos: Race, Property, and Space in the U.S. West and in Chicanx Literature

W 2:00-4:50. Dallas Hall 137. Sae-Saue.

This course examines the intertwined histories of white settler colonialism and urban gentrification in the U.S. West. Students will engage key historical and theoretical texts in order to develop interpretive frameworks for reading Chicanx literary works that imagine and critique a long history of territorial dispossession. Beginning with the Treaty of Guadalupe Hidalgo and the U.S. annexation of northern Mexico, the course traces ongoing processes of disenfranchisement through to the contemporary period of urban gentrification in places like Los Angeles, Denver, San Francisco, and the Lower Rio Grande Valley.

The course is guided by several central questions: What is the historical relationship between settler colonialism and gentrification? In what ways might gentrification be understood as an extension of earlier colonial logics of land seizure and racialized property regimes, if at all? How do literary texts narrate, contest and critique these histories of dispossession, including the discourses that enable them?

Particular attention will be paid to how narrative form communicates historical and political critique, as well as to the affective dimensions of territorial loss. We will consider if and how stories of dispossession link seemingly distinct moments and geographies to reveal an ongoing structural relationship between race, property, and space in the U.S. West.

Primary texts include *The Moths and Other Stories* by Helena María Viramontes; *George Washington Gómez* by Américo Paredes; *Sabrina & Corina* by Kali Fajardo-Anstine; *blu* by Virginia Grise; *The Squatter and the Don* by María Amparo Ruiz de Burton; and *Caballero* by 'Jovita González and Eve Raleigh, among others.

ENGL 7376-002— Seminar: Special Topics: Poetics of American Song Lyrics

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

This course explores the language of popular song from the early 1900s to the present. We'll study lyrics from across multiple genres (rock, rap, R&B, country, and more) while also interrogating the concept of genre itself. Can song lyrics be 'good' poetry? What effects do music and performance exert upon the written word? What can literary studies contribute to analyzing popular music? Through close reading, close listening, attention to form, and consideration of performance contexts, we will examine how artists make meaning in sound. Songwriters and performers studied include Cole Porter, Bob Dylan, Carole King, Smokey Robinson, Paul Simon, Dolly Parton, Prince, Nas, Taylor Swift, Lana Del Rey, SZA, Kendrick Lamar, and many others. No knowledge of music theory or experience in musical performance is required. Seminar members will complete a handful of small projects and compose a conference paper that they will deliver as part of a semester-end mock conference.