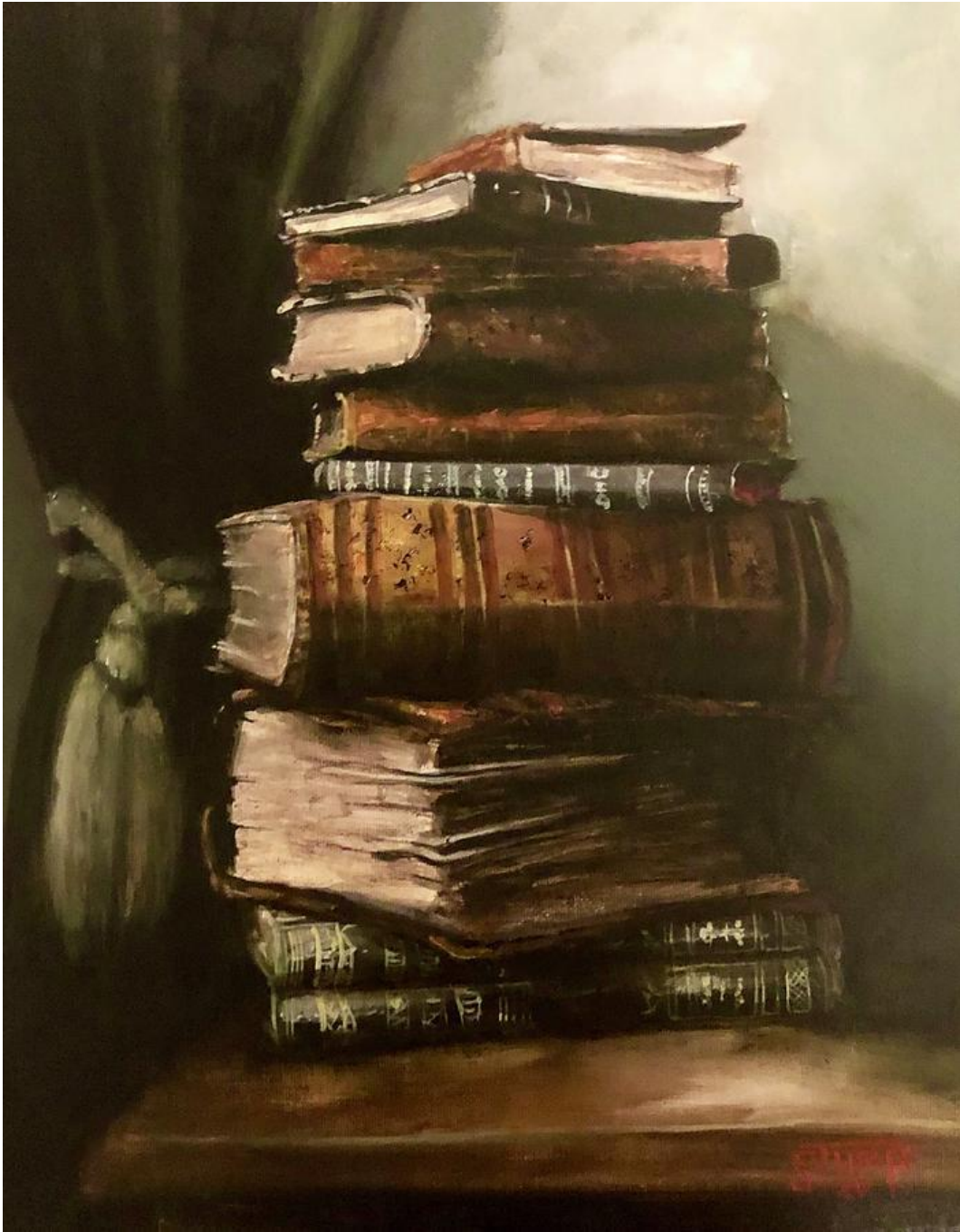


REGISTRATION GUIDE



Department of English
Summer & Fall 2026

*TO VISIT THE ENGLISH DEPARTMENT WEB PAGE, GO TO:
[HTTP://WWW.SMU.EDU/ENGLISH](http://www.smu.edu/english)*

*TO SUBSCRIBE TO THE ENGLISH MAJOR LISTSERV, GO TO:
[HTTP://LIST.SMU.EDU](http://list.smu.edu)*

Navigate to University Mailing Lists and choose “English.”

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Summer One 2026 Courses by Number

| Cat # | Sec | Course Title | Instructor | Days | Start | End | Room | UC Tags | CC Tags |
|-------|-----|--------------------------------|-----------------|------|-------|-------|----------|--------------------------|---------------|
| 2303 | 001 | Ethics & Leadership Comm | C. Dickson-Carr | M-F | 2:00 | 3:50 | DALL 106 | | CIE |
| 2311 | 001 | Poetry | Condon | M-F | 10:00 | 11:50 | DALL 106 | 2012: CA2 2016: LL, W | LAI, W |
| 2320 | 001 | Shakespeare Live and Local | Polster | M-F | 1:00 | 2:50 | DALL 138 | | |
| 3362 | 001 | African American Literature | D. Dickson-Carr | M-F | 12:00 | 1:50 | DALL 137 | 2012: CA2 2016: HFA | LAI, HD, W |

Summer One 2026 Courses by Time

| Cat # | Sec | Course Title | Instructor | Days | Start | End | Room | UC Tags | CC Tags |
|-------|-----|--------------------------------|-----------------|------|-------|-------|----------|--------------------------|---------------|
| 2311 | 001 | Poetry | Condon | M-F | 10:00 | 11:50 | DALL 106 | 2012: CA2 2016: LL, W | LAI, W |
| 3362 | 001 | African American Literature | D. Dickson-Carr | M-F | 12:00 | 1:50 | DALL 137 | 2012: CA2 2016: HFA | LAI, HD, W |
| 2320 | 001 | Shakespeare Live and Local | Polster | M-F | 1:00 | 2:50 | DALL 138 | | |
| 2303 | 001 | Ethics & Leadership Comm | C. Dickson-Carr | M-F | 2:00 | 3:50 | DALL 106 | | CIE |

Fall 2026 Courses by Number

| Cat # | Sec | Course Title | Instructor | Days | Start | End | Room | UC Tags | CC Tags |
|-------|------|----------------------------|-----------------|------|-------|-------|-----------|---------------------------------|---------|
| 1330 | 001 | The World of Shakespeare | Moss | MWF | 11:00 | 11:50 | OFAC B600 | 2012: CA1 2016: LL | LAI |
| 1380 | 001 | Introduction to Literature | González | TTH | 2:00 | 3:20 | DALL 306 | 2012: CA1 2016: CA | LAI |
| 2302 | 001 | Business Writing | C. Dickson-Carr | TTH | 12:30 | 1:50 | DALL 153 | 2016: IL, OC, W | W |
| 2302 | 002 | Business Writing | C. Dickson-Carr | TTH | 2:00 | 3:20 | DALL 153 | 2016: IL, OC, W | W |
| 2303 | 001 | Ethics & Leadership Comm | C. Dickson-Carr | TTH | 3:30 | 4:50 | DALL 115 | | CIE |
| 2311 | 001 | Poetry | Caplan | MWF | 11:00 | 11:50 | DALL 138 | 2012:CA2 2016:LL, OC, W | LL,LAI |
| 2311 | 002 | Poetry | Rivera | MWF | 9:00 | 9:50 | DALL 120 | 2012:CA2 2016: LL, W | LAI, W |
| 2311 | 003 | Poetry | Wilson | TTH | 8:00 | 9:20 | DALL 101 | 2012:CA2 2016:LL, OC, W | LAI, W |
| 2311 | 004H | Poetry | Bozorth | MWF | 12:00 | 12:50 | DALL 156 | 2012:CA2 2016:LL, OC, W | LL,LAI |
| 2312 | 001 | Fiction | Cassedy | MWF | 9:00 | 9:50 | ACSH 225 | 2012:CA2 2016: LL, OC, W | LAI, W |
| 2312 | 002 | Fiction | Donkor | MWF | 2:00 | 2:50 | FOSC 157 | 2012:CA2 2016: LL, CA2, W | LAI, W |
| 2312 | 003 | Fiction | Hermes | MWF | 1:00 | 1:50 | CLEM 126 | 2012:CA2 2016: LL, OC, W | LAI, W |
| 2312 | 004 | Fiction | Rivera | MWF | 1:00 | 1:50 | DALL 138 | 2012:CA2 2016: LL, OC, W | LAI, W |
| 2312 | 005 | Fiction | Sae-Saue | TTH | 2:00 | 3:20 | DALL 157 | 2012:CA2 2016: LL, W | LAI, W |
| 2312 | 006 | Fiction | Sudan | TTH | 12:30 | 1:50 | DALL 120 | 2012:CA2 2016: LL | LAI, W |
| 2312 | 007 | Fiction | Decker | TTH | 11:00 | 12:20 | PRTH 205 | 2012:CA2 2016: LL | LAI, W |
| 2312 | 008 | Fiction | Langston | TTH | 9:30 | 10:50 | HCSH 318 | 2012:CA2 2016: LL | LAI, W |

| | | | | | | | | | |
|------|-----|-----------------------------------|-----------------|-----|-------|-------|----------------|---|---------------|
| 2312 | 010 | Fiction | Barber | MWF | 11:00 | 11:50 | Junkins 205 | 2012: CA2 2016: LL | CC: LAI, W |
| 2312 | 013 | Fiction | McClure | TTH | 9:30 | 10:50 | DALL 138 | 2012: CA2 2016: LL | CC: LAI, W |
| 2313 | 001 | Drama | Mennella | TTH | 9:30 | 10:50 | DALL 137 | 2012: CA1 2016: LL | CC: LAI, W |
| 2315 | 001 | Introduction to Literary Study | D. Dickson-Carr | TTH | 11:00 | 12:20 | DALL 120 | 2012: CA2 2016: CA | LAI, W |
| 2315 | 002 | Introduction to Literary Study | Agbo | TTH | 2:00 | 3:20 | DLSB 132 | 2012: CA2 2016: CA | LAI, W |
| 2315 | 003 | Introduction to Literary Study | Carty | MWF | 8:00 | 8:50 | DALL 102 | 2012: CA2 2016: CA | LAI, W |
| 2318 | 001 | Lit and Digital Humanities | Wilson | TTH | 9:30 | 10:50 | DALL 101 | 2016: LL, TM, W | LAI, W |
| 2390 | 001 | Intro to Creative Writing | Brownderville | M | 2:00 | 4:50 | DALL 106 | 2012: CA1 2016: CA, W | CA, CAC, W |
| 2390 | 002 | Intro to Creative Writing | Condon | TTH | 9:30 | 10:50 | DALL 156 | 2012: CA1 2016: CA, W | CA, CAC, W |
| 2390 | 003 | Intro to Creative Writing | Debris | W | 6:00 | 8:50 | DALL 120 | 2012: CA1 2016: CA, W | CA, CAC, W |
| 2390 | 004 | Intro to Creative Writing | Hermes | MWF | 10:00 | 10:50 | DALL 120 | 2012: CA1 2016: CA, W | CA, CAC, W |
| 2390 | 005 | Intro to Creative Writing | Hermes | MWF | 11:00 | 11:50 | DALL 105 | 2012: CA1 2016: CA, W | CA, CAC, W |
| 2390 | 006 | Intro to Creative Writing | Johnson | MW | 3:00 | 4:20 | DALL 120 | 2012: CA1 2016: CA, W | CA, CAC, W |
| 2390 | 007 | Intro to Creative Writing | Rivera | MWF | 11:00 | 11:50 | DALL 120 | 2012: CA1 2016: CA, W | CA, CAC, W |
| 2390 | 008 | Intro to Creative Writing | Rubin | T | 2:00 | 4:50 | DALL 138 | 2012: CA1 2016: CA | CA, CAC, W |
| 2390 | 009 | Intro to Creative Writing | Smith | MWF | 10:00 | 10:50 | DALL 138 | 2012: CA1 2016: CA | CA, CAC, W |
| 2390 | 010 | Intro to Creative Writing | Smith | MWF | 1:00 | 1:50 | DALL 152 | 2012: CA1 2016: CA | CA, CAC, W |
| 3310 | 001 | Research & Critical Writing | Pergadia | TTH | 12:30 | 1:50 | DALL 156 | | |
| 3320 | 001 | Topics in Medieval Literature | Wheeler | TTH | 9:30 | 10:50 | DALL 106 | 2012: CA2 2016: HFA | LAI, W |
| 3341 | 001 | British Literary History | Shields | TTH | 11:00 | 12:20 | DALL 152 | 2012: CA2, HC2 2016: HFA, HSBS | LAI, W |

| | | | | | | | | | |
|------|-----|--|-----------------|-----|-------|-------|----------|------------------------------|---------------|
| 3347 | 001 | Topics in American Lit in Age of Rev | Levy | TTH | 2:00 | 3:20 | DALL 152 | 2012: CA2 2016: HFA, W | LAI, W |
| 3362 | 001 | African American Literature | Donkor | MWF | 11:00 | 11:50 | DLSB 132 | 2012: CA2 2016: HFA | LAI, HD, W |
| 3365 | 001 | Jewish American Literature | Levy | TTH | 11:00 | 12:20 | FOSC 157 | 2016: LL, KNOW, HD, W | LAI, HD, W |
| 3390 | 001 | Creative Writing Workshop | Brownderville | W | 2:00 | 4:50 | DALL 138 | 2012: CA2 2016: HFA, W | W |
| 3390 | 002 | Creative Writing Workshop | Condon | TTH | 12:30 | 1:50 | DALL 105 | 2012: CA2 2016: HFA, W | W |
| 3390 | 003 | Creative Writing Workshop | Rubin | TH | 2:00 | 4:50 | DALL 137 | 2012: CA2 2016: HFA | W |
| 4323 | 001 | Chaucer | Wheeler | TTH | 12:30 | 1:50 | DALL 138 | 2016: IL, OC | |
| 4332 | 001 | Studies in Early Modern British Literature | Sudan | TTH | 9:30 | 10:50 | DALL 102 | | |
| 4349 | 001 | Transatlantic Studies II | Cassedy | MWF | 11:00 | 11:50 | DALL 357 | | |
| 4369 | 001 | Transatlantic Studies III | Bozorth | MWF | 2:00 | 2:50 | DALL 152 | | OC |
| 4397 | 001 | Distinction Seminar | Pergadia | TTH | 3:30 | 4:50 | DALL 101 | | |
| 6310 | 001 | Graduate Literary Studies | Caplan | W | 2:00 | 4:50 | DALL 343 | | |
| 6312 | 001 | Teaching Practicum | Stephens | F | 12:00 | 2:50 | DALL 120 | | |
| 6360 | 001 | Modern & Contemporary American Lit | D. Dickson-Carr | T | 2:00 | 4:50 | DALL 137 | | |
| 7340 | 001 | Seminar in British Literature | Shields | TH | 2:00 | 4:50 | DALL 138 | | |
| 7350 | 001 | Seminar in American Literature | González | TTH | 11:00 | 12:20 | DALL 105 | | |
| 7376 | 001 | Seminar: Special Topics | Moss | M | 2:00 | 4:50 | DALL 138 | | |

Fall 2026 Courses by Time

| Cat # | Sec | Course Title | Instructor | Days | Start | End | Room | UC Tags | CC Tags |
|-------|-----|--|-----------------|------|-------|-------|-------------|---|---------------|
| 2311 | 003 | Poetry | Wilson | TTh | 8:00 | 9:20 | DALL 101 | 2012: CA2 2016: LL, W, OC | LAI, W |
| 2315 | 003 | Introduction to Literary Study | Carty | MWF | 8:00 | 8:50 | DALL 102 | 2012: CA2 2016: CA | LAI, W |
| 2311 | 002 | Poetry | Rivera | MWF | 9:00 | 9:50 | DALL 120 | 2012:CA2 2016: LL, W | LAI, W |
| 2312 | 001 | Fiction | Cassedy | MWF | 9:00 | 9:50 | ACSH 225 | 2012:CA2 2016: LL, OC, W | LAI, W |
| 2318 | 001 | Lit and Digital Humanities | Wilson | TTH | 9:30 | 10:50 | DALL 101 | 2016: LL, TM, W | LAI, W |
| 2390 | 002 | Intro to Creative Writing | Condon | TTH | 9:30 | 10:50 | DALL 156 | 2012: CA1 2016: CA, W | CA, CAC, W |
| 3320 | 001 | Topics in Medieval Literature | Wheeler | TTH | 9:30 | 10:50 | DALL 106 | 2012: CA2 2016: HFA | LAI, W |
| 4332 | 001 | Studies in Early Modern British Literature | Sudan | TTH | 9:30 | 10:50 | DALL 102 | | |
| 2312 | 008 | Fiction | Langston | TTH | 9:30 | 10:50 | HCSH 318 | 2012:CA2 2016: LL | LAI, W |
| 2312 | 013 | Fiction | McClure | TTH | 9:30 | 10:50 | DALL 138 | 2012: CA2 2016: LL | CC: LAI, W |
| 2313 | 001 | Drama | Mennella | TTH | 9:30 | 10:50 | DALL 137 | 2012: CA1 2016: LL | CC: LAI, W |
| 2390 | 009 | Intro to Creative Writing | Smith | MWF | 10:00 | 10:50 | DALL 138 | 2012: CA1 2016: CA | CA, CAC, W |
| 2390 | 004 | Intro to Creative Writing | Hermes | MWF | 10:00 | 10:50 | DALL 120 | 2012: CA1 2016: CA, W | CA, CAC, W |
| 2312 | 007 | Fiction | Decker | TTH | 11:00 | 12:20 | PRTH 205 | 2012:CA2 2016: LL | LAI, W |
| 2315 | 001 | Introduction to Literary Study | D. Dickson-Carr | TTH | 11:00 | 12:20 | DALL 120 | 2012: CA2 2016: CA | LAI, W |
| 2390 | 005 | Intro to Creative Writing | Hermes | MWF | 11:00 | 11:50 | DALL 105 | 2012: CA1 2016: CA, W | CA, CAC, W |
| 2390 | 007 | Intro to Creative Writing | Rivera | MWF | 11:00 | 11:50 | DALL 120 | 2012: CA1 2016: CA, W | CA, CAC, W |
| 2312 | 010 | Fiction | Barber | MWF | 11:00 | 11:50 | Junkins 205 | 2012: CA2 2016: LL | CC: LAI, W |
| 3341 | 001 | British Literary History | Shields | TTH | 11:00 | 12:20 | DALL 152 | 2012: CA2, HC2 2016: HFA, HSBS | LAI, W |
| 3362 | 001 | African American Literature | Donkor | MWF | 11:00 | 11:50 | DLSB 132 | 2012: CA2 2016: HFA | LAI, HD, W |

| | | | | | | | | | |
|------|------|--------------------------------------|-----------------|-----|-------|-------|-----------|------------------------------|------------|
| 3365 | 001 | Jewish American Literature | Levy | TTH | 11:00 | 12:20 | FOSC 157 | 2016: LL, KNOW, HD, W | LAI, HD, W |
| 4349 | 001 | Transatlantic Studies II | Cassedy | MWF | 11:00 | 11:50 | DALL 357 | | |
| 7350 | 001 | Seminar in American Literature | González | TTH | 11:00 | 12:20 | DALL 105 | | |
| 1330 | 001 | The World of Shakespeare | Moss | MWF | 11:00 | 11:50 | OFAC B600 | 2012: CA1 2016: LL | LAI |
| 2311 | 001 | Poetry | Caplan | MWF | 11:00 | 11:50 | DALL 138 | 2012:CA2 2016:LL, OC, W | LL, LAI |
| 2311 | 004H | Poetry | Bozorth | MWF | 12:00 | 12:50 | DALL 156 | 2012:CA2 2016:LL, OC, W | LL, LAI |
| 6312 | 001 | Teaching Practicum | Stephens | F | 12:00 | 2:50 | DALL 120 | | |
| 2302 | 001 | Business Writing | C. Dickson-Carr | TTH | 12:30 | 1:50 | DALL 153 | 2016: IL, OC, W | W |
| 2312 | 006 | Fiction | Sudan | TTH | 12:30 | 1:50 | DALL 120 | 2012:CA2 2016: LL | LAI, W |
| 3310 | 001 | Research & Critical Writing | Pergadia | TTH | 12:30 | 1:50 | DALL 156 | | 3310 |
| 3390 | 002 | Creative Writing Workshop | Condon | TTH | 12:30 | 1:50 | DALL 105 | 2012: CA2 2016: HFA, W | W |
| 4323 | 001 | Chaucer | Wheeler | TTH | 12:30 | 1:50 | DALL 138 | 2016: IL, OC | |
| 2312 | 003 | Fiction | Hermes | MWF | 1:00 | 1:50 | CLEM 126 | 2012:CA2 2016: LL, OC, W | LAI, W |
| 2312 | 004 | Fiction | Rivera | MWF | 1:00 | 1:50 | DALL 138 | 2012:CA2 2016: LL, OC, W | LAI, W |
| 2390 | 010 | Intro to Creative Writing | Smith | MWF | 1:00 | 1:50 | DALL 152 | 2012: CA1 2016: CA | CA, CAC, W |
| 2302 | 002 | Business Writing | C. Dickson-Carr | TTH | 2:00 | 3:20 | DALL 153 | 2016: IL, OC, W | W |
| 2312 | 002 | Fiction | Donkor | MWF | 2:00 | 2:50 | FOSC 157 | 2012:CA2 2016: LL, CA2, W | LAI, W |
| 2312 | 005 | Fiction | Sae-Saue | TTH | 2:00 | 3:20 | DALL 157 | 2012:CA2 2016: LL, W | LAI, W |
| 2315 | 002 | Introduction to Literary Study | Agbo | TTH | 2:00 | 3:20 | DLSB 132 | 2012: CA2 2016: CA | LAI, W |
| 2390 | 001 | Intro to Creative Writing | Brownderville | M | 2:00 | 4:50 | DALL 106 | 2012: CA1 2016: CA, W | CA, CAC, W |
| 3347 | 001 | Topics in American Lit in Age of Rev | Levy | TTH | 2:00 | 3:20 | DALL 152 | 2012: CA2 2016: HFA, W | LAI, W |

| | | | | | | | | | |
|------|-----|------------------------------------|-----------------|-----|-------|-------|----------|------------------------------|---------------|
| 1380 | 001 | Introduction to Literature | González | TTH | 11:00 | 12:20 | DALL 306 | 2012: CA1 2016: CA | LAI |
| 4369 | 001 | Transatlantic Studies III | Bozorth | MWF | 2:00 | 2:50 | DALL 152 | | OC |
| 6310 | 001 | Graduate Literary Studies | Caplan | W | 2:00 | 4:50 | DALL 343 | | |
| 6360 | 001 | Modern & Contemporary American Lit | D. Dickson-Carr | T | 2:00 | 4:50 | DALL 137 | | |
| 7340 | 001 | Seminar in British Literature | Shields | TH | 2:00 | 4:50 | DALL 138 | | |
| 7376 | 001 | Seminar: Special Topics | Moss | M | 2:00 | 4:50 | DALL 138 | | |
| 2390 | 008 | Intro to Creative Writing | Rubin | T | 2:00 | 4:50 | DALL 138 | 2012: CA1 2016: CA | CA, CAC, W |
| 3390 | 001 | Creative Writing Workshop | Brownderville | W | 2:00 | 4:50 | DALL 138 | 2012: CA2 2016: HFA, W | W |
| 3390 | 003 | Creative Writing Workshop | Rubin | TH | 2:00 | 4:50 | DALL 137 | 2012: CA2 2016: HFA | W |
| 2390 | 006 | Intro to Creative Writing | Johnson | MW | 3:00 | 4:20 | DALL 120 | 2012: CA1 2016: CA, W | CA, CAC, W |
| 2303 | 001 | Ethics & Leadership Comm | C. Dickson-Carr | TTH | 3:30 | 4:50 | DALL 115 | | CIE |
| 4397 | 001 | Distinction Seminar | Pergadia | TTH | 3:30 | 4:50 | DALL 101 | | |
| 2390 | 003 | Intro to Creative Writing | Debris | W | 6:00 | 8:50 | DALL 120 | 2012: CA1 2016: CA, W | CA, CAC, W |

Professor Codes: "P#'s"

| | | | |
|---------------------|--------------------------|----------------|---------------|
| Bozorth - P12 | D. Dickson-Carr - P28 | Newman - P58 | Shields - P10 |
| Brownderville - P14 | Donkor - P05 | Pergadia - P53 | Sudan - P75 |
| Caplan - P04 | González - P08 | Rubin - P57 | Wheeler - P85 |
| Cassedy - P20 | Moss - P07 | Sae-Saue - P90 | Wilson - P95 |

University Curriculum Components

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

Common Curriculum Components

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

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

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

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

3. Major Electives (12 hours):

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

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

- 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 (4391 through 4398) do not fulfill this requirement.

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

CREATIVE WRITING SPECIALIZATION

Students pursuing a Creative Writing Specialization within the English Department must fulfill all departmental requirements for the regular English major.

Students specializing in Creative Writing must take at least 12 hours in Creative Writing courses, which will take the place of all the elective hours within a 33-hour major. Those wishing to complete the major in 33 hours will need to fulfill all four historical requirements with 4000-level literature courses. However, students are encouraged to take additional elective hours in writing courses as well as in other courses.

Creative Writing Specialists are required to complete the following coursework:

- 1) 2390: Introduction to Creative Writing – prerequisite for 3390**
- 2) 9 credit-hours of 3390 – Studies in Creative Writing**

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

THE MINOR IN ENGLISH

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

1. One of the following:

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

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

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

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

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

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: dmoos@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 a 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 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. 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, he or she 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.

SUMMER ONE 2026 SESSION COURSE DESCRIPTIONS

ENGL 2303-001— Ethics and Leadership Comm

M-F 2:00-3:50. Dallas Hall 106. C. Dickson-Carr.

CC: CIE

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.

ENGL 2311-001— Poetry: Lifting the Veil

M-F 10:00-11:50. Dallas Hall 106. Condon.

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

“Poetry,” wrote Percy Bysshe Shelley, “lifts the veil from the hidden beauty of the world, and makes familiar objects be as if they were unfamiliar.” He’s right: poetry reveals the unexpected beauty and strangeness in the ordinary landscapes, people, and emotional situations we encounter every day. Yet, the famous stereotype of poetry suggests that the genre doesn’t reveal anything without a lot of decoding on a reader’s part—that the poem is the veil that hides a complicated message. In this course, we will explode this stereotype by learning about poetic characteristics and devices that are meant to delight readers, not confuse them. Each week we will focus on a different poetic technique or form—image, alliteration, aubades—and discuss how contemporary poets have used them to bring us pleasure, making something as mundane as grass seem suddenly breathtaking and strange. Students will write 3 analytical reading responses in preparation for a short midterm essay and take a final exam.

ENGL 2320-001— Shakespeare Live and Local: Literature and Community

M-F 1:00-2:50. Dallas Hall 106. Polster.

This summer course allows for a unique, fun, and active 4-week study of a single Shakespeare play in cooperation with Shakespeare Dallas and its Shakespeare in the Park program. Students spend the first two weeks of the course reading the play, analyzing it, and learning its historical context. The second half of the course includes meeting with the Artistic Director and the production team of the play, the actors, set designers, and staff. Students participate actively in the marketing, fundraising, and volunteering that make these popular events possible. Students will have volunteer opportunities associated with the production, and they are required to create and share publicity for the play on social media and blogging platforms.

Students will use the free version of the play available at <https://www.folger.edu/explore/shakespeares-works/>. Hard copies are available for free PDF download or paperback order if desired.

ENGL 3362-001— African American Literature: The Harlem Renaissance

M-F 12:00-1:50. Dallas Hall 137. D. Dickson-Carr.

2012: CA2 2016: HFA. CC: LAI, HD, W

This version of African American Literature is focused specifically on the Harlem or "New Negro" Renaissance, a major literary and cultural movement that spanned the period from the end of World War I through the 1930s. Our goal in this course will be to explore, discuss, and interpret the movement's major authors and their works. Most of our attention will be on essays, stories, and poems, but we will also listen to the music that defined the era, and review some of the artwork produced within it. Complex and often controversial, the Harlem Renaissance nevertheless transformed Black art for the twentieth century and beyond. It continues to inspire. Our course is part of current celebrations of the movement's centennial. We will discuss the movement's meaning and influence throughout the course.

Requirements: Regular attendance and participation; two (2) collaborative projects; quizzes; in-class and take-home writings.

FALL 2026 SESSION COURSE DESCRIPTIONS

ENGL 1330-001— The World of Shakespeare: The Roman Version

MWF 11:00-11:50. Owen Fine Arts Center B600. Moss.

2012: CA1 2016: LL CC: LAI

Shakespeare had two favorite books: Ovid's *Metamorphoses*, the great compendium of classical mythology, and Plutarch's *Lives of the Noble Greeks and Romans*. In the one, he found the violent and beautiful tales of shapeshifting gods, vainglorious heroes, and victimized mortal women that would haunt his comedies and tragedies; in the other, the political machinations, urban riots, assassinations, pitched battles, and stoic suicides that underwrite his three great Roman history plays. In this introductory survey, we watch Shakespeare turn these two great sources—ancient myth and ancient history—into some of the most powerful poetry and drama ever written and staged.

After warming up with Shakespeare's slapstick *Comedy of Errors*, we will read his insane, blood-drenched first tragedy, *Titus Andronicus*, followed by an excursion into long-form poetry with *Venus and Adonis* (actually Shakespeare's greatest hit during his lifetime). In the second half of the course, we'll visit ancient Rome with Shakespeare as our tour guide, reading the cataclysmic *Julius Caesar*, then *Coriolanus*, the play most relevant to our own distressed political moment, before closing with *Antony and Cleopatra*, which (with all due respect to *Romeo and Juliet* and *Wuthering Heights*) is the greatest love story ever told.

Assignments include short weekly quizzes, a midterm and final exam, a four-part discussion board, and a recitation.

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

TTH 2:00-3:20. 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: Writing for Success in the Workplace, Business and Beyond

TTH 12:30-1:50. Dallas Hall 153. C. Dickson-Carr.

2016: OC, W, IL 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.

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

Assignments: summaries, analyses, evaluations, letters, reports, memoranda, and individual and collaborative research reports, both oral and written.

ENGL 2302-002— Business Writing: Writing for Success in the Workplace, Business and Beyond

TTH 2:00-3:20. Dallas Hall 153. C. Dickson-Carr.

2016: OC, W, IL 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.

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

Assignments: summaries, analyses, evaluations, letters, reports, memoranda, and individual and collaborative research reports, both oral and written.

ENGL 2303-001— Ethical Leadership and Language of Influence: Balancing Professionalism with Ethical Communication

TTH 3:30-4:50. Dallas Hall 115. C. Dickson-Carr.

CC: CIE

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.

Assignments: Writing assignments include rhetorical analyses, ethical argument essays, leadership narratives, business and civic communications, and a final persuasive writing project.

ENGL 2311-001— Poetry

MWF 11:00-11:50. Dallas Hall 138. Caplan.

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

“Poetry is language that sounds better and means more,” the poet Charles Wright observed, adding: “What’s better than that?” This class will train the students to hear the many sounds and meanings that great poems articulate. We will gain the skills and the vocabulary to analyze poems more precisely by reading and discussing a wide range of poetry. Assigned poets will include poets as different as Renaissance sonneteers, contemporary poets, and Robert Frost. Che Chen will visit the campus to read his poems and meet with the class to discuss them. 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: American Poetry Since 1970

MWF 9:00-9:50. Dallas Hall 120. Rivera.

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

Immerse yourself in the innovative works of acclaimed poets by reading and writing about those who challenge conventional notions of poetry with their perspectives and experimentation. This course invites you to increase students' critical analysis skills and engage in discussions. To explicate poems, we will develop a shared language for literary and rhetorical terms. Through journal responses, quizzes, essays, digital humanities tools, and technical presentations, you'll investigate poets' backgrounds as they relate to their aesthetics, annotate poems from online literary journals, create a digital archive of underrepresented poets, conduct explications for general audiences, craft video analyses, and even write poetry collection reviews to record as a podcast. This is an opportunity to share your voice as you refine your aesthetics. The tradition of American poetry continues to grow; this course hones your critical reasoning skills as you explore this evolving literary landscape. Refine your ideas about culture and American poetry while simultaneously providing footholds for others through music, fine art, history, and current events.

Text: *The Penguin Anthology of Contemporary American Poetry* (Rita Dove, editor)

Assignments: five quizzes, ten journal responses, two technical presentations, one poetry recitation, one creative project, and a substantially revised and edited portfolio with a process statement.

ENGL 2311-003— Poetry: The Greatest Inventors

TTH 8:00-9:20. Dallas Hall 101. Wilson.

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

What does it mean to invent something? To “be creative”? In classical rhetoric, the first part of the creative process was called “invention” which derives from the Latin word meaning “to find something” - - in this course, we’ll be encountering our poets as they “invent” their poems, catching them mid-flight during their writing processes to understand how and why they crafted their words into never-before-seen shapes and ideas. Today the word “inventors” conjures images of scientists in laboratories or computer scientists writing mind-bending code, but in this course we’ll be seeing how poets, too, play a crucial role in inventing our universe, giving us new ways of seeing, imagining, and interacting with our world.

From epic tales from ancient worlds to Instagram poets reimagining the relationship which poetry can forge between words and images, war poets whose words changed the course of history, songwriters creating new antiheroes and poets at the start of the scientific revolution experimenting with new empirical knowledge in verse, we will encounter a whole world of inventors imagining and creating beautiful, bewitching, challenging and sometimes confrontational words, and we will find new ways to interact with all of that creative output.

Poetry can sometimes seem bewildering or, indeed, purposefully abstruse and difficult – and it can be! But by understanding our poems as “inventions” that are created with specific technical tools and techniques, and learning how to identify those tools and techniques and to talk about them, over the course of the semester we will become comfortable and familiar with our poets and the things they have invented for us – we will get to know these inventors, to understand and appreciate their ingenuity and their methods and to revel in the pleasure that great poetry (or sometimes even bad poetry!) can bring.

Today’s inventors live largely in the digital environment, so to add in some workplace skills we will be creating an exhibition about “Inventing Poetry”. I look forward to finding the inventors with you this semester (that means learning to read lots of interesting poems with you!).

ENGL 2311-004H— Poetry: Serious Word Games

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

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

Now carbon-neutral: how to do things with poems you never knew were possible, and once you know how, you won’t be able to stop yourself. You’ll learn to detect patterns in language, sound, imagery, feeling, and all those things that make poetry the world’s oldest and greatest multisensory art form, appealing to eye, ear, mouth, heart, and other bodily processes. You will read, talk, and write about poems written centuries ago and practically

yesterday. You will learn to distinguish exotic species like villanelles and sestinas. You'll understand the difference between free verse and blank verse and be glad you do. You'll impress friends and family with metrical analyses of great poems and Christmas carols. You'll argue about love, sex, roads in the woods, the sinking of the Titanic, teenage rebellion, God, and Satan. You'll satisfy a requirement for the English major and a good liberal-arts education. And you'll understand why AI creates mediocre poetry (and mediocre academic writing).

Text: Susan Holbrook, *How to Read (and Write About) Poetry*

Assignments: 12-15 pages of graded analytical writing taking various forms; oral presentation; leading discussion; midterm; final exam.

ENGL 2312-001— Fiction: The Real Fake

MWF 9:00-9:50. Annette Caldwell Simmons Hall 225. Cassedy. 2012: CA2 2016: LL, OC, W 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, Shelley, Nabokov. Three essays, two exams.

ENGL 2312-002— Fiction: Black Feminist Fictions

MWF 2:00-2:50. Fondren Science Building 157. Donkor. 2012: CA2 2016: LL, OC, W CC: LAI, W

What can wildness, friendship, grief, desire, music and more, teach us about Black feminisms? This course will explore various lenses of 20th and 21st century Black feminist thought, not solely as directly articulated through the voices of acclaimed feminist theorists themselves, but as reflected through fictive characters. Together we will explore how Black women and girls embrace, challenge, and redefine what it can mean to be a feminist, all while analyzing how fiction is uniquely equipped to help us answer this question.

Readings: Novel and short stories by Alice Walker, Dorothy West, Toni Morrison, Toni Cade Bambara and more. Other Assignments: two short papers, two quizzes, two exams, creative assignment.

ENGL 2312-003— Fiction: The Global Novel

MWF 1:00-1:50. Clements 126. Hermes. 2012: CA2 2016: LL, OC, W CC: LAI, W

This course will consider fiction that reflects and responds to the increasing interconnectedness of our globalized world—stories and novels written about, from, and across places outside the U.S. and Britain, including South and Southeast Asia, sub-Saharan Africa, and the Caribbean. How do writers of global literature balance precise, local specificity with the imperative to connect to a "universal" audience? What is the work's relation to a shared cosmopolitan ethos? To recent anti-globalist movements? What do terms like globalization, cosmopolitanism, postcolonialism, and world literature mean in the first place?

With these texts and concepts as our foundation for discussion, we will build a set of tools for analyzing and writing about literature, including close reading, awareness of genre, and familiarity with important elements of fiction. We will think deeply about not just what texts say, but how they say it. Finally, reading these works of fiction will help us see our contemporary world in new ways, and better understand our place in it. Readings may include Jean Rhys, Teju Cole, Mohsin Hamid, Han Kang, and Pitchaya Sudbanthad.

ENGL 2312-004— Fiction: Short Fiction of the Americas**MWF 1:00-1:50. Dallas Hall 138. Rivera.****2012: CA2 2016: LL, OC, W CC: LAI, W**

Short stories both fracture and fortify our understanding of the world. The genre confronts us with death, disillusionment, and dysfunction, yet offers escape, revelation, and return. This course explores the art of the short story, examining what elements define the genre and how writers push its boundaries. What must be included or omitted to create meaning? How do aesthetic and ideological choices shape our understanding of contemporary storytelling? We will analyze the cultural forces that shape fiction and the real and imagined worlds that enable it. We will also consider storytelling's inherent risks, conflicts, and failures, and question how narratives reflect, distort, or redefine reality. By identifying the rhetorical and literary techniques that shape contemporary Americana narratives, we will explore how they provide perspective, evoke meaning, and create a sense of immediacy and transformation. Our primary text, *The Ecco Anthology of Contemporary American Short Fiction* [First edition], offers a generous sampling of critically acclaimed authors, curated by Joyce Carol Oates. Coursework includes four quizzes, ten analytical writing responses, two technical presentations, a creative response assignment, and a substantially revised portfolio, to hone your analytical skills and expand your understanding of short fiction's ability to explore life's conflicts and uncertainties—while reflecting on the ongoing question of what it means to live, and tell stories about living.

ENGL 2312-005— Fiction: Ethnic American Narratives**TTH 2:00-3:20. Dallas Hall 157. Sae-Saue.****2012: CA2 2016: LL, W CC: LAI, W**

This course is an introduction to fiction with an emphasis on U.S. ethnic narratives. The primary goals of the class are that students learn to recognize a range of narrative elements and to see how they function in key U.S. fictions. Each text we will read represents a specific set of historical and social relationships and they imagine particular U.S. identities. We shall investigate how fictions constructs cultural identities, comments on determinate historical moments, and organizes human consciousness around social history. In doing so, we shall ask: how does fiction articulate political, social, and cultural dilemmas? And how does it structure our understandings of social interaction? As these questions imply, this course will explore how fiction creates and then navigates a gap between art and history in order to remark on U.S. social relationships. We will investigate how literary mechanisms situate a narrative within a determinate social context and how the narrative apparatuses of the selected works organize our perceptions of the complex worlds that they imagine. As such, we will conclude the class having learned how fiction works ideologically, understanding how the form, structure, and narrative elements of the selected texts negotiate history, politics, human psychology, and even the limitations of literary representation.

ENGL 2312-006— Fiction: The Gothic Novel**TTH 12:30-1:50. Dallas Hall 157. Sudan.****2012: CA2 2016: LL 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, graveyard secrets, ghosts, damsels in distress, mysterious heroes, bleeding nuns, and the like, became the most eagerly consumed of its genre. Not necessarily restricted by gender—almost as many (and arguably more) women published gothic novels as men—these novels represent not only the taste of the literate public but also reflect with uncanny exactitude the social and cultural milieu of the late-eighteenth through late-nineteenth centuries. We will explore these contexts and, in process of textual and cultural analysis.

ENGL 2312-007— Fiction: Gothic Afterlives: Madness and Monsters**TTH 9:30-10:50. Elizabeth Perkins Prothro Hall 205. Decker.****2012: CA2 2016: LL CC: LAI, W**

Tell me if you recognize these story elements: a foreboding house, a Byronic hero, a forbidden romance, a misunderstood monster. Sound familiar? In this course, we will ask why the Gothic remains one of the 19th

century's most enduring literary genres (as evidenced by the recent film adaptation of *Wuthering Heights*) and what it can tell us about the past--and about ourselves in the present. You can expect to read Charlotte Brontë's classic Victorian ur-text *Jane Eyre*, modern gothic remix *Mexican Gothic*, and watch films like del Toro's *Crimson Peak*, as well as a smattering of short stories to round out your familiarity with the genre. Assignments will include short weekly reflections and close-reading assignments, a midterm, and a creative project for the final.

ENGL 2312-008— Fiction: Forms of Sympathy

TTH 11:00-12:20. Harold Clark Simmons Hall 318. Langston.

2012: CA2 2016: LL CC: LAI, W

Authors in the nineteenth century were particularly interested in the exchange of sympathy between readers and their novels. This class will explore the formal tools used by these novelists to encourage—or discourage—sympathy from their readers. We will explore the difference between plot and form as we work together to develop close reading and analytical skills. This class will explore questions such as: Why is it important to look at the form of a novel as well as its plot? How do authors encourage sympathy among their readers? Why would an author try to distance themselves from their reader? Readings include three novels that are very concerned with the pursuit and failure of sympathy: *Pride and Prejudice*, *Frankenstein*, and *Dracula*.

Assignments: one short essay, two exams, and a creative project

ENGL 2312-010— Fiction: Narrating Trauma and Recovery

MWF 11:00-11:50. Jerry Junkins 205. Barber.

2012: CA2 2016: LL CC: LAI, W

Contemporary understandings of “trauma” have shifted drastically over time, from Freudian definitions of trauma as a singular catastrophic event that can only be understood in its aftermath, to more recent analyses of cultural trauma as ongoing and gradual phenomena. This course examines the varied ways in which narratives depict the context and consequences of traumatic experiences on characters and societies. Together, we’ll consider why storytellers repeatedly come back to stories about trauma, and how they use different narrative forms to reveal how trauma shapes experience. That is, what is it about fictional works that particularly lends itself to trauma narratives? How does trauma change when it is depicted in other forms, like comics, television, or film? Students will gain an introduction into trauma studies as well as experience analyzing how different narrative forms convey and create meaning.

Possible texts: Toni Morrison, Margaret Atwood, Han Kang, Carmen Maria Machado, Denis Villeneuve, and more.

Expected assignments: weekly quizzes, group presentations, in-class paper, final project.

ENGL 2312-013— Fiction: Words Meaning Things

TTH 11:00-12:20. Dallas Hall 138. McClure.

2012: CA2 2016: LL CC: LAI, W

In 1982, an English professor named Walter Ong observed "certain basic differences" between "oral cultures (cultures with no knowledge at all of writing) and cultures deeply affected by the use of writing." He called these differences and their implications "startling," impacting even our most basic understanding of human knowledge and communication. Ong went on to write the book on orality and literacy, the differences between cultures that keep their knowledge alive by speaking it and those that do so by writing it down. In 2026, we face a new question: are we shifting into a new phase of human knowledge? If those who came before us were either “oral” or “literate,” are we ... well, how would you fill in that blank (or would you ask ChatGPT to)?

In this course, we will reflect on the human relationship with words. As an introductory course, this class will introduce concepts and devices related to the study of literature. We will experience and create oral, written, and digital forms of literature and storytelling. We will read what others have said about what it means to be human and how humans have traditionally interacted with words – in short, we will consider how, why, and through what medium words most effectively mean things.

Assignments will include a close reading presentation, group project, individual and partnered essay, and a final exam. Authors include William Shakespeare, Jeremiah Curtin (and the Irish "folk" who provided him with stories), Virginia Woolf, George Orwell, ChatGPT-3 (?), and others.

ENGL 2313-001— Drama: (En)Gendering Representation

TTH 9:30-10:50. Dallas Hall 137. Mennella.

2012: CA1 2016: LL CC: LAI, W

The historical fact that women could neither legally write for professional theater companies nor legally perform on stage during the age of Shakespeare encapsulates the political vexations of the theater. The stage is a place where voices are heard, overheard, and silenced. This course will survey drama from antiquity through the present that raise questions of gender as well as how dramatic representation challenges our literary and philosophical ideas about representation, taking cues from Aristophanes, William Shakespeare, Aphra Behn, Lorraine Hansberry, August Wilson, Samuel Beckett, and others writing for the stage. Assignments include weekly discussion posts, a brief creative exercise, a short critical essay, and exams.

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

TTH 11:00-12:20. Dallas Hall 120. D. Dickson-Carr.

2012: CA2 2016: CA CC: LAI, W

ENGL 2315 is an introduction to the pleasing art of literary study and to the English major. We will read, contemplate, and discuss poetry, essays, plays, short stories, and novels from different nations and literary traditions to enjoy their many rich complexities. We will begin with different ways of defining literature and literary study, then proceed to examine how and why we read various genres. We will discuss frequently the roles that literature may play in shaping our world. In addition, we will discover and discuss a few of the more prominent issues in contemporary literary studies. By the end of the course, the student should be able to read and write critically about literary works. This skill will serve each student well in other courses in English, but will apply equally well in other disciplines.

Our topic, "Pomp and Circumstantial Evidence," refers to the many moments in our readings in which individuals—whether poets, kings, fools, heroes, or villains—wrestle with and confront the same issues that we will discuss: the sublime; the gap between what our perceptions and reality; facts versus fantasy, illusion, or delusion; the eternal and pleasurable challenge of interpretation. Texts: *The Norton Introduction to Literature, 15th Edition*; *Omeros* by Walcott; *King Lear* by Shakespeare; *Belloq's Ophelia* by Trethewey.

ENGL 2315-001— Introduction to Literary Study: Violence and Society in Anglophone African Literature

TTH 2:00-3:20. Dedman Life Sciences Building 132. Agbo.

2012: CA2 2016: CA CC: LAI, W

Africa is about conquest and resistance, memory and rupture, wounded bodies and unbroken spirits, silenced histories and stubborn acts of survival. Violence, in African literature, is never merely an event. It is a social force that enters the home, the nation, the marketplace, the school, and the human imagination. In this course, we will follow Anglophone African writers as they grapple with the many forms violence takes across the continent, including colonial conquest, anticolonial struggle, civil war, state repression, terrorism, gendered violence, and communal conflict. We will examine how literature transforms violence into narrative, memory, critique, and ethical reflection, and how African writers make legible the human lives, fractured communities, and contested histories that violence leaves behind. Through novels, plays, and other cultural texts, we will explore the relationship between storytelling and power, paying close attention to questions of voice, trauma, resistance, justice, and survival. In other words, by the end of this course, we should be able to understand how African literature at once documents violence and interrogates the social worlds that produce it while imagining what it might mean to endure, repair, and begin again.

Readings and Films: *Things Fall Apart* by Achebe; *Half of a Yellow Sun* by Chimamanda Ngozi Adichie; *Buried Beneath the Baobab Tree* by Adaobi Tricia Nwaubani; *Embers* by Soji Cole; *The Infidels* by Abdellah Taïa.

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

ENGL 2315-001— Introduction to Literary Study: Anxiety in American Literature

MWF 8:00-8:50. Dallas Hall 102. Carty.

2012: CA2 2016: CA CC: LAI, W

Anxieties abound in American literature. In this course, we'll explore how major American writers channel anxiety into art. We will cover a wide range of genres and forms: novels, poems, short stories, films, Broadway musicals, and, yes, songs are all on the table. You'll watch *Hamilton* and a John Wayne Western, read a classic American road novel, unpack iconic poems, and even decode a couple of lyrics from your Spotify Wrapped last year.

As we read (and watch and listen to) these stunning works of literature, we will focus on how writers represent anxiety. What happens when writers build anxiety into plot, voice, imagery, and character? How does understanding anxiety help us better understand these texts? And, importantly, can literature identify ways to confront, overcome, and transcend anxiety?

Possible Authors/Artists: Sylvia Plath, Ocean Vuong, Robert Frost, Gwendolyn Brooks, Jesmyn Ward, Lin-Manuel Miranda, William Faulkner, and Beyoncé

Assignments: two short papers, reading checks, homework (mostly short reading guides for the poems), a recitation, and a final essay

ENGL 2318-001— Literature and Digital Humanities

TTH 9:30-10:50. Dallas Hall 101. Wilson.

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

What are digital humanities? What is the relationship between technology and the humanities? How can technology advance our understanding of language, literature, and culture? These are some of the large-scale questions that we will explore in this course. We rely on technologies such as digital maps, e-books, search engines, and databases every day, and understanding them and being able to work with them is a vital part of preparing for professional life. This course offers a hands-on introduction to using these technologies in academic research to analyze literature, and as well as enhancing your skills in academic work, the skills you learn are of immediate value to employers in the job market.

There have been major advances in the application of digital tools to analyze literature, resulting in the creation of online resources for literary study such as the Milton Reading Room and the Walt Whitman Archive, as well as new research into large-scale patterns of language, ideas, sounds, and images within huge bodies of literary texts. In this course you will have the opportunity to learn the technologies that make this literary scholarship possible, from digitization to creating metadata, making digital maps of literary works, and text mining novels to detect patterns of thoughts, words, phrases, sounds, ideas, and more. We will also think about the theoretical implications of using digital technologies to analyze, advance, and promote the humanities. What are we to make of these advances? What kinds of intellectual questions do they open up? What does it mean to be a digital humanist?

ENGL 2390-001— Intro to Creative Writing: Making Poems

M 2:00-4:50. Dallas Hall 106. Brownderville.

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

In this course, students will write and revise their own poems, respond verbally and in writing to one another's work, and analyze published poems. Workshop sessions will demand insight, courtesy, and candor from everyone in the room, and will help students improve their oral communication skills. The textbook, *Writing Poems* (Boisseau and Wallace), will be provided by the instructor. As this is an introductory course, prior experience in creative writing is not necessary.

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

TTH 9:30-10:50. Dallas Hall 156. Condon.

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

Writing poetry has the potential to render our attention to the world more acute. This poetry writing workshop will teach you to notice how you notice the world as well as the essential craft tools needed to translate your perceptions to the page. To learn these tools, we will read and discuss the work of poets 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 to Creative Writing: Them Changes | Transformation as Creative Engine

W 6:00-8:50. Dallas Hall 106. Debris.

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

“i am trying to tell you something about how
rearranging words
rearranges the universe”

—Marwa Helal

In this multi-genre course, we will read and write fiction in which the status quo is upended, poetry in which identity slips between the self and the other, and shortform drama exploring Suzan-Lori Parks' Rep & Rev method of jazz-tinged playwriting. Throughout the course, we will explore the transformative possibilities of persona and wordplay, of negative capability and radical revision, of cryptozoology and urban mythmaking, while traversing boundaries of—and grey areas between—prose, verse, and performance.

ENGL 2390-004— Intro to Creative Writing: The Writer's Toolkit

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

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

“Don't tell me the moon is shining; show me the glint of light on broken glass.”

— Anton Chekhov

This course will explore the fundamentals of creative writing in poetry and fiction. Together, we'll identify the 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 to Creative Writing: The Writer’s Toolkit

MWF 11:00-11:50. Dallas Hall 105. Hermes.

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

“Don’t tell me the moon is shining; show me the glint of light on broken glass.”

— Anton Chekhov

This course will explore the fundamentals of creative writing in poetry and fiction. Together, we’ll identify the 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 2390-006— Intro to Creative Writing: Poetry Unleashed

MW 3:00-4:20. Dallas Hall 120. Johnson.

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

This course invites students to think of poetry as a space of exploration, risk, and individuality. Designed to inspire play and discovery, students will study elements of poetic craft by close reading published poems and collections of poetry. In this workshop-focused class, students will write their own original poems and provide written and verbal feedback on the work of their peers. At the end of the course, students will have a portfolio of their own poems, including revised work, as well as a stronger understanding of their own unique voice and poetic instincts.

ENGL 2390-007— Intro to Creative Writing: The Creative Act

MWF 11:00-11:50. Dallas Hall 120. Rivera.

2012: CA1 2016: CA, W 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. This course, inspired by Rick Rubin’s *The Creative Act: A Way of Being*, invites students to explore poetry as both an intuitive and intellectual practice. Through close readings of contemporary poets, workshops, and digital annotations, students will work toward poems that evoke rather than explain, creating space for discovery within their work. Students will build a portfolio of original poems throughout the semester, honing their craft through iterative revision and critical discussion. Maintaining a craft journal—a reflective tool for tracking creative evolution—will be essential in navigating questions of voice, identity, and the poetic imagination. Workshops will encourage risk-taking and experimentation, demonstrating how a single image can unfold into a fully realized poem through instinct, introspection, and technique. Students will engage deeply with poetic form and language, sharpening their ability to “show, not tell” while expanding their creative range. Core texts include *The New Census: An Anthology of Contemporary American Poetry* and *The Creative Act*. Assignments: at least ten original poems, ten critical journal responses, two digital humanities presentations, digital annotations, a craft journal, and a substantially revised portfolio with an artist statement.

ENGL 2390-008— Intro to Creative Writing: A Short Story Workshop

T 2:00-4:50. Dallas Hall 138. 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 writing. Students will learn the essential practice of "reading like a writer" while developing their own work and discussing their classmates'.

ENGL 2390-009— Intro to Creative Writing

MWF 10:00-10:50. Dallas Hall 138. Smith.

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

This heavy workshop 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 group and individual short stories and a portfolio. Assignments: Students will complete group and individual short stories and a portfolio.

ENGL 2390-010— Intro to Creative Writing

MWF 1:00-1:50. Dallas Hall 138. Smith.

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

This heavy workshop 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 group and individual short stories and a portfolio. Assignments: Students will complete group and individual short stories and a portfolio.

ENGL 3310-001— Research & Critical Writing

TTH 12:30-1:50. Dallas Hall 156. Pergadia.

This seminar invites students to think about creative criticism, in all its various manifestations. Whether pursuing a work of fiction, scholarship, poetry, or nonfiction, the art of writing is a craft that requires careful attention and constant revision. We will read a range of works that transgress the strict boundaries between genres of writing: critical or creative; fiction or nonfiction; poetry or prose; comedy or tragedy. By examining these works for their content, style, and their ability to transgress genres of writing, we aim to become more attuned to our own craft.

ENGL 3320-001— Topics in Medieval Literature: King Arthur, Heroic Literature and Film

TTH 9:30-10:50. Dallas Hall 120. Wheeler.

2012: CA2 2016: HFA CC: LAI, W

The legends of King Arthur and the Knights of the Round Table provide vivid texts about Britain's greatest native hero and one of the world's most compelling and enjoyable set of narratives from the Middle Ages to the current day. Readings from various genres—from 12th c. Geoffrey of Monmouth's mythic history through late 15th c. Malory's romance. Assignments include weekly written text responses, in-class debates, final exam.

ENGL 3341-001— British Literary History: The Invention of Nature

TTH 11:00-12:20. Dallas Hall 152. Shields.

2012: CA2, HC2 2016: HFA, HSBS CC: LAI, W

Arguably, nineteenth-century writers invented nature as we understand it. Their poetry and prose defined the natural world as something distinct from the human world, and as something that needs to be protected from human depredations. In this class, we'll explore the emergence of this modern understanding of nature in poetry by William Wordsworth, Samuel Taylor Coleridge, Charlotte Smith, and John Clare. We'll ask how novels including Mary Shelley's *Frankenstein* and Emily Bronte's *Wuthering Heights* conceptualize the relationships between human

nature and the natural world. We'll turn to works including Henry Mayhew's *London Labor and the London Poor* and John Ruskin's "Storm-Cloud of the Nineteenth Century" to consider how the environmental legacies of industrialization continue to impact us today. These and other nineteenth-century works will help us to answer big questions such as: what is "the environment"? What does literature have to offer our understanding of climate change? How might it help us reconsider our place in nature? Assignments will include two short (3-4 page) papers, and a final creative or critical project.

ENGL 3347-001— Topics in American Literature in the Age of Revolution

TTH 2:00-3:20. Dallas Hall 152. Levy.

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

This course examines American literary responses to the extraordinary social, political, economic and cognitive upheavals that occur throughout the period historians and literary critics call "the long nineteenth century." With this in mind, the course understands the term "revolution" to encompass not only political life, but also, and more particularly, to signify the social, economic, technological and scientific disruptions that shape the worlds of nineteenth century Americans. Through class discussions and written work, students will hone their abilities as close readers, critical thinkers and university-level writers. Text will include the work of Hannah Foster, Washington Irving, George Lippard, Ralph Waldo Emerson, Henry David Thoreau, Herman Melville, Nathaniel Hawthorne, Harriet Beecher Stowe, Harriet Jacobs, Edgar Allen Poe, Emily Dickinson, Walt Whitman, Frederick Douglass, Charlotte Perkins Gilman, as well as a number of lesser-known writers.

ENGL 3362-001— African American Literature: Introduction to African American Literature

MWF 11:00-11:50. Dedman Life Sciences Building 132. Donkor.

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

This course is a study of African American writers and their works amidst various social and historical influences and contexts. We will orient our study of these authors and their texts around "moments" in African American literature across mini units. Moments may be chronological in nature, as they occur in a particular space in time, but moments may also be thematic and recurrent. Our study of moments in African American literature will be framed within and outside of formalized literary movements. This frame of analysis will help students to understand thematic, stylistic, and formal recurrence in the African American literary tradition.

ENGL 3365-001— Jewish American Literature

TTH 11:00-12:20. Fondren Science Building 157. Levy.

2016: LL, KNOW, HD, W CC: LAI, HD, W

This course examines the history, writing, and popular culture (film, music, comics, etc.) produced by Jewish-Americans from the founding of the republic through the present. The course investigates immigration, the quest for assimilation, resistances to it from Jews and non-Jews, anti-Semitism, and the changing nature of Jewish-American identity. Students will hone their skills at textual analysis through their participation and writing. Texts include: *The Plot Against America and Goodbye, Columbus* (Philip Roth) *The Metling Pot* (Israel Zangwill), *Bread Givers* (Anzia Yezierska), *The Book of Daniel* (E.L. Doctorow) and films including *Hester Street*, *The Jazz Singer*, *Gentleman's Agreement* and *The Producers*. Music will include, Gershwin, Berlin, Dylan.

ENGL 3390-001— Creative Writing Workshop: The Magic Ink Club (A Poetry Workshop)

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

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

In this workshop-intensive course, students will write, revise, and analyze poems. Each student will accumulate ideas in a journal and will write ten to fifteen pages of poetry. Readings will include three to five volumes of verse (e.g. *Tell Me* by Kim Addonizio and *Swirl & Vortex* by Larry Levis). This course will invite students to imagine how their own voices might contribute to the exciting, wildly varied world of contemporary poetry.

ENGL 3390-002— Creative Writing Workshop: Totally Epic! The Long Poem

TTH 12:30-1:50. Dallas Hall 105. Condon.

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

Before podcasts, before movies and sitcoms, before the novel and novella, the narratives of human triumph and tragedy took the shape of epic poetry. In this creative writing workshop, we will read and learn from classic and contemporary epics, such as Dante's *Divine Comedy* and Anne Carson's *Autobiography of Red*. We will draft and structure our own epic and long-form poems according to the generic conventions we gather from the masters we read. This course will focus on how to craft a narrative that thrives in the pressurized quarters of the poetic line. At the semester's end, students will hand in a final portfolio comprised of the final draft of their epic poem as well as a statement of revision.

ENGL 3390-001— Creative Writing Workshop: A Screenwriting Workshop

TH 2:00-4:50. Dallas Hall 137. Rubin.

2012: CA2. 2016: HFA CC: W

In this course students will share their own screenwriting as well as critique that of their classmates. Alongside these workshops we will analyze exemplary models of the form and study film clips to understand the ways compelling dialogue is written and satisfying scenes are structured. Readings will include such classics as *Casablanca* as well as newer scripts like *Lady Bird* and *Get Out*.

ENGL 4323-001— Chaucer: Fun and Games

TTH 12:30-1:50. Dallas Hall 138. Wheeler.

2016: HFA

Dead. White. Men. Why would any of us want to spend time reading such guys? BECAUSE CHAUCER. In this course, we join the FUN of Chaucer and his literary GAMES in the *Canterbury Tales*. Let's figure out together how older poetry sparkles and enthralls us. Games can be exciting as well as cruelly competitive. So can storytelling. Think about making stories with Chaucer rattling around in your heads and hearts. Assignments include weekly written text responses, in-class debates, final exam.

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

TTH 2:00-4:50. Dallas Hall 102. Sudan

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 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 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 4369-001— Transatlantic Studies II: The Archives Workshop

MWF 11:00-11:50. Dallas Hall 357. Cassedy.

Archives are where people put stories that they want to preserve. They're also where they bury stories that they hope will be forgotten. What could we learn about the past if we looked at literature alongside diaries, love letters, scrapbooks, and the other textual remains that ordinary people leave behind? This course is a hands-on workshop on using archival resources in literary studies. Each student will undertake an archival research project, culminating in a narrative essay that uses archival evidence to understand cultural and literary history anew.

ENGL 4369-001— Transatlantic Studies III: Sex and Spirit in LGBTQ+ Writing

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

CC: OC

We will explore how LGBTQ+ writing since the ancient world has explored intersections between sexuality and spirituality. Beginning with key classical texts like Plato's *Symposium*, we'll see how "queer" writing, broadly defined, has engaged with the physical and metaphysical. Key writers: Shakespeare, Oscar Wilde, Alfred Tennyson, Christina Rossetti, W. H. Auden, Audre Lorde, Jewelle Gomez, Randall Kenan, Tony Kushner, Akwaeke Emezi. Key genres: philosophical and religious texts, love poetry, gothic fiction, drama. Recurrent concerns: how the dual heritages of classical and Judeo-Christian culture have shaped western expressions of queer love; how lesbian writers have adapted (and reacted against) gay male views of sexuality; how multi-ethnic and diasporic writers have drawn from and pushed back against white European and American ways of thinking about the queer body and soul. Writing assignments will include informal reading responses, short papers involving literary analysis, and a final research-based paper of roughly 3000-3500 words. Classes will work as seminars, with students sharing significant responsibility for guiding our discussion.

ENGL 4397-001— Distinction Seminar

TTH 3:30-4:50. Dallas Hall 101. Pergadia.

Open by invitation.

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. We will consider the role of history, historiography, and literary interpretation.

Likely primary texts: John Milton's *Paradise Lost*, Toni Morrison's "Recitatif," Octavia Butler's *Parable of the Sower*, and Alexis Pauline Gumbs's *Dub*

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

ENGL 6310-001— Graduate Literary Studies

W 2:00-4:50. Dallas Hall 343. Caplan.

This course will introduce first-year graduate students to the professional study of literature. We will learn how professors and other experts analyze literature (in print and at academic conferences) and study the professional issues that concern them. Our work will take several forms. We will analyze debates about the current state of the profession, seeking to understand the underlying issues as well as the various techniques that scholars employ to advance their arguments. To gain a finer sense of the broader professional conversation, we will enjoy Zoom conversations with several scholars who play significant roles in it. We also will hold a mock conference, developing professional skills and a greater understanding of the mechanics of scholarly production. The field of literary study is broad and contested. The class aims to help each of you to find your place within it.

ENGL 6312-001— Teaching Practicum

F 2:00-4:50. Dallas Hall 120. Stephens.

Welcome to ENGL 6312, where you'll move from "wait, they're letting ME teach?" to "I've totally got this." Imposter syndrome might be whispering sweet nothings in your ear, but here's what matters: every great teacher has stood exactly where you're standing, and you won't be doing this alone. In this Teaching Practicum, you'll explore ways to individualize your teaching with the common WRTR 1312 syllabus, reflect on practical composition theory through texts like *Small Teaching* and *Naming What We Know*, and discuss the art of fostering critical thinking and engagement with John C. Bean's *Engaging Ideas*.

After attending the required “bootcamp” week in August, you’ll have a clearer understanding of the WRTR 1312 materials and assignments for the semester. As the semester progresses, constructive, observational feedback by your professor and collaborative sessions with your teaching cohort will help you refine your lecture plans. By the end of this semester, you'll have developed a teaching philosophy that genuinely reflects who you are as an educator and the confidence to step into spring’s WRTR 1313 classroom knowing you're prepared and capable. Ready to begin?

ENGL 6360-001— Modern and Contemporary American Literature: Reconstructions and Rebirths

T 2:00-4:50. Dallas Hall 137. D. Dickson-Carr.

This course is a survey of African American Literature since Reconstruction to the present. Focusing primarily on the U.S. American texts, we will review major developments in Black literary history. This will include the New Negro or Harlem Renaissance, the growth of social realism, the modern Civil Rights/Black Power/Black Arts era, and the Post-Civil Rights era lasting until the present. We will examine how these movements developed and what they have meant to what we read in Black American literary traditions and how we study the literature itself. Readings will include such authors as Douglass, Harper, Wells-Barnett, Du Bois, Locke, JW Johnson, Toomer, Hurston, Hughes, McKay, Wright, Petry, Ellison, Hansberry, Himes, Baraka, Morrison, Walker, Gayl Jones, Audre Lorde, Percival Everett, Colson Whitehead, Danticat, Rankin, and many others. Major assignments will include regular writing, a presentation, and a final project.

ENGL 7340-001— Seminar in British Literature: Writing Women, c. 1725-2025

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

This class will explore the relationships between two contested terms—“woman” and “novel”—as they have developed across three centuries. The novel has always been a feminized literary form. Some literary historians ascribe a disciplinary function to the novel, arguing that reading fiction teaches us how to be women. Others regard the novel as liberating women into new forms of self-expression. While we will explore both these possibilities, we will also come up with new and more interesting stories about how novels have written women into being, and how women have written novels into being. We will accomplish this by surveying a broad range of novels by and about women, from Eliza Haywood’s *Fantomina* (1724), a novella about cosplay ruined by an unplanned pregnancy, to Torrey Peters’s *Detransition Baby* (2021), a novel about whether womanhood is necessarily defined by the ability to become pregnant; and from Virginia Woolf’s *Mrs Dalloway* (1925), celebrated for its fluid form and condemned for its elitist understanding of femininity, to Bernadine Evaristo’s *Girl, Woman, Other* (2019), which opens up Woolf’s formal innovations to intersectional identities. We will also experiment with putting contemporary feminist thought in dialogue with the canonical female bildungsroman (aka coming-of-age story). What happens if we put Charlotte Brontë’s *Jane Eyre*, a novel about angry women, into dialogue with Soriya Chemaly’s *Rage Becomes Her* (2018)? What if we read *Pride and Prejudice* (1815), a novel in which a good girl falls for an icon of toxic masculinity, as the origin of the “heterosexual repair industry” described by Jane Ward in *The Tragedy of Heterosexuality* (2022)?

All are welcome in this class, including those who do not identify as women or who don’t have much familiarity

with the history of the novel. A willingness to read broadly and think creatively will be the key to success. Assignments will include a class presentation, several short auto-ethnographic reading responses, and a substantial critical or creative final paper.

ENGL 7350-001— Seminar in American Literature: Narrative Friction: Experiment, Estrangement, and the Limits of Story

TTH 11:00-12:20. Dallas Hall 105. González.

This seminar investigates moments when narrative resists us—when American literature generates difficulty, opacity, dissonance, or estrangement. We will examine how narrative friction emerges across genres, from realism to postmodern experiment to contemporary speculative fiction, and how readers cognitively navigate such challenges. Through narratology, cognitive theory, and stylistic analysis, we will ask what happens when storytelling strains against the limits of comprehension, representation, and ethics. Students will develop original arguments about narrative difficulty as a generative force in American literature.

ENGL 7376-001— Special Topics: Allegory and Allusion

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

Edmund Spenser's *Faerie Queene*, the longest major poem in English, is at once the early modern period's most ambitious and successful allegory and a comprehensive guide to the phenomenon and practice of intertextuality. We will begin with the youthful pastoral, *The Shepheardes Calender* (1579), introducing ourselves to Spenserian modes of allegory, intertextuality, pastoral, and paratext, while locating Spenser's poetic career and Protestant theology in their humanist and Reformation contexts. Following two crash-course weeks in theories of allegory and intertextuality, alongside the groundwork of reading Virgil, Ovid, and Chaucer, we will pivot to *The Faerie Queene*, which we will read in its entirety over the remaining classes, supported by relevant criticism both classic and current.

Key to this course will be learning to balance minute close-reading (your dreams will begin to rhyme ababbcbC) with large-scale claims embracing a sprawling text, its major intertexts, and the historical, political, and theological preoccupations of the period. We will explore early modern English theories and prejudices regarding ethnic difference, including Spenser's own notorious tract, *A View of the Present State of Ireland*, as well as the troubled relationship between an intensely patriarchal humanism and an aging, unmarried queen with her cult of virginity. We will navigate the generic borderlands between didactic allegory and delightful romance, and we shall have to decide whether we are rooting for the knights or the dragons.