

# REGISTRATION GUIDE



**Department of English**  
**Spring 2026**

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

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

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

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## Spring 2026 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	Shields	MWF	2:00	2:50	DALL 306	2012: CA1 2016: CA	LAI
2302	001	Business Writing	Dickson-Carr, C.	TTh	12:30	1:50	HYER 106	2016: IL, OC, W	W
2302	002	Business Writing	Dickson-Carr, C.	TTh	2:00	3:20	HYER 106	2016: IL, OC, W	W
2303	001	Ethical Leadership	Dickson-Carr, C.	TTh	11:00	12:20	HYER 102		CIE
2311	001	Poetry	Rivera	MWF	10:00	10:50	DALL 138	2012: CA2 2016: LL, OC, W	LAI, W
2311	002	Poetry	Bozorth	TTh	2:00	3:20	ACSH 225	2012: CA2 2016: W, LL	W, LAI
2311	003H	Poetry	Caplan	MWF	11:00	11:50	DALL 157	2012: CA2 2016: LL, W, OC	LAI, W
2311	004	Poetry	Wuest	TTh	12:30	1:50	DALL 101	2012: CA2 2016: LL	LAI, W
2312	001	Fiction	Dinniene	TTh	11:00	11:20	CARU 383	2012: CA2 2016: LL, W	LAI, W
2312	002	Fiction	Cassedy	MWF	10:00	10:50	DALL 120	2012: CA2 2016: LL, W, OC	LAI, W
2312	003	Fiction	Donkor	TTh	9:30	10:50	DALL 101	2012: CA2 2016: LL	LAI, W
2312	004	Fiction	Hook	TTh	9:30	10:50	DALL 156	2012: CA2 2016: LL, W	LAI, W
2315	001	Intro to Lit Studies	Dickson-Carr, D.	MWF	2:00	2:50	DALL 157	2012: CA2 2016: CA	LAI, W
2315	002	Intro to Lit Studies	Brooks	TTh	3:30	4:50	DALL 120	2012: CA2 2016: CA	LAI, W
2315	003	Intro to Lit Studies	Hermes	TTh	2:00	3:20	DALL 157	2012: CA2 2016: CA	LAI, W
2315	004	Intro to Lit Studies	Freeman	MWF	8:00	8:50	DALL 120	2012: CA2 2016: CA	LAI, W
2390	001	Introduction to Creative Writing	Johnson	M	2:00	4:50	DALL 137	2012: CA1 2016: CA, W	CA, CAC, W
2390	002	Introduction to Creative Writing	Condon	MWF	10:00	10:50	ACSH 225	2012: CA1 2016: CA, W	CA, CAC, W

2390	003	Introduction to Creative Writing	Smith	TTh	12:30	1:50	DALL 105	2012: CA1 2016: CA, W	CA, CAC, W
2390	004	Introduction to Creative Writing	Debris	Th	2:00	4:50	DALL 138	2012: CA1 2016: CA, W	CA, CAC, W
2390	005	Introduction to Creative Writing	Hermes	TTh	11:00	12:20	DALL 138	2012: CA1 2016: CA, W	CA, CAC
2390	006	Introduction to Creative Writing	Rivera	MWF	12:00	12:50	DALL 137	2012: CA1 2016: CA, W	CA, CAC, W
2390	007	Introduction to Creative Writing	Hermes	TTh	9:30	10:50	DALL 120	2012: CA1 2016: CA, W	CA, CAC, W
2390	008	Introduction to Creative Writing	Rivera	MWF	12:00	12:50	DALL 137	2012: CA1 2016: CA, W	CA, CAC, W
2390	009	Introduction to Creative Writing	Rubin	T	2:00	4:50	DALL 343	2012: CA1 2026: CA	CA, CAC, W
3310	001	Criticism and Theory	Dickson-Carr, D.	MWF	11:00	11:50	DALL 106		
3318	001	Literature as Data	Wilson	TTh	12:30	1:50	DALL 138	2016: LL, TM, W	LAI, W
3332	001	Shakespeare	Mennella	MWF	1:00	1:50	DALL 157	2012: CA 2 2016: LL	
3345	001	Transatlantic Encounters II	Shields	MWF	12:00	12:50	DALL 156	2012: CA2, W 2016: HFA	
3362	001	African American Literature	Donkor	TTh	2:00	3:20	DLSB 132	2012: CA2 2016: HFA, HD, W	LAI, HD, W
3363H	001	Chicano Lit	Sae-Saue	MWF	2:00	2:50	DALL 156	2012: CA2 2016: HFA	LAI, HD, W
3370	001	Special Topics	Evans	TTh	11:00	12:20	DALL 115		
3390	001	Creative Writing Workshop	Condon	MWF	1:00	1:50	DALL 137	2012: CA2 2016: HFA, W	W
3390	002	Creative Writing Workshop	Smith	TTh	11:00	12:20	DALL 105	2012: CA2 2016: HFA, W	W
3390	003	Creative Writing Workshop	Rubin	W	2:00	4:50	DALL 343	2012: CA2 2016: HFA	W
4330	001	Early Modern Writers	Moss	TTh	9:30	10:50	DALL 115		OC
4360	001	Studies in Modern and Contemporary American Lit	Sae-Saue	MWF	12:00	12:50	DALL 153	2012: CA2 2016: HFA	
4369	001	Transatlantic Studies III	Bozorth	TTh	11:00	12:20	DALL 102		OC
6310	001	Advanced Graduate Studies	Moss	Th	2:00	4:50	DALL 137		
6330	001	Early Modern British Literature	Wilson	T	2:00	4:50	DALL 137		
7311	001	Seminar in Literary Theory	González	W	2:00	4:50	DALL 138		
7340	001	Seminar in British Literature	Sudan	M	2:00	4:50	DALL 138		
7350	001	Seminar	Cassedy	F	12:00	2:50	DALL 120		

## Spring 2026 Courses by Time

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2312	003	Fiction	Donkor	TTh	9:30	10:50	DALL 101	2012: CA2 2016: LL	LAI, W
2312	004	Fiction	Hook	TTh	9:30	10:50	DALL 156	2012: CA2 2016: LL, W	LAI, W
2390	007	Introduction to Creative Writing	Hermes	TTh	9:30	10:50	DALL 120	2012: CA1 2016: CA, W	CA, CAC, W
4330	001	Early Modern Writers	Moss	TTh	9:30	10:50	DALL 115		OC
2311	001	Poetry	Rivera	MWF	10:00	10:50	DALL 138	2012: CA2 2016: LL, OC, W	LAI, W
2312	002	Fiction	Cassedy	MWF	10:00	10:50	DALL 120	2012: CA2 2016: LL, W, OC	LAI, W
2390	002	Introduction to Creative Writing	Condon	MWF	10:00	10:50	ACSH 225	2012: CA1 2016: CA, W	CA, CAC, W
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3310	001	Criticism and Theory	Dickson-Carr, D.	MWF	11:00	11:50	DALL 106		
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4360	001	Studies in Modern and Contemporary American Lit	Sae-Saue	MWF	12:00	12:50	DALL 153	2012: CA2 2016: HFA	

7350	001	Seminar	Cassedy	F	12:00	2:50	DALL 120		
2302	001	Business Writing	Dickson-Carr, C.	TTh	12:30	1:50	HYER 106	2016: IL, OC, W	W
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1380	001	Introduction to Literature	Shields	MWF	2:00	2:50	DALL 306	2012: CA1 2016: CA	LAI
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### **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.

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

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

# CREATIVE WRITING SPECIALIZATION

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

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

**Creative Writing Specialists are required to complete the following coursework:**

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

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

## THE MINOR IN ENGLISH

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

**1. One of the following:**

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

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

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

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

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

The departmental minor adviser is Professor Dan Moss, 243 Dallas Hall. Consult her for further information or advice.

# PREPARATION FOR GRADUATE STUDY

## IN ENGLISH LITERATURE

Students planning to go on to graduate study—a plan that should be discussed with one’s advisor, the DUS, and/or the department chair—should be aware that admission to graduate programs requires a more extensive background in literature than the minimum English Department requirement. They should also know that a reading knowledge of a foreign language is usually a requirement for a graduate degree, and that doctoral degree programs may require a reading knowledge of at least two foreign languages. Students should anticipate these requirements by electing courses in foreign languages and literatures, and by electing more than the minimum number of hours in English.

## THE TEACHER PREPARATION PROGRAM IN ENGLISH

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

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

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

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

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

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

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

# PROGRAM FOR DEPARTMENTAL DISTINCTION

## IN ENGLISH

To be eligible to enter the program for Departmental Distinction, a student must ordinarily show an overall grade point average of at least 3.0 by the middle of the junior year, and a 3.5 average or better in courses fulfilling requirements for the English major.

### *COURSE REQUIREMENTS*

This program is open to seniors by invitation. To enter the program, a student ordinarily must earn an overall GPA of at least 3.000 by the middle of the junior year, and a 3.500 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 DEPARMENTAL DISTINCTION*

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

### *ADDITIONAL PROCEDURAL MATTERS*

The Chair of the English Department or Director of Undergraduate Studies will sign the papers necessary to ensure credit for Independent Studies after receiving a ENGL 4390/4399 form for the Distinction Project that has been approved by the instructor who will supervise the project. Arrangements for an Independent Studies course must be made before the student will be permitted to register for the course. Because most candidates cannot know whether they have earned at least a B+ in English 4397. Ordinarily, Independent Studies agreements should be finalized before the end of the Spring enrollment period.

# GENERAL INFORMATION ON ADVISING, DISTRIBUTION,

## AND PETITIONING

### *ADVISING*

Before the beginning of the advising period each semester, your adviser will be available for conferences. Before seeing your adviser, read through the University's Schedule of Classes on My.SMU, your Degree Progress Report, and the English Department course descriptions, so that you will have a firm idea about courses you want to take.

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

In approving your Course Request for next semester, your adviser will check to be sure that you have fulfilled, or are making necessary progress toward fulfilling, the course requirements of Dedman College and the English Department.

If you are a graduating senior, you will need to fill out a Degree Verification—Diploma Request form in the Dedman Records, 134 Clements Hall. For the deadline for filing, see the University Calendar:

<http://www.smu.edu/EnrollmentServices/Registrar/AcademicCalendarsCourseCatalogs/AcademicCalendars>.

### *DISTRIBUTION: GENERAL EDUCATION CURRICULUM AND UNIVERSITY CURRICULUM*

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

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

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

### *PETITIONING*

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

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

# Spring 2026 SESSION COURSE DESCRIPTIONS

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

**TTH 3:30-4:50. Dallas Hall 306. Levy.**

**2012: CA1, HC1 2016: CA, HC CC: LAI, HD**

This course explores ideas of the West as they first appeared in European culture during the so-called “age of discovery.” It then uses these ideas to focus more specifically on the American West as a zone of cross-cultural exchange between those groups peopling North America. The course raises questions about the primary myths that accompanied this peopling, including native American creation stories, European sagas of conquest and the idea of the “New World” as “Virgin Land,” Turner’s “Frontier Thesis,” “Custer’s Last Stand,” and the many stories and histories that sought to justify Manifest Destiny as a national policy of accumulation by dispossession. In other words, this course is about way more than “Cowboys and Indians,” although we explore the literary genre of “The Western” and the social dynamics that led to its creation.

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

**MWF 2:00-2:50. Dallas Hall 306. Shields.**

**2012: CA1 2016: CA CC: LAI**

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

*Readings:* Readings will include *Sir Gawain and the Green Knight*, Robert Louis Stevenson’s *Dr Jekyll and Mr Hyde*, William Shakespeare’s *The Tempest*, and Mary Shelley’s *Frankenstein*, as well as short stories and poems by a variety of authors. This course is suitable for those who haven’t previously studied literature at the college level; however, it does require a willingness to engage with complex texts.

*Assignments:* You will be evaluated through short in-class writing exercises and a midterm and final exam.

## **ENGL 2302-001— Business Writing: Writing for Success in the Workplace, Business and Beyond**

**TTH 12:30-1:50. Hyer 106. 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. Hyer 106. 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 11:00-12:20. Hyer 102. 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: Contemporary Black Poetry**

**MWF 10:00-10:50. Dallas Hall 138. Rivera.**

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

Black poetry has always been central to American literature, though too often relegated to the margins of the canon. This course recenters contemporary Black poets as architects of American poetics—innovators whose work documents culture, resists erasure, and redefines the relationship between language and liberation. From lyric to spoken word, elegy to experiment, we will explore how Black poets engage in a call-and-response with history, transforming personal and collective memory into acts of witness, signifying, and restoration.

Guided by the theoretical lenses of intersectionality (Crenshaw), signifying (Gates), double consciousness, and erasure poetics, students will examine how diction, rhythm, cadence, tone, and imagery reshape the American imagination. We will consider the poet's dual role as historian and visionary—how language becomes testimony, how form becomes resistance, and how joy and grief coexist as engines of creation.

*Texts:* *This Is the Honey: An Anthology of Contemporary Black Poets* (ed. Kwame Alexander, 2024) and *Angles of Ascent: A Norton Anthology of Contemporary African American Poetry* (ed. Charles Henry Rowell). Authors include Natasha

Trethewey, Tracy K. Smith, Jericho Brown, Nikky Finney, Claudia Rankine, Ai, Rita Dove, Carl Phillips, Jayne Cortez, and Bob Kaufman. Supplementary readings feature critical essays on race, craft, orality, and the archive.

Assignments: Four quizzes, twelve analytical responses, four technical presentations, and a substantially revised final portfolio—each designed to refine analytical skills and deepen understanding of Black poetic traditions and their ongoing transformation of American poetics.

### **ENGL 2311-002— Poetry: Serious Word Games**

**TTH 2:00-3:20. Annette Caldwell 225. Bozorth.**

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

Now carbon-neutral: how to do things with poems you never knew were possible, and once you know how, you won't be able to stop yourself. You'll learn to trace patterns in language, sound, imagery, feeling, and all those things that make poetry the world's oldest and greatest multisensory art form, appealing to eye, ear, mouth, heart, and other bodily processes. You will read, talk, and write about poems written centuries ago and practically yesterday. You will learn to distinguish exotic species like villanelles and sestinas. You'll understand the difference between free verse and blank verse and be glad you 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, teen-age 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).

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

### **ENGL 2311-003H— Poetry: Introduction to Poetry**

**MWF 11:00-11:50. Dallas Hall 157. 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 Renaissance sonneteers, Robert Frost, and Ada Limón, the current poet laureate who will visit the SMU campus to give a reading and discuss her work. 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 2311-004— Poetry: Life Between the Lines**

**TTH 12:30-1:50. Dallas Hall 101. Wuest.**

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

The American poet Elizabeth Bishop once wrote about the effect a powerful poem had on her: "It is impossible to read it and see things exactly as they were before." Life Between The Lines is an opportunity to read poems written by a diverse array of poets whose work will help us see things in new ways. Poems have their origin in human emotions, and the long traditions of making poetry predate the invention of writing. Like other forms of art, poems are among the important ways that people make meaning from their lived experiences, and often they do so by giving us the sense that a poem's words mean more than the ways we usually use words. We will consider how the



lines and other parts of a poem's design reflect these experiences, but we will also see, along with Bishop, ways that poems make new experiences, ones that enrich our lives.

In addition to reading a range of poems from an anthology, students will research the poems, give individual and group presentations, take two exams, and complete various writing projects. Through this work, we will discover that poetry enables our thinking to become more flexible, resilient, and nuanced.

### **ENGL 2312-001— Fiction: Being at Home in America**

**TTH 11:00-12:20. Caruth 383. Dinniene.**

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

When you think of home, do you think of a building, a person, a nation, or something else? Perhaps you have more than one answer. American fiction shows us that home can be many things, including a place of freedom or of confinement, a solid reality or a fragile, tormenting dream. This course introduces students to the study of fiction with an emphasis on texts that complicate notions of home from feminist and queer perspectives, including Ira Levin's *The Stepford Wives*, James Baldwin's *Giovanni's Room*, and Carmen Maria Machado's *In the Dream House*. We will work together to understand how authors formally attend to and complicate representations of home, and how these representations engage us, trouble us, and make us question what we think we know. Some questions we will consider: what does "home" truly mean? What *could* it mean? What can learning to recognize who gets to belong (and who doesn't) teach us about ourselves and our world?

*Assignments:* Assignments to include several short papers, a creative project, and a final exam.

### **ENGL 2312-002— Fiction: The Real Fake**

**MWF 10:00-10:50. Dallas Hall 120. Cassedy.**

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

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 — maybe a truer, darker, or broader truth than nonfiction will allow? 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.

*Assignments:* Three essays and two exams.

### **ENGL 2312-003— Fiction: Black Feminist Fictions**

**TTH 9:30-10:50. Dallas Hall 101. Donkor.**

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

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 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 2312-004— Fiction: Fictions of Home**

**TTH 9:30-10:50. Dallas Hall 156. Hook.**

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

Writers have a lot to say about home, and it's usually positive. Jane Austen says that there "is nothing like staying at home, for real comfort." Emily Dickinson proclaims, "Where thou art—that—is home." T.S. Eliot describes home as the place "where one starts from." Home is many things. It is comfort, it is people, it is an origin. We like to imagine that home is, ultimately, stable. It is a place that will always be there for us. Yet, as many writers and readers know, this stability is itself a fiction. This course focuses on American works of fiction that explore the instability of our ideas about home. These works often establish home as something stable and constant, then disrupt it, pulling it out from under character and reader alike. Over the course of the semester, we will consider how narratives from a variety of genres and narrative modes (novels, graphic novels, science fiction, historical fiction, film) grapple with home and its instability to shape and question our imaginations and expectations regarding such things as life and community, race and gender, nationality and citizenship.

*Possible texts:* Bechdel, *Fun Home*; Butler, *Kindred*; Gipe, *Trampoline*; Robinson, *Home*.

*Other assignments:* weekly quizzes, two short essays, midterm, and final exam

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

**MWF 2:00-2:50. Dallas Hall 157. D. Dickson-Carr.**

**2012: CA2 2016: CA CC: W, LAI**

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

Our topic, "Pomp and Circumstantial Evidence," refers to the many moments in our readings in which individuals—whether poets, kings, fools, heroes, or villains—wrestle with and confront the same issues that we will discuss: the sublime; the gap between what we perceive and reality; facts versus fantasy, illusion, or delusion; the eternal and pleasurable challenge of interpretation.

### **ENGL 2315-002— Introduction to Literary Study: Sin and Sexuality**

**TTH 3:30-4:50. Dallas Hall 120. Brooks.**

**2012: CA2 2016: CA CC: W, LAI**

What does literature tell us about sin and sexuality? Are the two terms necessarily intertwined? Can a sin be secular? This Intro to Literary Studies class will look at understandings of sin and sexuality in the Western world across centuries. We will examine the ways that poets, playwrights, and prose writers (fiction and nonfiction) talk about sexuality through time using methods of contemporary literary studies. We will also look at TV, popular music, and film to expand the language and terminology of literary criticism to media. In short—any "text" can be read. This course gives you an introduction to tools of reading like an English major and minor. Beyond the major, through,

the tools of literary analysis apply to texts in all aspects of life, even watching *Love Island*!

Readings: Possible texts include selections from Shakespeare's sonnets and Milton's *Paradise Lost*, Mrs. Warren's *Profession* by G.B. Shaw, *Giovanni's Room* by James Baldwin, *Sexing the Cherry* by Jeanette Winterson, *The Five* by Hallie Rubenhold, poetry selections, short story selections, as well as selected music, TV, and films.

*Assignments:* Two short story papers; a presentation; reading responses; midterm and final exam.

### **ENGL 2315-003— Introduction to Literary Study: How to Read Deeply**

**TTH 2:00-3:20. Dallas Hall 157. Hermes.**

**2012: CA2 2016: CA CC: W, LAI**

"We are not only *what* we read. We are *how* we read."

—Maryanne Wolf

What does it mean to read deeply in an age of ever-present distraction, in which our media technology is designed for what the science historian D. Graham Burnett calls "attention fracking"? This course explores the pleasures and challenges of sustained literary reading across genres—fiction, poetry, and drama—alongside essays and recent research on how digital technologies and social media shape our attention. Students will practice the art of close reading, one of the discipline's most essential tools of textual analysis, learning how to attend to not only to what a text says, but also how it says it. As we encounter classic and contemporary literature, we will consider why that literature matters, what deep reading can do for our interior lives, and how we might cultivate habits of attention in a culture that increasingly pulls us away from them. Assignments include reading journals, analytical essays, and a "letter to a future reader." Readings include works by Henry David Thoreau, James Joyce, Samuel Beckett, Elizabeth Bishop, Toni Morrison, Tracy K. Smith, Camille Dungy, Ocean Vuong, and Maryanne Wolf.

### **ENGL 2315-004— Introduction to Literary Study**

**MWF 8:00-8:50. Dallas Hall 120. Freeman.**

**2012: CA2 2016: CA CC: W, LAI**

The interpretation of literature begins with the careful analysis of text and never ends. In this course, we will begin with close-reading—reading inward to the individual word, line, and sentence—and will then move outward toward multiple open-ended interpretations of each text. The plays, poems, letters, and novels covered in this course have been chosen for their tendency to generate alternative readings, to fan out into a spectrum of interpretations; it should not be possible to read them only one way, or to cease interpreting them once the play has ended or the book is closed.

*Assignments:* Short weekly writing exercises; two papers (one short, one less short); creative exercise; midterm and final exams

### **ENGL 2390-001— Introduction to Creative Writing: Poetry Unleashed**

**M 2:00-4:50. Dallas Hall 137. 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 2390-002— Introduction to Creative Writing: Notice How You Notice**

**MWF 10:00-10:50. Annette Caldwell 225. 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— Introduction to Creative Writing**

**TTH 12:30-1:50. Dallas Hall 105. Smith.**

**2012: CA1 2016: CA, W 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 2390-004— Introduction to Creative Writing: Them Changes | Transformation as Creative Engine**

**TH 2:00-4:50. Dallas Hall 138. 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 2390-005— Introduction to Creative Writing: The Writer's Toolkit**

**TTH 11:00-12:20. Dallas Hall 138. Hermes.**

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

*"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— Introduction 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 interplay of image, language, and silence. Inspired by Rick Rubin's *The Creative Act: A Way of Being*, this course invites students to approach poetry as both an intuitive and intellectual practice. Through close readings, workshops, and digital annotations, students will craft poems that evoke rather than explain, creating space for risk-taking, reflection, and artistic discovery.

Throughout the semester, students will build a portfolio of original work, honing their craft through iterative revision and critical discussion. Maintaining a craft journal will be essential for tracking creative evolution and navigating questions of voice, identity, and poetic imagination. Workshops will foster creativity, community, compassion, and technical mastery, examining how a single image can unfold into a fully realized poem through instinct and introspection. Students will engage deeply with poetic form and language, sharpening their ability to “show, not tell” while expanding their creative range.

*Texts:* *The New Census: An Anthology of Contemporary American Poetry* (Gonzalez and Shapiro) and *The Creative Act* (Rick Rubin).

*Assignments:* A minimum of ten original poems, ten critical journal responses, five campus event analyses, two digital humanities presentations, a craft journal, and a substantially revised portfolio with an artist statement.

### **ENGL 2390-007— Introduction to Creative Writing: The Writer's Toolkit**

**TTH 9:30-10:50. 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 2390-008— Introduction to Creative Writing: The Triggering Town**

**MWF 12:00-12:50. Dallas Hall 137. Rivera.**

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

*"We must channel fear into creativity through introspection and imagination."* — R. Flowers Rivera

This creative writing course offers an immersive exploration of the craft of poetry, designed to help students push their expressive and imaginative boundaries. Using Richard Hugo's *The Triggering Town* as a foundational text, we will investigate how imagery functions as more than a visual device—serving instead as a catalyst that ignites emotion, intellect, and discovery. Students will learn to recognize the “triggering subject” as only the beginning of a poem's journey into language, structure, and form. Through critical analysis and creative practice, we will examine how an image evolves, expands, and transforms—revealing what lies beneath the surface and within the self.

Students will produce a portfolio of original poems and refine their aesthetic and efferent voices through workshops, recitations, digital annotations, and close readings of contemporary and canonical poets. A craft journal will serve as a reflective tool for exploring questions of voice, identity, and imagination while cultivating a daily poetic practice that unites the personal with the universal.

*Texts:* *44 Poems on Being with Each Other* (Pádraig Ó Tuama) and *The Triggering Town* (Richard Hugo).

*Assignments:* A minimum of ten original poems, ten critical journal responses, five campus event analyses, two digital humanities presentations, a craft journal, and a substantially revised final portfolio with an artist statement.

### **ENGL 2390-009— Introduction to Creative Writing: Introduction to Fiction Writing**

**T 2:00-4:50. Dallas Hall 343. 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 3310-001— Research and Critical Writing**

**MWF 11:00-11:50. Dallas Hall 106. 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 used in recent years to analyze texts and to expand literary studies as a discipline? We as readers will work together to make sense of texts, of these critical approaches, and why they matter. How, in practice, do we progress from the reading to the written analysis of texts, including poetry, stories, novels, 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 Handbook to Literature; How to Interpret Literature*; three to four literary texts, including Morrison, “Recitatif” and the film *Sinners*, the others TBD.

*Assignments*: two shorter papers; occasional exercises and/or discussion-board posts; a mid-term exam, longer (8-10 pages) final essay or project employing secondary sources.

### **ENGL 3318-001— Literature as Data**

**TTH 12:30-1:50. Dallas Hall 138. Wilson.**

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

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

Our primary texts for the course will be renaissance literary works including epic poetry by John Milton and his contemporaries as well as some shorter poems and some prose works from the period which have not been republished since the 1600s - - we will be amending that gap by creating our own online edition of one or more of these texts! We will also be working with modern theoretical academic articles touching on issues such as the ownership of digitized archival or literary data, how digitization and digital analysis of literary artefacts affects diverse communities, best practices for managing digital projects and for collaborating in digital projects, the use of technology to make literary materials accessible to people using adaptive technologies, and the new types of research findings that we might be able to make using digital analytical approaches in literary studies.

During the course you will learn several digital methods for analyzing literary texts, and in keeping with the public spirit of digital humanities, we will aim for you to “learn one, teach one”, sharing the skills you learn with the wider community through an educational outreach event.

### **ENGL 3332-001— Shakespeare: Staging the CapitaloScene**

**MWF 1:00-1:50. Dallas Hall 157. Mennella.**

**2012: CA2 2016: LL CC: LAI**

If the Capitalocene defines investment capital as the dominant force on earth, then the CapitaloScene identifies the assets of a theater company as the dominant force in the production of drama. Shakespeare distinguished himself from his rivals not only with his pen but also with his wallet, because he invested in his theater company as a sharer. How could such a shrewd investor write *The Merchant of Venice* and *Timon of Athens*? This course will exploit the ambiguities between the Capitalocene and the CapitaloScene in a unique study of Shakespearean drama, where monetary objects and material wealth figure as significant actors on the stage. Assignments include weekly discussion posts, brief creative exercises, a critical essay, and exams.

### **ENGL 3345-001— Transatlantic Encounters II: Stories of Slavery & Freedom**

**MWF 12:00-12:50. Dallas Hall 156. Shields.**

**2012: CA2, W 2016: HFA**

This class explores representations of slavery and freedom from the sixteenth-century origins of Britain’s slave trade to the post-emancipation or reconstruction era in the late nineteenth-century United States. We will explore slavery in an Atlantic world context, drawing on the works of British, American, Caribbean, and West African writers from William Shakespeare to Yaa Gyasi. However, we will center works by enslaved writers from including Ukawsaw Gronniosaw, Mary Prince, Robert Wedderburn, Frederick Douglass, and Harriet Jacobs. As we examine the

similarities and differences in the narratives told by enslaved writers from around the Atlantic world, we'll pay particular attention to what their visions of freedom looked like. Course requirements will include short, in-class writing assignments; two short resource reports; and a longer final paper.

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

**TTH 2:00-3:20. Dedman Life Sciences 132. Donkor. 2012: CA2 2016: HFA, HD, W 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 six mini units. Moments may be chronological in nature, as they occur in a particular space in time, but moments may also be 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.

*Course Text: Norton Anthology of African American Literature*

*Assignments:* Two exams, two quizzes, two course papers, and a creative assignment.

### **ENGL 3363-001H— Chicana/Chicano Literature: The Cultural Politics of Race and Ethnicity**

**MWF 2:00-2:50. Dallas Hall 156. Sae-Saue. 2012: CA2 2016: HFA CC: LAI, HD, W**

This course will take US annexation of northern Mexican lands (now the US Southwest) as its point of departure. It will address various forms of violence that have expressed themselves in the region and then turn to literature in order to examine how writers have 1. Articulated problems in the region (largely through an ethnic perspective) 2. Negotiated political, cultural, economic, social, and environmental dilemmas and 3. Turned to the imagination in order to attempt to resolve these issues. With particular emphasis on Chicana novels and Mexican American cultural history, we shall learn to recognize how each text on our syllabus engages issues of race, class, citizenship and gender within a diverse set of social circumstances. As such, we shall attend to how the selected texts articulate the Chicana imagination not as something “essential,” but rather as the means by which to conceive of community within disparate and complex social-historical situations. In this regard, this class will examine how Chicana literature negotiates racial injustice, legal disenfranchisement, economic exploitation, and cultural eradication, among other topics.

### **ENGL 3370-001— Special Topics: The Business of Literature: Publishing as Art and Practice**

**TTH 11:00-12:20. Dallas Hall 115. Evans.**

What does publishing mean in the digital 21st century? This course delves into the rapidly evolving publishing industry, and offers students hands-on experience within publishing industry roles through Deep Vellum. In this course, we will look at what publishing means in the broadest sense, examine what the publishing industry is, how it has evolved, and how it works today, while drilling down into the specifics of how Deep Vellum publishes literary books. We will discuss the digital revolution in reading, writing, printing, and distribution technologies that have shaken up the publishing industry in the past two decades, and how these advances shape the reading public and the broader world. By the end of the semester, students will be familiar with a range of publishing issues and processes—editing, marketing, intellectual property, copyright, financing, business models, bookselling, future literary and book technologies—and how these issues all contribute to the hundreds of career paths available within the publishing industry.



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

*Readings:* Texts include Dan Sinykin's *Big Fiction: How Conglomeration Changed the Publishing Industry and American Literature* and *Literary Publishing in the Twenty-First Century*, by Travis Kurowski, Wayne Miller, Kevin Prufer, eds.

### **ENGL 3390-001— Creative Writing Workshop: Listen Up! I'm Talking to You! - Lyric Address & Apostrophe Poetry Workshop**

**MWF 1:00-1:50. Dallas Hall 137. Condon.**

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

In this course we will study and write poetry that employs lyric address and apostrophe. We will discover how directly addressing our worst enemy or our secret crush, the West Wind or a Wendy's drive-thru, transforms poems from monological recollections into active dialogues. We will practice the poetic forms that spotlight lyric address and apostrophe, such as odes, elegies, and epistles. You will be expected to discuss and analyze your peers' poems and poetic choices, as well as your own. At the end of the semester, students will hand in a final portfolio of 8-10 poems accompanied by revision statements. All reading provided on Canvas.

### **ENGL 3390-002— Creative Writing Workshop: Speculative Fiction Writing**

**TTH 11:00-12:20. Dallas Hall 105. Smith.**

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

This course teaches students how to write compelling speculative fiction built on strong worldbuilding, vivid characters, and internal logic that holds the story together. Students explore fantasy, science fiction, alternate history, magical realism, and hybrid forms. We look at how to build environments that feel lived in, how to design systems of power that shape character choices, and how to introduce the unfamiliar without overwhelming the reader. Students experiment with scenes, short stories, and revision methods that help them develop control over both invention and clarity.

By reading published work and producing their own, students learn how to balance imagination with discipline. The class highlights tension, pacing, specificity, and emotional stakes as the driving forces behind effective speculative storytelling. By the end of the semester, each student will complete a polished speculative story that shows growth in voice, craft, and worldbuilding skills.

### **ENGL 3390-003— Creative Writing Workshop: Writing Creative Nonfiction**

**W 2:00-4:50. Dallas Hall 343. Rubin.**

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

An advanced workshop devoted to the craft of creative nonfiction, this class will apply the tenets of fiction writing to the construction of the personal essay. In addition to participating in regular workshops, students will read nonfiction by such authors as Virginia Woolf and James Baldwin, alongside the work of contemporary essayists who are expanding the form.

## **ENGL 4330-001— Early Modern Writers: Spenser and Milton**

**TTH 9:30-10:50. Dallas Hall 102. Moss.**

**CC: OC**

You *could* spend next spring surrounded by the usual people staring at their phones, *or* you could introduce yourself to the enchanters, witches, dragons, giants, monsters, satyrs, nymphs, robots, angels, devils, hermaphroditic gods, manic depressive knights, and beauteous lady paladins of Edmund Spenser's 1590 masterpiece, *The Faerie Queene*.

Similarly, you *could* throw hours of your time and buckets of your money into planning a spring break somewhere expensive, crowded, and intellectually deadening, *or* you could read John Milton's incredible 1667 epic, *Paradise Lost*, winning yourself a free tour of Heaven, Hell, and the Garden of Eden, with God, Satan, and Adam and Eve as your guides.

Totally up to you. But if you choose the latter options, you'll learn all about early modern romantic and epic poetry, classical mythology and the religious strife of the Reformation, Renaissance painting and sculpture, 16th–17th-century politics and war, the literary magic of allegory and exegesis, and the psychological and cosmic consequences of love, despair, sin, and salvation.

Assignments include two papers (one short, one less short), a creative project, a presentation, and building a virtual art museum.

## **ENGL 4360-001— Studies in Modern American Lit: Literature of the US Southwest**

**MWF 12:00-12:50. Dallas Hall 153. Sae-Saue.**

**2012: CA2 2016: HFA**

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

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

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

## **ENGL 4369-001— Transatlantic Studies III: The Last Time the World Ended**

**TTH 11:00-12:20. Dallas Hall 102. Bozorth.**

**CC: OC**

Dystopian future may be hot right now, but the end of the world has been happening or about to happen for more than a century. Focusing on the period of "High Modernism" in the early 20th century, we'll read and discuss how British, Irish, and American writers like W. B. Yeats, Wilfred Owen, T. S. Eliot, Virginia Woolf, E. M. Forster, and W. H. Auden imagined and confronted "the end of the world" and adapted their writing accordingly—sometimes

shockingly, sometimes comically. World Wars, the collapse of European dominance in the world, a loss of faith in Judeo-Christian perspectives on history and humanity, the Holocaust and the Bomb: the 20<sup>th</sup> century was replete with dark turning points that generated arguably unprecedented literary innovations. We may supplement our reading with some attention to music (Igor Stravinsky, Benjamin Britten) and painting (Paul Nash, Francis Bacon). And if there's time, we'll see how Thomas Pynchon and Tony Kushner use comedy to imagine the apocalypse in the latter part of the 20<sup>th</sup> century.

*Assignments:* leading discussion; writing short papers and a longer research paper totaling 15-20 pages.

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

**TH 2:00-4:50. Dallas Hall 137. Moss.**

Research portfolios! Seminar papers! Conference presentations! Abstracts! Article drafts! Exam rationales, lists, and essays! Book reviews! Dissertation prospectuses! Curricula vitae! Fellowship applications! Job docs! Book proposals! Oh my!

Welcome to the SMU English Ph.D. Program, which observed from the most practical angle is a series of unfamiliar, initially intimidating documents for you to master over a little more than half a decade. This course is designed to prepare you for the successful composition and refinement of these vital documents. To that end, each class session will focus on one of grad school's key genres, and over the course of the semester, each student will be responsible for true expertise in two chosen genres, along with burgeoning facility with all of them. While in-person and virtual visits from established scholars, both in our own department and in wider Academia, will assist us in our task, ultimately gaining a working knowledge of these indispensable genres will be up to us.

Readings include copious examples of the above genres in an online coursepack, along with professionalizing how-to chapters and essays by scholars in our discipline. Written work includes some combination of a research portfolio, a conference presentation, an abstract, an exam list, an articulated paper, a CV, a book review, a fellowship application... you get the idea.

## **ENGL 6330-001— Early Modern British Lit: The Art of Memory**

**T 2:00-4:50. Dallas Hall 137. Wilson.**

In this course we will study the art of memory from its awakenings in classical antiquity to the ways in which it is revived and reimagined by scholars and rhetoricians in the Renaissance and early modern period. By reading texts including treatises about training the mind and the memory, theories of the psyche and how we learn how to feel, and literary works invoking the art of memory and the importance of knowing when to remember and how to forget, we will think about how peoples' relationship with the arts of the mind evolves in tandem with the rise of print. The course will include working with texts about the memory in archives to think about how memory is conceptualized and applied, and how studying it can allow us to recover otherwise lost or missing stories. The art of memory is not a purely retrograde one: by understanding different methods of memory and recall we will think about how authors use the art of remembering to forge new creative works, leveraging this understanding to trace connections from Renaissance and early modern literature both back to the classical world and forward to modernist poetry.

## **ENGL 7311-001—Seminar in Literary Theory: Narratology and Narrative Theory**

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

How do stories hijack our brains? Why can a few sentences make us weep for fictional characters or reshape how we see reality? This course investigates the hidden machinery of narrative—the structural and cognitive mechanisms that make stories work across every medium from ancient epic to Netflix algorithms.

We'll trace narrative theory from Aristotle to cutting-edge cognitive science, mastering analytical tools from Barthes, Genette, Herman, Fludernik, Ryan, Phelan, Warhol, Bal, Richardson, and others. But this isn't just theory for theory's sake. These frameworks will unlock how narratives manipulate time, consciousness, and empathy in ways that matter far beyond literature—from digital storytelling to how we construct identity itself.

Our primary texts push narrative boundaries across three distinct media: Emil Ferris's *My Favorite Thing is Monsters* transforms the graphic novel through its notebook-diary format and nested stories of trauma and art; Mohsin Hamid's *Exit West* uses magical realist “doors” to revolutionize migration narrative and challenge how fiction handles global crisis; and Denis Villeneuve's *Arrival* makes temporal structure and linguistic theory central to its alien contact story, creating a circular narrative that questions how language shapes thought and memory. Each text will sustain a semester-long investigation across multiple theoretical approaches while testing how narratological concepts function across different media.

You'll lead seminar discussions, write analytical essays testing theory against practice, and develop a substantial research project aimed at publication or dissertation work. The course culminates with a late-March campus visit from Mohsin Hamid himself—a chance to engage directly with a master storyteller about the craft decisions you've been analyzing all semester.

By semester's end, you'll see narrative everywhere—and understand exactly how it works.

## **ENGL 7340-001— Seminar in British Literature: The New Enlightenment**

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

This course addresses the relationship between transnational electronic technology and its contemporary mining practices to an early modern moment when mining and technology coincided with such force that it altered the landscape of global economy. Using economic theories addressing sustainability—in particular, Herman Daley's ecologically informed “steady state economics”—we will examine models of economic growth and the democratization of affluence that supposedly contribute to human happiness, but it is precisely this model that has produced ecological global problems like climate change. The language generated by electronic technology in order to address the ways in which they contribute to a “greener” form of knowledge exchange mimics the language of economic growth defining colonial and imperial exchanges of knowledge. We will examine four themes of extraction, inflation, ecology, and work in this linguistic nexus. We will also examine the ways in which British fantasized about inexhaustible troves of bullion in the Americas that would supply their economic aggrandizement through technologies of extraction in spite of the fact that scarcity rather than profusion creates value. Ideologies of abundance championed managerial expertise, promoted the fiction of wealth in excess of labor, and displaced an aristocratic ethos onto a putatively sustainable venture capitalist economy. In the face of Spain's command of New World bullion—pieces of eight, fashioned from bullion mined from their holdings in Central and South America, were the first example of global currency—Britain created the South Sea Company that gambled on the fiction of inexhaustible troves of gold and silver, and eventually collapsed as a bubble, to the economic ruin of many. Imperial ideologies of mining and its language of lode, extraction, and work also define global electronic technology, particularly computers and other forms of wireless exchange. We will identify the knowledge systems coming out of technologies of colonialism that inform the putative digital revolution that allegedly address problems of climate

change.

**ENGL 7350-001— Seminar in American Literature: Print Culture in the Atlantic World**

**F 12:00-2:50. Dallas Hall 120. Cassedy.**

In this course, we will study the spread of print and other new communication technologies in Britain and North America during the eighteenth and nineteenth centuries — a “media shift” that anticipated the electronic communications revolution that we are living through now. How did people who lived through the early modern communications revolution make sense of it? How did new media technologies affect the emergence of new national, racial, and American identities? Topics will include print culture, the histories of reading and writing, authorship, material texts, archival recovery, diaries, literacy, and print commerce.

*Readings:* Readings will include major texts thematizing reading, writing, and authorship from British and American literary canons c. 1700–1860; lesser-known primary materials; and secondary readings in literary, media, and cultural history.