**Department of English Course Descriptions
Fall 2017**

**English 3301.001: Critical Theory and Practice for English Majors (WI)
MWF 11am-11:50am, FH 226**

**Instructor**: Graeme Wend-Walker

**Course Description**: Course introduces the critical theories underpinning rhetorical and literary analysis within various branches of English Studies and develops the skills of reading, writing, and research. Required for majors and open to minors; must be taken in the first semester of upper division classes.

**Books**: TBA

**Evaluation**: TBA

**E-Mail**: graeme@txstate.edu

**English 3301.002: Critical Theory and Practice for English Majors (WI)
MW 11am-12:20pm, FH 224**

**English 3301.003: Critical Theory and Practice for English Majors (WI)
MW 12:30pm-1:50pm, FH 224**

**Instructor**: Allan Chavkin

**Course Description**: Current approaches to literature with attention to reading strategies and artistic techniques and conventions

**Books**:

*Collected Stories*, Saul Bellow
*The Turn of the Screw: A Case Study in Contemporary Criticism*, Henry James, ed. Peter Beidler
*The Portable Arthur Miller*, Arthur Miler
*Shadow Tag*, Louise Erdrich
*New Handbook of Literary Terms*, David Mikics
*The Key*, Junichiro Tanizaki

Films include *Death of a Salesman*; *The Crucible*; *The Innocents*

**Evaluation**: Class participation, exams, essays

**E-Mail**: chavkin@txstate.edu

**English 3301.004: Critical Theory and Practice for English Majors (WI)
MW 3:30pm-4:50pm, FH 227**

**Instructor**: Jaime Armin Mejía

**Course Description**: Course introduces the critical theories underpinning rhetorical and literary analysis within various branches of English Studies and develops the skills of reading, writing, and research. Required for majors and open to minors; must be taken in the first semester of upper division classes.

**Books**: TBA

**Evaluation**: TBA

**E-Mail**: jm31@txstate.edu

**English 3301.006: Critical Theory and Practice for English Majors (WI)
TR 12:30pm-1:50pm, FH 224**

**Instructor**: Dr. Victoria Smith

**Course Description**: This course introduces students to critical practices in literary studies. We will learn about different critical methods—from New Criticism to New Historicism—and how to use them. We will apply these approaches to various texts in class. This class aims to help students to begin to understand some of these critical practices, to develop a critical vocabulary, to formulate their own critical positions, and to recognize the benefits and limits of particular critical methodologies.

**Books**:

*Literary Theory: A Guide for the Perplexed*, Mary Klages
*Maus*, vols. 1 & 2, Art Spiegelman
*Oranges Are Not the Only Fruit*, Jeanette Winterson

*Beloved*, Toni Morrison

*Frankenstein*, Mary Shelley

**Evaluation**: Oral presentation, various short in-class written assignments, 3 papers

**E-Mail**: vs31@txstate.edu

**English 3301.007: Critical Theory and Practice for English Majors (WI)
TR 3:30pm-4:50pm, FH 224**

**Instructor**: Robert T. Tally, Jr.

**Course Description**: This course examines the critical theories and practices associated with research in the literary humanities, with an emphasis on textual analysis, interpretation, and the history of criticism.

**Books**: To be determined, but will likely include a combination of literary, critical, and theoretical writings.

**Evaluation**: There will be two papers, two exams, and possibly quizzes, in addition to regular class discussion. The final grades will be based on the student’s overall contribution to the course.

**E-Mail**: robert.tally@txstate.edu

**English 3303.001: Technical Writing (WI)
MWF 8am-8:50am, FH G14
English 3303.004: Technical Writing (WI)
MWF 9am-9:50am, FH G14
English 3303.012: Technical Writing (WI)
MWF 11am-11:50am, FH G14**

**Instructor**: Laura Ellis-Lai

**Course Description**: The study and practice of expository writing in technical and scientific professions. Emphasis on planning, writing, revising, editing, and proofreading proposals, reports, and other forms of professional communication for a variety of audiences. Computer technology included.

**Books**: TBA

**Evaluation**: TBA

**E-Mail**: le17@txstate.edu

**English 3303.010: Technical Writing (WI)
MW 12:30pm-1:50pm, FH 120
English 3303.018: Technical Writing (WI)
MW 3:30pm-4:50pm, FH 120
English 3303.028: Technical Writing (WI)
TR 11am-12:20pm, FH 120**

**Instructor**: Beverley Braud

**Course Description**: The study and practice of expository writing in technical and scientific professions. Emphasis on planning, writing, revising, editing, and proofreading proposals, reports, and other forms of professional communication for a variety of audiences. Computer technology included.

**Books**: TBA

**Evaluation**: TBA

**E-Mail**: bb08@txstate.edu

**English 3303.013: Technical Writing (WI)
TR 3:30pm-4:50pm, FH 120
English 3303.030: Technical Writing (WI)
TR 2pm-3:20pm, FH 120**

**Instructor**: Chris Margrave

**Course Description**: The study and practice of expository writing in technical and scientific professions. Emphasis on planning, writing, revising, editing, and proofreading proposals, reports, and other forms of professional communication for a variety of audiences. Computer technology included.

**Books**: TBA

**Evaluation**: TBA

**E-Mail**: cm85@txstate.edu

**English 3303.024: Technical Writing (WI)
TR 8am-9:20am, FH 120**

**Instructor**: Octavio Pimentel

**Course Description**: The study and practice of expository writing in technical and scientific professions. Emphasis on planning, writing, revising, editing, and proofreading proposals, reports, and other forms of professional communication for a variety of audiences. Computer technology included.

**Books**: TBA

**Evaluation**: TBA

**E-Mail**: octavio.pimentel@txstate.edu

**English 3303.025: Technical Writing (WI)
TR 9:30am-10:50am, FH G14
English 3303.026: Technical Writing (WI)
TR 11am-12:20pm, FH 114
English 3303.048: Technical Writing (WI)
TR 8am-9:20am, FH G14**

**Instructor**: Pinfan Zhu

**Course Description**: The study and practice of expository writing in technical and scientific professions. Emphasis on planning, writing, revising, editing, and proofreading proposals, reports, and other forms of professional communication for a variety of audiences. Computer technology included.

**Books**: TBA

**Evaluation**: TBA

**E-Mail**: pz10@txstate.edu

**English 3303.027: Technical Writing (WI)
TR 11am-12:20pm, FH G14
Hybrid: meets T in class, R online
English 3303.047: Technical Writing (WI)
TR 12:30pm-1:50pm, FH G14
Hybrid: Meets T in class, R online**

**Instructor**: Aimee Roundtree

**Course Description**: The study and practice of expository writing in technical and scientific professions. Emphasis on planning, writing, revising, editing, and proofreading proposals, reports, and other forms of professional communication for a variety of audiences. Computer technology included.

**Books**: TBA

**Evaluation**: TBA

**E-Mail**: akr@txstate.edu

**English 3303.029: Technical Writing (WI)
TR 2pm-3:20pm, FH G14
English 3303.035: Technical Writing (WI)
TR 3:30pm-4:50pm, FH G14**

**Instructor**: Sean Rose

**Course Description**: The study and practice of expository writing in technical and scientific professions. Emphasis on planning, writing, revising, editing, and proofreading proposals, reports, and other forms of professional communication for a variety of audiences. Computer technology included.

**Books**: TBA

**Evaluation**: TBA

**E-Mail**: sgr24@txstate.edu

**English 3303.031: Technical Writing (WI)
TR 2pm-3:20pm, FH 114
English 3303.034: Technical Writing (WI)
TR 12:30pm-1:50pm, FH 114**

**Instructor**: Lauren Schiely

**Course Description**: The study and practice of expository writing in technical and scientific professions. Emphasis on planning, writing, revising, editing, and proofreading proposals, reports, and other forms of professional communication for a variety of audiences. Computer technology included.

**Books**: TBA

**Evaluation**: TBA

**E-Mail**: lauren.schiely@txstate.edu

**English 3303.043: Technical Writing (WI)
W 6:30pm-9:20pm, FH 114**

**Instructor**: Libby Allison, Ph.D.

**Course Description**: This course introduces students to various kinds of technical documents that professionals in businesses, agencies, organizations, and industries write, edit, design, and distribute to different audiences. Students will learn key principles of communicating and writing that can be applied to any technical and professional writing activity including ones in students’ majors and careers.

**Books**: *Technical Communication Today*, 5e, Richard Johnson-Sheehan. Students must bring their book to class!

**Evaluation**:

Class participation, in-class activities and homework - about 30% of overall grade
Larger writing projects - about 40% of overall grade
Quizzes and exams - about 30% of overall grade

**E-Mail**: lallison@txstate.edu

**English 3303.045: Technical Writing (WI)
W 6:30pm-9:20pm, AVRY TBA
Online course: meets 09/07 and 10/19, RRHEC**

**English 3303.046: Technical Writing (WI)
R 6:30pm-9:20pm, AVRY TBA
Online course: meets 09/08 and 10/20, RRHEC**

**Instructor**: Dan Price

**Course Description**: This course prepares students for writing in the workplace. Specific genres include letters, memos, job application materials, manuals, reports, and presentations. Specific skills developed include document design, web page design, use of graphics, collaborative writing, audience analysis, and project management. The course is writing and computer intensive and requires active participation

**Books**: *Technical Communication*, 11e, Mike Markel

**Evaluation**: Five major writing assignments and a final.

**E-Mail**: dprice@txstate.edu

**English 3303.049: Technical Writing (WI)
MW 12:30pm-1:50pm, FH 114**

**Instructor**: Miriam Williams

**Course Description**: This course prepares students for writing in the workplace. Specific genres include letters, memos, job application materials, manuals, reports, and presentations. Specific skills developed include document design, web page design, use of graphics, collaborative writing, audience analysis, and project management. The course is writing and computer intensive and requires active participation

**Books**: TBA

**Evaluation**: TBA

**E-Mail**: mfw@txstate.edu

**English 3304.001: Professional Writing (WI)
MW 3:30pm-4:50pm, FH G14
English 3304.002: Professional Writing (WI)
MW 5pm-6:20pm, FH G14**

**Instructor**: Alan Schaefer

**Course Description**: Writing adapted for the workplace and entrepreneurial settings. Prepares students in all fields to write documents commonly used in professional settings. Computer technology included.

**Books**: *Writing that Works: Communicating Effectively on the Job*, 12e, Oliu et. all

**Evaluation**: Several short, written assignments and a major project. Coursework contributes to the compilation of a professional portfolio.

**E-Mail**: es46@txstate.edu

**English 3304.003: Professional Writing (WI)**

**TR 8am-9:30am, FH 114
English 3304.004: Professional Writing (WI)**

**TR 9:30am-10:50am, FH 114**

**Instructor**: Susan Hanson

**Course Description**: This course adapts the principles of expository writing for use in the workplace. The course teaches students in non-technical fields to write documents commonly used in professional settings. Computer technology is included. (You will be expected to learn the basics of Photoshop and InDesign in order to complete several projects.)

**Books**: TBA

**Evaluation**: TBA

**E-Mail**: sh17@txstate.edu

**English 3306.001: Writing for Film (WI)
MW 12:30pm-1:50pm, FH 226**

**Instructor**: Jon Marc Smith

**Course Description**: In this course we will study the theory and practice of writing screenplays, including narratology, story elements (characterization, plotting, dramatic structure, dramatic action, dialogue, setting, and theme), the deconstruction of the composition process, the Hollywood Paradigm, three-act restorative structure, and the conventional format of screenplays.

Students will develop story ideas, pitches, beat sheets, and loglines. Students may also choose to write the first act of a screenplay. Students will read and analyze screenplays as texts, as well as view and analyze films as texts.

Students will participate in writing workshops by providing peers with feedback/commentary on their manuscripts. Each student will have story ideas, film treatments, and the first act of a screenplay discussed by the class in workshop format.

Because creative writing is an artistic endeavor, we will not always agree. Readers and viewers have different tastes and beliefs. We will, however, engage in a lively exchange of ideas.

Discussion is integral to this course. Each student should come to class prepared, eager to share ideas, and open to new points of view. We must create an environment in which all our views are respected and explored. Because we discuss student work, we should all be sensitive and compassionate to each other. I expect you to evaluate your peers, but you should always criticize your fellow students in a constructive manner.

Students will learn to eliminate vague and “tired” language in their writing; use conventional techniques, styles, tools, and modes of screenwriting; engage with the creative work of other students; and evaluate and improve their own creative work.

In addition, students will deconstruct screenplays in order to understand why authors made specific compositional choices. Students will then apply what they learn to their own drafts. Students will also evaluate, interpret, and judge the writing of other students, thus creating a community of writers and learners.

**Books**: TBD

**Evaluation**:

Two essays (3-5 pages each) on screenplay theory and practice

A logline (or pitch sentence) workshopped in class

A beat sheet (or outline) for about half a screenplay workshopped by peers

A final essay OR a first act of a movie in conventional screenplay form

Workshopping peers’ loglines, pitches, and beat sheets

Vocal participation in class including reading the assignments on time and discussing them in class

Politeness and work ethic

Regular attendance

**E-Mail**: js71@txstate.edu

**English 3307.001: Introduction to the Study of Film (WI)
MW 11am-12:20pm, FH 130**

**Instructor**: Dr. Rebecca Bell-Metereau

**Course Description**: This course introduces students to concepts and vocabulary of film analysis. The thematic topic is the construction of identity and reality through film and other technologies. The course goals are to understand the history and influence of film and media and methods for analyzing and writing about film.

Film viewing outside of class is required. Students should purchase, rent, or share viewings with class members. Some viewings arranged.

**Books**: *Short Guide to Writing About Film*, Tim Corrigan

**Films**: *Nosferatu* (1922), *Freaks* (1932), *Citizen Kane* (1941), *Some Like It Hot* (1959), *La Jetée* (1962), *One Flew Over the Cuckoo’s Nest* (1975), *Alien* (1979), *Tootsie* (1982), *The Piano* (1993), *Dead Man Walking* (1995), *Frida* (2002), *Gasland* (2010), *Her* (2013), *Moonlight* (2016)

**Evaluation**:

Three 500-word essays: 30%
One 1000-word essay: 20%

Daily work, grading, attendance: 20%
Presentation: 10%

Multiple-choice midterm: 10%

Multiple-choice final: 10%

**E-Mail**: rb12@txstate.edu

**English 3307.002: Introduction to the Study of Film (WI)
MW 2pm-3:20pm, FH 227**

**Instructor**: Dr. Victoria Smith

**Course Description**: This course introduces students to the vocabulary of film, contextualizes film historically and culturally, and situates each film within a generic framework—for example, German expressionism, film noir, the western, Italian neo-realism, the melodrama, and recent social problem films.

**Books**: *The Film Experience*, 4e, Tim Corrigan. Various readings on TRACS.

**Films (tentative):** *M*, *Mildred Pierce*, *Blood Simple*, *The Searchers*, *Lone Star*, *Bicycle Thieves*, *Written on the Wind*, *Far From Heaven*, *Thelma and Louise*, *Dr. Strangelove*, *Taxi Driver*, *American Hustle*, *Set It Off*

**Evaluation**: Oral presentation, various short in-class written assignments, 2 papers, a midterm, and a final.

**E-Mail**: vs13@txstate.edu

**English 3308.001: Advanced Topics in Film: The Posthuman in Film
MW 3:30pm-4:50pm, FH 226**

**Instructor**: Kate McClancy

**Course Description**: What does it mean to be human? And how does technology change that definition? In this course, we will examine films that ask those questions. We will look at how film both celebrates the possibilities of and warns of the dangers of advances and adaptations to our baseline, unmediated existence. What happens when our concept of our selves expands beyond our physiques? How do animal rights and artificial intelligence challenge the Western binary of body and soul? And how is the medium of film itself, as a visual technology, contributing to our postmodern, posthuman existence?

**Films (tentative):** *The Matrix* (1999), *Blade Runner* (1982), *Never Let Me Go* (2010), *Westworld* (1973), *Metropolis* (1927), *Ex Machina* (2015), *X-Men: Days of Future Past* (2014), *Let the Right One In* (2008), *RoboCop* (1987), *The Terminator* (1984), *Her* (2013), *Akira* (1988), *Ghost in the Shell* (1995), *Gattaca (*1997)

**Books**: *A Short Guide to Writing about Film*, 9e, Corrigan

**Evaluation**: Class participation, essays and other writing, footage.

**E-Mail**: krm141@txstate.edu

**English 3311.001: Practices in Writing and Rhetoric: Writing for the Environment (WI)
TR 11am-12:20pm, FH 226**

**Instructor**: Susan Hanson

**Course Description**: Building on strategies learned in freshman composition, this course will focus on methods of invention, organization, and development, with particular emphasis on clarity, accuracy, vigor, and conciseness. The central question we will be addressing all semester is both simple and complex: How does writing lead to cultural change, especially where attitudes about the natural world are concerned? How can our writing “make a difference”? After reading and analyzing a variety of texts–some arguments, some narratives, some journalistic accounts—students will use similar techniques to create environmentally-themed essays of their own.

**Books**: *American Earth: Environmental Writing Since Thoreau*, Bill McKibben

**Evaluation**: Essays comprise the major portion of the grade. Also included is a daily grade based on attendance, quizzes on the readings, and class participation.

**E-mail**: sh17@txstate.edu

**English 3311.003: Practices in Writing and Rhetoric: Writing about Music (WI)
MW 11am-12:20pm, FH 225**

**Instructor**: Alan Schaefer

**Course Description**: This course introduces students to a variety of approaches to writing about music. We will listen to music and read, study, and produce a diverse body of writing: music criticism; analyses of the cultures and economies of music industries; musicians’ memoirs; oral histories; texts with regional musical concerns; liner notes; fiction, poetry, and visual interpretations of music; and promotional texts.

**Books (tentative)**:

*Psychotic Reactions and the Carburetor Dung: Rock ‘n’ Roll as Literature and Literature as Rock and Roll*, Lester Bangs

*Miles*, Miles Davis

*Please Kill Me: The Uncensored Oral History of Punk*, Legs McNeil and Gillian McCain

*The Blues: A Short Introduction*, Elijah Wald

*Out of the Vinyl Deeps: Ellen Willis on Rock Music*, Ellen Willis

*How to Write About Music*, eds. Marc Woodworth and Ally-Jane Grossan

Additional texts and sound recordings will be supplied on TRACS and in class.

**Evaluation**: In-class writing, short response papers, two short essays, promotional texts, and a research project.

**E-Mail**: es46@txstate.edu

**English 3312.001: Internship in English Studies
M 6:30pm-9:20pm, FH 252
Hybrid: Meets 08/29, 03/12, 09/26, 10/10, 10/24, 11/07, 11/21, 12/05; all other M online**

**Instructor**: Dan Price

**Course Description**: This course is paired with an internship during which students apply knowledge of writing, editing, design, copy editing, and production in the professional workplace. Students will have worked with professors in their concentrations and the Internship Director to establish goals and learning objectives specific to their internships.

**Books**: *Portfolios for Technical and Professional Communications*, Smith & Haimes-Korn

**Evaluation**: Journal, timesheets, employer evaluations, presentation and portfolio.

**E-Mail**: dprice@txstate.edu

**English 3315.001: Introduction to Creative Writing (WI)
TR 9:30am-10:50am, FH 253**

**Instructor**: Eric Blankenburg

**Course Description**: This course will explore the beginning fundamentals of creative writing, focusing on how to write fiction, poetry, and nonfiction. Students will learn craft techniques and read examples from accomplished writers. You will be expected to workshop drafts, critique your peers’ manuscripts, and learn the role revision plays in the art of writing.

**Books**: *Imaginative Writing: The Elements of Craft*, 4e, Janet Burroway

**Evaluation**: Active participation in classroom discussion and workshop. In-class writing assignments. Poems, stories, and articles submitted for formal critique. Written critiques of peers’ work. Final portfolio of revised work.

**E-mail**: elb61@txstate.edu

**English 3315.002: Introduction to Creative Writing (WI)
TR 9:30am-10:50am, FH 253**

**Instructor**: Jason Coates

**Course Description**: A critical seminar for writers of fiction, poetry, and articles. Creativity, criticism, and revision are emphasized.

**Books**: TBA

**Evaluation**: TBA

**E-mail**: jc209@txstate.edu

**English 3315.004: Introduction to Creative Writing (WI)
T 6:30pm-9:20pm**

**Instructor**: Tomas Morin

**Course Description**: A critical seminar for writers of fiction, poetry, and articles. Creativity, criticism, and revision are emphasized.

**Books**: TBA

**Evaluation**: TBA

**E-mail**: tm28@txstate.edu

**English 3315.005: Introduction to Creative Writing (WI)
ARR ARR ARR
Online course**

**Instructor**: Roger Jones

**Course Description**: A critical seminar for writers of fiction, poetry, and articles. Creativity, criticism, and revision are emphasized.

**Books**: TBA

**Evaluation**: TBA

**E-mail**: rogerjones@txstate.edu

**English 3318.001: Theories of Writing and Rhetoric: The Rhetoric of Emotions (WI)
MW 2pm-3:20pm**

**Instructor**: Eric Leake

**Course Description**: How are hope, fear, and other emotions produced, how do they circulate among people and across mediums, and how do they work to create meaning and to persuade people to act in the world? These are the types of questions that we will pursue in this course in the study of the rhetoric of emotions. We will consider theories of emotion and how emotions function rhetorically in everyday texts, experiences, and relations. The emphasis throughout the course will be on understanding emotions as not only personal—not only as feelings inside our individual heads—but as also contextual, embodied, and fundamentally relational and rhetorical in the ways that they work in the world.

**Books (tentative)**: *The Secret History of Emotion: From Aristotle’s Rhetoric to Modern Brain Science*, Daniel Gross

*Ordinary Affects*, Kathleen Stewart

**Evaluation**: Reading responses, essays, and presentation

**E-mail**: eleake@txstate.edu

**English 3319.001: The Development of English
TR 9:30am-10:50am, FH 130**

**Instructor**: Dick Heaberlin

**Course Description**: Origin and growth of the English language with particular attention to phonological, morphological, and grammatical changes; history of dialects, spelling, and dictionaries; sources of vocabulary.

**Books**: *Inventing English*, Seth Lerer

**Evaluation**: Classwork, three tests, and a final exam

**E-Mail**: heaberlin@txstate.edu

**English 3319.002: The Development of English
TR 9:30am-10:50am, FH 130**

**Instructor**: Leah Schwebel

**Course Description**: Origin and growth of the English language with particular attention to phonological, morphological, and grammatical changes; history of dialects, spelling, and dictionaries; sources of vocabulary.

**Books**: TBA

**Evaluation**: TBA

**E-Mail**: las235@txstate.edu

**English 3320.001: Theory and Criticism: Prisoners and Monsters (WI)
TR 2pm-3:20pm, FH 224**

**Instructor**: Dr. Victoria Smith

**Course Description**: This course will examine two categories—“prisoners” and “monsters”—from a range of cultural and critical perspectives. One part of the class will take up the rich textual field of the Netflix series *Orange is the New Black* (*OITNB*). In a television landscape that is dominated by white and most often male characters, *OITNB* has been called “revolutionary” by academic critics and the popular press from the *New York Times* to *Rolling Stone* for its diverse ethnic and LGBTQ representation, its honest depiction of rape and mental illness, and for its exposure of the corrupt prison system. We will consider *OITNB* from three perspectives. One component will be an investigation of the series’ representation of the intersections of race, ethnicity, class, age, gender, mental illness, and sexuality in the American prison system. Another component will focus on the narrative strategies used to make the imprisoned women “readable” and in what ways. That is, we will analyze how the series uses forms of melodrama, comedy, tragedy, and realism. Finally, we will embed our consideration of *OITNB* within the broader and vibrant critical debates concerning race/class, the prison industrial complex, sexuality, LGBTQ issues, and feminism. Another part of the class will take up the figure of the vampire (a very adaptable monster), and consider him (and occasionally her) from a variety of theoretical perspectives—post colonialist, gender/queer, critiques of capitalism, racial relations, and the beginnings of modernism.

**Books (tentative)**:

The first four seasons of *Orange is the New Black*
*The New Jim Crow*, Michelle Alexander
Essays from the special issue of *Television and New Media* (vol. 17, no.6 2016)
Essays from *Feminist Perspectives on OITNB*, eds. Houseolder and Trier-Bieniek

Excerps from Discipline and Punish, Michel Foucault

The film 13th, directed by Ava DuVernay (2016)
Excerpts from On The Wire, Linda Williams

Dracula, Bram Stoker

**Evaluation**: Oral presentation, various short, in-class written assignments, three papers

**E-Mail**: vs13@txstate.edu

**English 3321.001: The Short Story (WI)
ARR ARR ARR
Online course**

**Instructor**: Roger Jones

**Course Description**: The short story throughout the world since Poe and Gogol.

**Books**: TBA

**Evaluation**: TBA

**E-Mail**: rogerjones@txstate.edu

**English 3326.001: American Drama on Film
MW 2pm-3:20, FH 130**

**Instructor**: Dr. Rebecca Bell-Metereau

**Course Description**: The course introduces students to concepts and vocabulary of film analysis and adaptation through the study of great American plays and the films made from them.

Film viewing outside of class is required. Students may view on reserve at Alkek, purchase or stream DVD's from Amazon.com or another dealer, rent videos through Netflix, etc., or share purchase with class members.

**Books**: *The Norton Anthology of Drama*, 2nd edition, Vol. 2.

Selected readings available on TRACS.

**Films**: *Trifles*, *Machinal*, *The Women*, *Long Day’s Journey into Night*, *Streetcar Named Desire*, *Cat on a Hot Tin Room*, *Death of a Salesman*, *The Children’s Hour*, *Glenngarry Glen Ross*, *Who’s Afraid of Virginia Wollf?*, *Mud, M. Butterfly*.

**Evaluation**:

Weekly responses or brief quizzes: 20%

1000-word essay: 20%
Class presentation: 20%

Multiple-choice midterm: 20%

Multiple-choice final: 20%

**E-Mail**: rb12@txstate.edu

**English 3327.001: Types of World Drama in English (WI)
MW 3:30pm-4:50pm, FH 225**

**Instructor**: Joe Falocco

**Course Description**: Students will read many plays over the course of the semester. For each play, students will prepare answers to study guide questions and bring these answers to class. During class, students will be randomly called upon to provide answers for these study guide questions. Students who cannot correctly answer a study guide question when called upon will be marked absent for the day (see “Evaluation” below).
Note: Students must purchase both volumes of the textbook in order to answer these study guide questions.

Students will be required to attend a University Theatre production of the Professor’s choosing and to write a paper analyzing this experience. They will also write a second paper on a topic assigned by the Professor. See “Evaluation” below for a description of how these papers will be graded.

**Books**: *The Norton Anthology of Drama*, 2 vols, 2nd edition. ISBN: 9780393921519 and 97803939121526

**Evaluation**: There will be two exams for this course: a mid-term and a final. Each exam will consist of multiple choice questions. All of these questions will come from previous quizzes for this course. If students fulfill all other obligations for this course, their grade for the semester will be their exam average. In other words, your grade cannot be higher than your exam average, but it will be lower if you are marked absent more than four times or if you do not pass one of the papers.

Students will lose a full-letter grade if they miss class (or are late) more than four times. In order to be marked present for a given day, students must provide accurate responses for any of the study guide questions assigned for that day that they are called on to answer. Students will write two papers on topics assigned by the Professor. These papers will be graded pass/fail. If a paper fails, the author will lose a full-letter grade for the semester.

**E-Mail**: Jf48@txstate.edu

**English 3329.001: Mythology (WI)
TR 11am-12:20pm, FH 229**

**Instructor**: Chris Margrave

**Course Description**: Study of myths in ancient cultures, mythic patterns in modern literature, and Hollywood as mythmaker. Repeatable once, in special situations, when topic varies.

**Books**: TBA

**Evaluation**: TBA

**E-Mail**: cm85@txstate.edu

**English 3331.001: The Literature of Black America (WI)
MWF 10am-10:50am, FH 227**

**Instructor**: Elvin Holt

**Course Description**: African-American poetry, drama, and fiction.

**Books**: TBA

**Evaluation**: TBA

**E-Mail**: eh07@txstate.edu

**English 3335.001: 20th American Literature 1865-1930: The Rise of Realism, Naturalism, and Modernism (WI)
F 12:30pm-3:20pm, FH 224**

**Instructor**: Allan Chavkin

**Course Description**: An introduction to American literature from 1865-1930. The course will concentrate on the major American writers, including Ernest Hemingway, Eugene O'Neill, Willa Cather, and others. We will examine a variety of subjects and literary techniques in the works. An important focus will be on the problem of adapting a classic play or work of fiction into film (e.g. “the hard-boiled” crime novellas *Double Indemnity* and *The Postman Always Rings Twice* of James Cain). When possible we will compare works with their film adaptations.

**Books**:

*The Postman Always Rings Twice* and/or *Double Indemnity*, James Cain
*The Turn of the Screw*, Henry James
*Long Day’s Journey into Night*, Eugene O’Neill
*Bartleby the Scrivener*, Herman Melville

May also include poems and short stories by Willa Cather, Charlotte Gilman, and others.

**Films**: *Long Day's Journey Into Night*; *Paul Case* (based on Willa Cather’s short story); *The Turn of the Screw; Double Indemnity, The Postman Always Rings Twice*.

**Evaluation**: Class participation and exams

**E-Mail**: chavkin@txstate.edu

**English 3335.001: 20th American Literature 1865-1930: The Rise of Realism, Naturalism, and Modernism (WI)
TR 2pm-3:20pm, FH 225**

I**nstructor**: Mark Busby

**Course Description**: The readings include works from various genres covering a wide range of themes and styles used by American writers of the period. These works will lead to investigations of the changing perceptions of America and American literature. Classes will primarily be class discussions of the assigned literary works after I provide brief introductions to the writers and their works.

**Books**:

*The Adventures of Huckleberry Finn*, Mark Twain

*The Red Badge of Courage*, Stephen Crane

*Autobiography of an Ex-Colored Man*, James Weldon Johnson
Assorted stories by Ernest Hemingway

**Evaluation**: One semester research essay, quizzes, two exams and final exam, attendance, and class participation

**E-Mail**: mb13@txstate.edu

**English 3336.001: American Literature, 1930 to the Present: From Modernism to Contemporary Forms (WI)
TR 8am-9:20am, FH 224**

**Instructor**: Jaime Armin Mejía

**Course Description**: A survey of American literature from 1930 to the present.

**Books:** TBA

**Evaluation**: TBA

**E-Mail**: jm31@txstate.edu

**English 3336.002: American Literature, 1930 to the Present: Metropolis and Modernity (WI)
TR 9:30am-10:50am, FH 224**

**Instructor**: Dr. Geneva M. Gano

**Course Description**: The twentieth and twenty-first century metropolis has provided many American writers with inspiration. In the early twentieth century, many Americans understood their identities as “moderns” inseparable from their experience of the metropolis; this is perhaps even more true today, as about 80% of Americans live in cities. This survey course focuses on how diverse writers have envisioned and portrayed the city and its inhabitants between 1930 and the present. This course also explores a wide range of American literature, including poetry, drama, and fiction produced between 1930 and the present.

**Books (tentative):**

*Maud Martha*, Brooks

*House Made of Dawn*, Momaday

*Twilight: Los Angeles*, Smith

*On Such a Full Sea*, Lee

**Evaluation**: Three formal papers, participation

**E-Mail**: gmgano@txstate.edu

**English 3340.001: Special Topics in Language and Literature: Passing Narratives (WI)
TR 8am-9:20am, FH 224**

**Instructor**: Elvin Holt

**Course Description**: When Rachel Dolezal was exposed recently as a white woman passing for black, many Americans joined in a divisive conversation about race and passing. In an effort to legitimize her claim to blackness, Ms. Dolezal now embraces a "trans-black" identity. This course highlights the fluidity of identity and engages shifting identities revealed in slaves passing as free, blacks passing as white, women passing as men, able-bodied passing as disabled, etc. For example, Billy Tipton, noted jazz musician, passed as a man for more than forty years, transgressing gender boundaries and challenging power hierarchies. We will study a new biography of Tipton. Also, we will read Ms. Dolezal's new memoir as well as canonical passing narratives by writers such as Charles Chesnutt, Nella Larsen, James Weldon Johnson, etc. We will test the notion of race as a social construct and examine the complexities of identity formation through the lens of Du Bois' double consciousness philosophy.

**Books:** The reading list has not been finalized.

**Evaluation**: Short reader-response essays, three exams, reading quizzes, research paper (7-10 pages).

**E-Mail**: eh07@txstate.edu

**English 3340.002: Special Topic in Language and Literature: The Sound of Silence: A Biodiversity of Mute and Quiet Women in a World of Brutal Noise (WI)
MW 11am-12:20pm, FH 228**

**Instructor**: Susan Morrison

**Course Description**: This course looks at silent women, quiet women, and mute women. Sometimes their hush is self-imposed, other times it is violently forced upon them. Passing, they erase their race and gender orientation. Yet, even with their tongues cut out, women speak. Sexually violated, they insist on their story. Enslaved, they shape their ends. Philomela—raped and mutilated—survives as a mythic emblem of female voicelessness. Some texts we look at are modern novels that tell the stories of women denied their chance at speech—in feminist versions of Homer’s *Odyssey*, *Beowulf*, and *Jane Eyre*. In a variety of texts –from Roman myth, Icelandic saga, and medieval religious sign language texts to a cross-dressed female knight, victimized wife, and deaf nun—we will attempt to hear these quiet voices from the past and rowdily proclaim their vibrancy for their future.

**Books**:

*The Penelopiad*, Margaret Atwood

*Grendel’s Mother: The Saga of the Wyrd-Wife*, Susan Signe Morrison

*Silence: A Thirteenth-Century French Romance*, trans. Sarah Roche-Mahdi
*The Writings of Teresa de Cartagena*, trans. Dayle Seidenspinner-Nunez
*Passing*, Nella Larsen
*Wide Sargasso Sea*, Jean Rhys

*Silence*, John Biguenet
*Titus Andronicus*, William Shakespeare

**Evaluation**:

20% final research paper or creative work with analysis: 2500 words
15% short critical paper (4-6pp) with oral report; each report needs handout

20% midterm exam

10% paper due sept. 28

15% class participation

10% Echoing silence, Dec. 4th in class

**E-Mail**: morrison@txstate.edu

**English 3341.001: Studies in World Literature: Kafka & Co.: Contemporary Czech Literature (WI)
MW 11am-12:20pm, FH 228**

**Instructor**: Tomás Q. Morín

**Course Description**: This course will allow students to study closely the major Czech poets and prose writers of the last 100 years in order to examine the various ways in which these writers responded in their work to war and oppressive regimes.

**Books**:

*The Metamorphosis*, Franz Kafka
*I Served the King of England*, Bohumil Rhabal, trans. Paul Wilson

Various poems from online sources

**Evaluation**: Two 5-6 page papers, two bibliographies, and one presentation

**E-Mail**: tm28@txstate.edu

**English 3341.002: Studies in World Literature: Otherworldly Literature (WI)
TR 12:30pm-1:50pm, FH 224**

**Instructor**: Robert T. Tally, Jr.

**Course Description**: Literature is an important means of representing the world, but literary works also project alternative worlds that somehow relate to the “real world” in interesting ways. In this course we will examine some of this “otherworldly literature,” looking at examples of myth, religious iconography, utopia, political satire, fantasy, horror, and science fiction. We will discuss the ways in which literary representations of other worlds participate in the representation of reality.

**Books**:

To be determined, by likely to include works by Borges, Dante, Kafka, More, Morrison, and Shelley, among others.

**Evaluation**: The final grade will be based on class participation, papers, and exams

**E-Mail**: robert.tally@txstate.edu

**English 3341.080: Studies in World Literature (WI)
ARR ARR ARR**

**Via internet for OCED majors**

**Instructor**: Chad Hammett

**Course Description**: Selections from ancient and modern literature in western and/or non-western cultures. Repeatable once, in special situations, when topic varies.

**Books**: TBA

**Evaluation**: TBA

**E-Mail**: ch34@txstate.edu

**English 3342.001: Editing
TR 2pm-3:20pm, FH 226**

**Instructor**: Beverley Braud

**Course Description**: A study of editing, to include instruction in making editorial changes, preparing MSS for typesetter, marking galley and page proof; fundamentals of layout and design (typeface, paper, headlines, etc.); problems and possibilities in desktop publishing; and the current status of electronic publications.

**Books**: TBA

**Evaluation**: TBA

**E-Mail**: bb08@txstate.edu

**English 3342.002: Editing
TR 11am-12:20pm, FH G14
Hybrid: meets T online, R in person**

**Instructor**: Dr. Mogull

**Course Description**: In this course, students will learn professional copyediting skills and the publishing industries in which editors work. Students will practice editing at the sentence level and comprehensive revision at the document level. At the end of the semester, students will research issues related to the editing profession and present this information to the class.

**Books**:

Course pack (available from University Bookstore only)

*Line by Line*, Cook

*Technical Writing Style*, Jones

**Evaluation**:

Online learning assessment: 5
TRACS Quiz: Weekly reading Quizzes [9 at 10 points each]: 90
Unit 1: Workshop assignments [6 at 10 points each]: 60
Unit 1: Weekly discussion/active participation [6 at 10 points each]: 60

Unit 1: Copyediting exam: 100

Unit 2: Document-level editing & preparing a style sheet (including in-class discussion, attendance required): 20
Unit 2: Comprehensive documenting editing & electronic editing [using track changes in MS Word & including in-class discussion; attendance required]: 25
Unit 3: Research presentation of editing issue [5-10m formal presentation; attendance required]: 40

Total: 400

**E-Mail**: mogull@txstate.edu

**English 3343.001: The Interdisciplinary Approach to Literature: T.S. Eliot (WI)
MW 3:30pm-4:50pm, FH 224**

**Instructor**: Cyrus Cassells

**Course Description**: This interdisciplinary course is designed to demystify and deepen your ease with the complex poetry, plays, and essays of one of the world’s great literary titans, T.S. Eliot. Fragmented and groundbreaking, *The Waste Land*, published not long after World War I, is surely the most famous English language poem of the 20th century, and is considered something of a literary Mt. Everest for critics and readers, but I’ll show you how to enhance your grasp of this challenging work by grounding it in the register of everyday voices and overheard conversation. We’ll explore Eliot’s most celebrated poems, including his final masterpiece, *Four Quartets*, a gorgeous and sweeping wartime meditation on time, mortality, humanity, and spirituality. We’ll also examine his fascinating critical theory and distinctive essays, as well as his playful, much-loved cat poems, the basis of the popular musical *Cats*. To bring in a biographical element, we’ll view scenes from the Oscar-nominated 1994 film, *Tom & Viv*, about Eliot’s troubled marriage and his wife Vivienne’s descent into mental illness. Whenever possible I will bring in dynamic audio performances and visuals to highlight Eliot’s impactful legacy and towering achievement.

**Books**: *T.S. Eliot: The Complete Poems and Plays*, *Old Possum’s Book of Impractical Cats*

**Evaluation**:

Participation/Joint Presentation: 20%

Essay 1 (800 words): 15%

Essay 2 (800 words): 15%

Take-Home Midterm Exam: 20%

Final paper (1500 word essay): 30%

**E-Mail**: cc37@txstate.edu

**English 3343.002: The Interdisciplinary Approach to Literature: Charles Dickens (WI)
TR 9:30am-10:50am, FH 225**

**Instructor**: Dr. Kitty Ledbetter

**Course Description**: This course will be a study of three famous novels published during the 1850s by British author Charles Dickens. We will begin with Dickens’s own favorite, *David Copperfield* (1849-50). We will follow with *Bleak House* (1852-53), a blockbuster novel that engages many social concerns of the British Victorian period, and a sweet love story titled *Little Dorrit* (1855-57). We will occasionally view scenes from various film adaptations throughout the semester. You will quickly become a Dickens fan when you encounter the author’s quirky characters, brilliant sense of humor, and dramatic storytelling. Once you get into the rhythm of reading every day, the fiction will be fun, fast-paced, and engaging. If you love to be totally immersed in classic fiction, this is the course for you! However, you should be prepared for a reading load of about 200 pages per week (less than 28 pages per day!) and occasional quizzes.

**Books**:

*David Copperfield
Bleak House*

*Little Dorrit*

**Evaluation**: Two non-research, interpretive essays, 40%; one end-of-semester critical research essay, 30%. You will also be responsible for frequent, but short and easy reading quizzes just to keep us on track, 20%. Comprehensive final exam (essay), 10%. This course will reinforce a strict absence policy.

**E-Mail**: kledbetter@txstate.edu

**English 3343.003: The Interdisciplinary Approach to Literature: Dante (WI)
TR 2pm-3:20pm, FH 226**

**Instructor**: Leah Schwebel

**Course Description**: The study of a single author, e.g. Saul Bellow, Charles Dickens, Flannery O’Connor, or Virginia Woolf, from an interdisciplinary perspective. Repeatable once, in special situations, when topic varies.

**Books**: TBA

**Evaluation**: TBA

**E-Mail**: las235@txstate.edu

**English 3343.004: The Interdisciplinary Approach to Literature: Nathaniel Hawthorne (WI)
MWF 10am-10:50am, FH 225**

**Instructor**: Steve Wilson

**Course Description**: Through explorations of the writings and ideas of 19th-century author Nathaniel Hawthorne, this course will encourage students to consider the ways attitudes and practices of disciplines outside traditional English Studies can shape and broaden our understanding of literary texts. Among the disciplines we may investigate are Myth Studies, Psychology, Sociology, Politics and Religion. Students can expect lively class sessions in which ideas are challenged, reconsidered, and revised.

**Books**:

*The Celestial Railroad
The Blithedale Romance
The Scarlet Letter*

A reader on interdisciplinary approaches (to be selected later)

**Evaluation**: Response essays of 1-2 pages, research paper of 12 pages, and two in-class essay exams.

**E-Mail**: sw13@txstate.edu

**English 3344.001: Chicano/a Narrative and Social History (WI)
TR 11am-12:20pm, FH 252**

**Instructor**: Jaime Armin Mejía

**Course Description**: The readings for this course include novels, short stories and poems and cover a wide variety of themes which literature by Mexican Americans treats. Most of the writers are well known among scholars of Mexican American Literature, that is, of Chicano and Chicana Literature. Reading these authors’ works will provide students with an understanding of the wide range of topics writers from this ethnic group have written about during the second half of the 20th century as well as the early part of the 21st century. I’ve included works by males and females as well as by a gay writer. These books also provide an historical overview of the lives people of Mexican descent have had to endure as citizens of the US. As time permits, I’ll also bring in some films relevant to the discussion of these ethnically based literary works.

**Books**: TBD

**Evaluation**: TBD

**E-Mail**: jm31@txstate.edu

**English 3344.002: Chicano/a Narrative and Social History (WI)
R 6:30pm-9:20pm, AVRY TBA**

**Instructor**: Edna Aguirre Rehbein

**Course Description**: This course is a chronological and thematic introduction to short stories, novels, plays and poetry written by U.S. citizens of Mexican background after the Civil Rights Movement. The survey focuses on the works written at the height of the Hispanic movement during the 1970s and 1980s, and examines more recent collections through the present. The class examines the socio-historical foundations of the literary movement.

**Books**:

*And the Earth Did Not Devoir Him*, Rivera *Bless Me, Ultima*, Anaya *The House on Mango Street*, Cisneros *Mother Tongue*, Martinez *Brownsville Stories*, Casares

**Evaluation**: Two essays, two exams, class presentations

**E-Mail**: er04@txstate.edu

**English 3345.001: Southwestern Studies I: Defining the Region (WI)
TR 11am-12:20pm, FH 227**

**Instructor**: William Jensen

**Course Description**: This course is the first in a two-course sequence leading to a minor in Southwestern Studies, designed to examine the richness and diversity of the Southwestern United States and Northern Mexico. The course offers a multicultural focus by studying the region’s people, institutions, history, and physical and cultural ecology. An intercultural and interdisciplinary approach increases awareness of and sensitivity to the diversity of ethnic and cultural traditions in the area. Students will discover what distinguishes the Southwest from other regions of the United States, as well as its similarities, physically and culturally. The images, myths, themes, and perceptions of the region will be examined in light of historical and literary texts.

**Books**:

*The Narrative of Baceza de Vaca*, Álvar Núñez Cabeza de Vaca

*Anglos and Mexicans in the Making of Texas, 1836-1986*, David Montejano

*American Indian Myths and Legends*, eds. Richard Erdoes and Alfonzo Oritz

*Blood Meridian: Or the Evening Redness in the West*, Cormac McCarthy

**Evaluation**: One major paper, one midterm, and a final exam.

**E-Mail**: wj13@txstate.edu

**English 3347.001: American Poetry (WI)**

**TR 3:30pm-4:50pm, FH 225**

**Instructor**: Cecily Parks

**Course Description**: This survey of American poetry from the 17th century to the present will include American Indian poetry, folk songs, and spirituals as well as poems by well-known 19th and 20th century poets such as Emily Dickinson, Walt Whitman, Langston Hughes, Adrienne Rich, and Lorna Dee Cervantes.

**Books**:

*The Penguin Anthology of Twentieth Century American Poetry*, ed. Rita Dove
*The Essential Poet’s Glossary*, Edward Hirsch

**Evaluation**:

Class participation: 15 points
5 poem explication (500 words each/6 points each): 30 points
Midterm exam: 30 points
Final paper (1500 words): 25 points

**E-Mail**: cgp35@txstate.edu

**English 3348.004: Creative Writing: Fiction (WI)
MW 12:30pm-1:50pm, FH 253**

**Instructor**: Jon Marc Smith

**Course Description**: A seminar for writers of fiction, with emphasis on creativity, criticism, and revision. **Prerequisite: English 3315.**

**Books**: TBD

**Evaluation**: TBD

**E-Mail**: ch34@txstate.edu

**English 3348.001: Creative Writing: Fiction (WI)
TR 11am-12:20pm, FH 257
English 3348.001: Creative Writing: Fiction (WI)
TR 12:30pm-1:50pm, FH 257**

**Instructor**: Chad Hammett

**Course Description**: A seminar for writers of poetry, with emphasis on creativity, criticism, and revision. **Prerequisite: English 3315.**

**Books**: TBD

**Evaluation**: TBD

**E-Mail**: js71@txstate.edu

**English 3349.001: Creative Writing: Poetry (WI)
TR 3:30pm-4:50pm, FH G06B**

**Instructor**: Kathleen Peirce

**Course Description**: A seminar for writers of fiction, with emphasis on creativity, criticism, and revision. **Prerequisite: English 3315.**

**Books**: TBD

**Evaluation**: TBD

**E-Mail**: kp03@txstate.edu

**English 3351.001: Anglo-Saxon Language, Literature, and Culture: Beowulf’s Literary Hoard: Contexts, Interlace, Allusion, Influence, and Intertextuality (WI)
MW 11am-12:20pm, FH 228**

**Instructor**: Susan Morrison

**Course Description**: Demonic monsters, greedy dragons, courageous virgin martyrs, obscene onions, and a speaking crucifix -- vastly different threads weave a richly textured tapestry that veils the body of Anglo-Saxon culture.

We will begin with an introduction to Old English to heighten our appreciation of poetic verse. We will do some translating, but mainly read in translation the texts constituting the culture and literature of Anglo-Saxon England. We will explore Old English texts, discovering the "multi-cultural" character of a country experiencing numerous influences (Christian, Scandinavian, native Celtic) before the decisive invasion of 1066. We will read passionate lyrics ("women's songs"), saints' legends, exile poems and heroic epic. We will also address neglected genres like bestiaries, charms -- now considered a source for understanding women's roles as medical providers -- as well as riddles, both perplexing and bawdy.

Reading these works taking the historical, cultural and religious contexts into account, we move on to *Beowulf*. After reading texts directly influencing the *Beowulf* poet, we will compare several translations of *Beowulf*: Roy Liuzza’s verse translation in a facing-page edition (Old and Modern English); Nobel Laureate Seamus Heaney’s verse translation; J. R. R. Tolkien’s newly published prose rendition, along with Bradley’s.

After we read Anglo-Saxon poetry, we will read some 20th/21st century writers who are inspired by the Anglo-Saxon period. These “new Old English” poets and writers have been influenced by the Anglo-Saxon poetic mode and transform Anglo-Saxon themes and structures, creating their own aesthetic. This section of the course allows students to see how "antiquated" texts have a fertile influence on present literary production. We will conclude with three works “inspired” by *Beowulf*: Tolkien [*Sellic Spell*], Gardner [*Grendel*], and Morrison [*Grendel’s Mother: The Saga of the Wyrd-Wife]*.

For the final project, students may write a traditional research paper, or may create their own poetry or prose, written in the Anglo-Saxon tradition. In the end, they, too, will have become "new Old English” writers and poets. Each text is like a little treasure from *Beowulf*’s literary hoard.

**Books**:

*Beowulf: Facing Page Translation*, R.M. Liuzza

*Beowulf: A Translation and Commentary, together with Sellic Spell*, J.R.R. Tolkien, ed. Christopher Tolkien

*Anglo-Saxon Poetry*, ed. S.A.J. Bradley

*Beowulf: A Verse Translation*, trans. Seamus Heaney

*Grendel*, John Gardner

*Grendel’s Mother: The Saga of the Wyrd-Wife*, Susan Signe Morrison

Recommended: *A Gentle Introduction to Old English*, Murray McGillivray

**Evaluation**:

25% final research paper or creative paper with analysis: 2500 words
15% short critical paper (3-4pp) with oral report: each report needs handout (everyone will do this day before midterm)

10% quizzes and translation work

20% midterm

10% comparative translation analysis of *Beowulf* passage w/brief report

10% poetry translation and presentation w/analysis of your translation

10% class participation

Extra credit: recite from memory first 11 lines of B*eowulf* (in Old English)

**E-Mail**: morrison@txstate.edu

**English 3354.001: Early Shakespeare (WI)
MW 11am-12:20pm, FH 113
English 3354.002: Early Shakespeare (WI)
MW 2pm-3:20pm, FH 113**

**Instructor**: Joe Falocco

**Course Description**: English 3354 studies representative works of Shakespeare’s career up to but not including Hamlet. Students will read these plays in their entirety, take quizzes on this reading, and prepare paraphrases and textual analyses for key passages from each play. For a final project, students will have the opportunity to either write a five-page paper or prepare a scene for performance.

**Books**: *Complete Works of Shakespeare*, ed. David Bevington. ISBN: 03231886518

**Evaluation**: This course is graded on a “cost” basis. In other words, everyone starts with an “A.” Students will lose a full-letter grade if they miss class (or are late) more than four times. All assignments (weekly paraphrase/text analysis assignments; quizzes; papers; and the final project) are graded pass/fail. If students fail (or miss) more than two quizzes, they lose a full letter grade for the semester. Students will lose a full letter grade if they fail the paper, the final project, or any paraphrase/text analysis. For a detailed description of each assignment and the standards required for passing, please ask the professor for a copy of the syllabus.

**E-Mail**: Jf48@txstate.edu

**English 3362.001: The English Romantics (WI)
MW 2pm-3:20pm, FH 226**

**Instructor**: Marilynn Olson

**Course Description**: The British Romantics are a strong and lovable group, but Romanticism, itself, is an international and multi-disciplinary movement. We will try to include some interesting aspects of the broader movement (in art, for example) as a context. I am still reviewing textbooks, but will have one shortly – expect to have fun in this course!

**Books**: TBA

**Evaluation**: Essay tests, one class report, one reference paper, and brief in-class response writing

**E-Mail**: mo03@txstate.edu

**English 3370.001: 20th Century British Literature (WI)
MW 12:30pm-1:50pm, FH 225**

**Instructor**: Michael Hennessy

**Course Description**: Selected works of British literature from about 1915 to 1990, mostly fiction but some drama and poetry. Many of the readings explore the lives of young people coming of age—their struggles to confront the existing social order and to establish identities. Other themes include gender, ethnicity, sexual orientation, war, and national identity.

**Books**: The reading list for the course is still in development; most or all selections will come from the following list:

*Heartbreak House*, Shaw
*Anna of the Five Towns*, Bennett
*Room with a View*, Forster
*Dubliners* or a *Portrait of the Artist as a Young Man*, Joyce
*To the Lighthouse*, Woolf
*The Girls of Slender Means*, Spark

*“Master Harold”…and the Boys*, Fugard
*My Beautiful Laundrette* or *The Buddha of Suburbia*, Kureishi

*Paddy Clarke Ha Ha Ha*, Doyle
*Haroun and the Sea of Stories*, Rushdie
*Oranges Are Not the Only Fruit*, Winterson

**Evaluation**: Two short papers, a midterm, a final

**E-Mail**: hennessy@txstate.edu

**English 3385.001: Children’s Literature (WI)
TR 9:30am-10:50am, FH 354**

**Instructor**: Teya Rosenberg

**Course Description**: This course is a survey of traditional, classic, and contemporary children’s literature. It provides some historical overview of the development of children’s literature and an examination of different genres within the literature. It also touches on some of the critical and scholarly approaches to and debates about children’s literature. This course does not focus on teaching children; its focus is what the literature is and how it works. The goal of this course is to increase knowledge, deepen understanding, and encourage appreciation of children’s literature as an art form.

**Books**:

*Folk and Fairy Tales*, Hallet and Karasek (concise ed.)
*The Princess and the Goblin*, MacDonald
*When Sophie Gets Angry—Really, Really Angry*, Bang

*Mirandy and Brother Wind*, McKissack and Pinkney
*The Graveyard Book*, Gaiman
*Becoming Naomi Léon*, Muñoz Ryan

**Evaluation**: Essay, mid-term exam, reading questions and quizzes, final exam, participation.

**E-Mail**: tr22@txstate.edu

**English 3385.002: Children’s Literature (WI)
MWF 9am-9:50am, FH 224**

**Instructor**: Graeme Wend-Walker

**Course Description**: A survey of traditional and contemporary literature for children with attention to literary history, aesthetic qualities, and critical approaches.

**Books**: TBA

**Evaluation**: TBA

**E-Mail**: graeme@txstate.edu

**English 3386.001: Adolescent Literature (WI)
MWF 10am-10:50am, FH 224**

**Instructor**: Graeme Wend-Walker

**Course Description**: A survey designed to provide a critical philosophy and working repertoire of literature for adolescents.

**Books**: TBA

**Evaluation**: TBA

**E-Mail**: graeme@txstate.edu

**English 3386.003: Adolescent Literature (WI)
TR 9:30am-10:50am, FH 228**

**Instructor**: Katie Kapurch

**Course Description**: As we explore how YA novels conform to different literary genres throughout the semester, we will ask: How does a genre shape the representation of adolescence? How do genres adapt to accommodate adolescent concerns? Since we will also be exploring examples of dominant intertexts such as “Cinderella” and *Romeo and Juliet*, we will also ask: How does a canonical or classic text influence the social construction of adolescence? Overall, we will ask: how does a YA text invoke a genre and/or borrow from a canonical text in order to address issues of contemporary adolescence, especially issues related to age, class, race, gender, sexuality, and the body? Why does a work uphold certain themes, forms, and motifs while radically transforming others?

To address these questions, we will use critical theory to deepen our conversations about each novel, especially its relevance to a historical moment. Spotlighting individual authors will enhance our understanding of a YA as a genre, especially issues of multiculturalism. And, given film’s import to the study of youth culture, we will consider films that offer applicable tie-ins to our YA text/author.

**Books (tentative)**:

*Harry Potter and the Chamber of Secrets*, J.K. Rowling

*The House on Mango Street*, Sandra Cisneros

*Briar Rose*, Jane Yolen

*New Moon*, Stephenie Meyer

*Street Love*, Walter Dean Myers
*The Hunger Games*, Suzanne Collins
*Angus, Thongs, and Full-Frontal Snogging*, Louis Rennison

Supplemental reading posted on TRACS

**Films**: *William Shakespeare’s Romeo + Juliet*, Baz Luhrmann (1996)

**Evaluation**: Two exams, two essays

**E-Mail**: kk19@txstate.edu

**English 3389.001: The Discipline of English (WI)
T 6:30pm-9:20pm, FH 229**

**Instructor**: Lindy Kosmitis

**Course Description**: The nature of English studies as a formal field, its components and their relationships. Open only to candidates with 90 semester credit hours.

**Books**: TBA
**Evaluation**: TBA

**E-Mail**: lk21@txstate.edu

**English 3393.001: Introduction to Canadian Literature (WI)
TR 11am-12:20pm, FH 254**

**Instructor**: Teya Rosenberg

**Course Description**: This course is an overview of the history, issues, and preoccupations of Canadian literature. It examines representative texts from the eighteenth century to the present, considering the role of explorers, settlers, and native people in the creation of a country. It covers a variety of genres (poetry, short fiction, drama, novels), pays attention to the major regions of Canada (Atlantic, Central, Western, and Northern), and includes discussions about language, ethnicity, and identity that are part of Canadian cultural debate. There will also be guest lectures by Canadian faculty at Texas State University.

**Books**: Most readings will be on TRACS or available online, plus two novels, one of which will be *Anne of Green Gables*.

**Evaluation**: One short out-of-class essay, a mid-term exam, a presentation, a research paper, participation, and a final exam.

**E-Mail**: tr22@txstate.edu

**English 4310.001: Modern English Syntax
TR 11am-12:20pm, FH 130**

**Instructor**: Dick Heaberlin

**Course Description**: Student will learn to recognize the structure of English sentences, beginning with very simple structures and progressing throughout the semester to increasingly complex ones.

**Books**: My guidebook, *English Syntax*, will be placed on TRACS.

**Evaluation**: Four tests and a final.

**E-Mail:** heaberlin@txstate.edu

**English 4323.001: Studies in Biography and Autobiography: Growing Up Female: Women’s Stories of Self (WI)
TR 11am-12:20pm, FH 224**

**Instructor**: Dr. Geneva M. Gano

**Course Description**: This course examines the ways in which a diverse range of American women have told their own stories, focusing on narratives by Millennials, Generation X, and the Baby Boomers. We will compare both the method of storytelling, which will include fiction, narrative film, documentary, and song, and the themes that emerge, including friendship, sexuality, body image, mental health, and cultural identity.

**Books (tentative):**

*Trash*, Dorothy Allison

*The Bluest Eye*, Toni Morrison

*House on Mango Street*, Sandra Cisneros

*Loving in the War Years*, Cherrie Moraga

*Woman Warrior*, Maxine Hong Kingston

*Rubyfruit Jungle*, Rita Mae Brown

*Me and Rubyfruit, Girl Power*, Sadie Benning

*Growing Up Female*, Julia Reichert

**Evaluation**: Two formal papers, four reading responses, participation

**E-Mail**: gmgano@txstate.edu

**English 4348.001: Senior Seminar in Fiction Writing (WI)
TR 3:30pm-4:50pm, FH 257**

**Instructor**: Debra Monroe

**Course Description**: Student stories are the primary focus of the course. We will also read contemporary stories and discuss them to have a body of work to serve as a point of reference when we workshop student stories. Each student will submit three pieces of fiction. The first will be a fragment—a scrap, not an entire story—and we will workshop it with an eye to improving what’s already there, but also with an eye to finishing the emerging story while maximizing its potential. The other two submissions will be drafts of entire stories. You will read classmates’ stories and write helpful critiques. We will cover the following issues: form as the best shape for the story’s content; character development; a theory of endings; style (including how to better achieve “voice,” which depends on muscular syntax, precise word choice, use of telling details). My first responsibility is to the student whose story is being workshopped. Yet each story also serves as a lesson for the entire class. Having your work critiqued is, of course, never entirely pleasant, but I promise I run a workshop that’s constructive in the true sense of the word—the work is *under construction* and we help make it sturdier. My strength as a teacher is seeing what the story intends to be, seeing it in embryo, and helping assess what craft decisions can make your story more realized. Pre-requisites: English 3315 (Intro. To Creative Writing), and English 3348 (Adv. Fiction Writing).

**Books:** *Norton Anthology of Contemporary Fiction* and students’ work in-progress

**Evaluation**:

Class participation, including cognitive participation (measured by quizzes) and attendance: 15%

Written critiques of other students’ work: 15%

A partial piece of fiction: 15%

A draft of a completed story: 15%

A draft of a completed story: 15%

Final portfolio, containing two revised, finished stories: 25%

**E-Mail**: dm24@txstate.edu

**English 4348.002: Senior Seminar in Fiction Writing (WI)
TR 3:30pm-4:50pm, FH 253**

**Instructor**: Jennifer duBois

**Course Description**: Workshop in writ­ing fiction and evaluating manuscripts. Students produce portfolio of creative work. Prerequisite: ENG 3348.

**Books**: TBA

**Evaluation**: TBA

**E-Mail:** jjd64@txstate.edu

**English 4350.001: Senior Seminar in Film
MW 5pm-6:20pm, FH 226**

**Instructor**: Kate McClancy

**Course Description:** This capstone class examines the medium of film from three directions: the narrative, the spectacular, and the critical. To do so, we will study the elements of screenwriting, cinematography, and cultural and historical analysis, putting these three puzzle pieces together to create a multifaceted understanding of cinema. Using the films of Stanley Kubrick as a case study, students will unpack the details of how—and why—motion pictures work, and what work they do. Finally, students will submit as a final project a short screenplay, a short film, or an analytical paper integrating these three components.

**Books:**

*Painting with Light*, Alton
*On Film-Making*, Mackendrick
Various critical readings

**Films(tentative):**

*Spartacus* (1960)

*Lolita* (1962)

*Dr. Strangelove* (1964)

*2001: A Space Odyssey* (1968)

*A Clockwork Orange* (1971)

*Barry Lyndon* (1975)

*The Shining* (1980)

*Full Metal Jacket* (1987)

*Eyes Wide Shut* (1999)

**Evaluation:** Class participation, essays and other writing, footage.

**E-Mail**: krm141@txstate.edu

**English 4358.001: Milton (WI)
TR 9:30am-10:50am, FH 226**

**Instructor**: Elizabeth Skerpan-Wheeler

**Course Description**: Milton’s longer poems and most important prose writing.

**Books**: TBA

**Evaluation**: TBA

**E-Mail:** es10@txstate.edu

**English 4385.001: Advanced Children’s and Adolescent’s Literature: Teen Idols: Byron to Beatles to Beyoncé (WI)
TR 11am-12:20pm**

**Instructor**: Katie Kapurch

**Course Description**: This course traces the development of the teen idol in celebrity culture from its 19th-Century Romantic literary origins to pop culture today.

Primary sources include the poetry of Byron and the music and films of the Beatles and Beyoncé, as well as other diverse artists. Secondary reading provides historical context for Romanticism and pop music, as well as relevant theoretical interpretations of artists and their works.

**Books**: See above. This course requires you to view films outside of class.

**Evaluation**: TBA, likely to include two exams, one essay, one presentation

**E-Mail:** kk19@txstate.edu