

# Spring 2010

## Course Descriptions

### English Undergraduate Studies

Department of English  
Reed Hall 314

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#### These courses fulfill the following requirements for **ENGLISH** majors:

##### Pre-1800 Courses (6 hours)

ENGL 20913—Literature & Civilizations I  
ENGL 30633—Medieval & Early Modern Women Writers  
ENGL 40473—Milton & his Contemporaries  
ENGL 40483—Shakespeare & Marlowe

##### A. American Literature (6 hours)

ENGL 30553—Modern American-Jewish Lit  
ENGL 30573—African-American Lit  
ENGL 30703—Contemporary Latino Lit  
ENGL 40573—Mark Twain

##### B. British Literature (6 hours)

ENGL 30123—Brit Lit since 1800  
ENGL 30453—Victorian Novel  
ENGL 30633—Medieval & Early Modern Women Writers  
ENGL 40443—20<sup>th</sup> Century Lit  
ENGL 40473—Milton & his Contemporaries  
ENGL 40483—Shakespeare & Marlowe

##### C. Writing (3 hours)

ENGL 30213—Advanced Comp  
ENGL 30233—Creative Nonfiction Workshop I  
ENGL 30353—Poetry Writing Workshop I  
ENGL 40203—Fiction Writing Workshop II  
ENGL 40223—Drama Writing Workshop II  
ENGL 40243—Professional Writing & Editing  
ENGL 40263—Advanced Multimedia Authoring  
ENGL 40273—Writing Internship

##### D. Theory (3 hours)

ENGL 40123—Literary Criticism  
ENGL 40253—Propaganda Analysis  
ENGL 40333—Language, Culture, & Rhetoric

##### E. Electives in ENGL (12 hours)

*No more than six hours of lower division courses (10xxx-20xxx) may be counted for the major. Six hours of electives must be at the 30000-40000 level.*

Engl 10103, Intro to Fiction; Engl 10113, Intro to Poetry, Engl 10123, Intro to Drama; Engl 10203 Intro to Creative Writing; Engl 10433, Lit Freshman Seminar; Engl 20403, Major British Writers; Engl 20503, Major American Writers; Engl 20533, The American Dream; Engl 20623, Women Lit & Culture, 20643 Fable & Fantasy; 20653 Romantic Imagination; 20663 Why Read Lit; Engl 20923, Lit & Civ II; 30743 Illustrated Storytelling; 40733 Children's Lit.

##### F. Senior Seminar

ENGL 40831—Senior Seminar

#### These courses fulfill the following requirements for **WRITING** majors:

##### A. Craft (3 hours)

ENGL 10203—Intro to Creative Writing  
ENGL 30233—Creative Nonfiction Workshop I  
ENGL 30353—Poetry Writing Workshop I  
ENGL 40203—Fiction Writing Workshop II  
ENGL 40223—Drama Writing Workshop II

##### B. Rhetoric and Culture (3 hours)

ENGL 40333—Language, Culture, & Rhetoric  
ENGL 40253—Propaganda Analysis & Persuasion

##### C. Practical Arts (3 hours)

ENGL 30213—Advanced Comp  
ENGL 40243—Professional Writing & Editing

##### D. Advanced Study (3 hours)

ENGL 40263—Advanced Multimedia Authoring  
ENGL 40273—Writing Internship

##### E. Elective hours from A-D courses (6 hours)

##### F. Upper-division Lit and Lang Studies (6 hours)

ENGL 30573—African-American Lit  
ENGL 30703—Contemporary Latino Lit  
ENGL 40573—Mark Twain  
ENGL 30123—Brit Lit since 1800  
ENGL 30453—Victorian Novel  
ENGL 30633—Medieval & Early Modern Women Writers  
ENGL 40443—20<sup>th</sup> Century Lit  
ENGL 40473—Milton & his Contemporaries  
ENGL 40483—Shakespeare & Marlowe  
ENGL 40123—Literary Criticism  
ENGL 40253—Propaganda Analysis  
ENGL 40733—Children's Lit

##### G. Elective hours: (6 hours)

*No more than six hours of lower division courses (10xxx-20xxx) may be counted for the major. Six hours of electives must be at the 30000-40000 level (see F).*

Any ENGL (non-WCO) course.

##### H. Senior Seminar

ENGL 40831—Senior Seminar

**NOTE: All majors in English or Writing who declared Summer 2007 and after are required to take the one-hour ENGL 40831 (Senior Seminar) after they have attained senior standing and completed 21 hours in English courses (exclusive of 10803, 10833, 20803 and 20833).**

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### **English 10103.001 :: Introduction to Fiction**

Shearer, Cynthia  
MWF 8:00 - 8:50  
HUM, LT

In English 10103 we will examine fiction—long and short—with an emphasis on philosophical foundations of literary “style” and periods. Student will acquire a basic critical vocabulary of literary terms and apply them to the interpretation of readings. We will explore various literary movements and how history influences cultural identity, the contrast between reality and illusion, and the relationship between individuals and their societies. Daily quizzes, midterm, final. One research paper on students’ family history and narratives. The texts for this class are *Fiction: A Pocket Anthology*, 6<sup>th</sup> edition, edited by R.S. Gwynn (Penguin paperback); *Idoru*, by William Gibson; and *Everything Is Illuminated*, based on novel by Jonathan Safran Foer (view in class)

### **English 10103.035 :: Introduction to Fiction**

Carithers, Cheryl  
TR 11:00 -12:20  
HUM, LT

This course is designed to introduce students to both short and long fiction. An emphasis will be placed on literary elements and thematic concerns as we study fiction from a variety of authors, cultures, literary periods, and genres. Students will be expected to participate actively in class discussions, and grades will be determined by daily quizzes, exams, and a critical essay.

### **English 10103.060 :: Introduction to Fiction**

Driver, Keith  
MWF 14:00-14:50  
HUM, LT

This course will consider fiction from a contemporary perspective. We will read several novels and short story collections written in the last 50 years and focus on the themes, difficulties, and debates central to the making and reading of narrative fiction in the contemporary United States. Assignments will include daily reading, class discussion, quizzes, regular written reading responses, and a final paper.

Novels & Story Collections: Tim O'Brien's *The Things They Carried*, Don DeLillo's *White Noise*, Marilynne Robinson's *Housekeeping*, Denis Johnson's *Jesus' Son*, Raymond Carver's *What We Talk About When We Talk About Love*, James Alan McPherson's *Elbow Room*, Lorrie Moore's *Birds of America*, and Paul Auster's *New York Trilogy*.

### **English 10113.050 :: Introduction to Poetry**

Driver, Keith  
MWF 13:00-13:50  
HUM, LT

This course will provide students with a variety of strategies for reading poetry. Readings will include recent contemporary poetry and poetry of the tradition, with a special focus on how contemporary concerns reinterpret our relationship to the tradition. Assignments will include reading quizzes, short response papers, and a critical essay. Finally, in an effort to lift poetry off the autopsy slab and see it as a living art, students will complete several creative projects, writing and revising poems of their own.

## English 10113.051 :: Introduction to Poetry

Robinson, Michelle  
MWF 13:00-13:50  
HUM, LT

This introductory level course involves the reading and analysis of a variety of American and British poetry, as well as relevant supplementary materials. The goal of the course will be to dismantle the notion that poetry is unapproachable, difficult, or dull, and to reveal how understandable, meaningful, and enjoyable it can be. We will examine poems in terms of both form and content, discussing strategies for reading poetry and the basic terminologies used in examining poetry. Discussion is an important component of this course, so students should come to class prepared to participate. In addition, students will be demonstrating their learning through written responses, short papers, quizzes, and exams, as well as the memorization of lines of poetry, and the composition of original poems.

## English 10123.065 :: Introduction to Drama

Langlinais, Chantel  
TR 15:30-16:50  
HUM, LT

This course will focus primarily on Western playwrights from the mid-nineteenth century to the present. Students should become familiar with the possibilities of the modern stage through readings of not only the “traditional” well-made plays of August Strindberg, Henrik Ibsen, and Lorraine Hansberry, but also through the exploration of experimental playwrights such as Luigi Pirandello, Samuel Beckett, and Suzan-Lori Parks. Students will study the rise and fall of the character and the ever-changing identity/role of the actor. During the semester, students will also see what’s going on in the world of theatre today, including theatrical adaptations, experiments, and collaborations. In addition to quizzes, threaded discussions, presentations, and exams, students will also become part of a creative environment and generate two original dramatic scenes with a group. One scene will involve character analysis, and the other will be a final group project (the final exam) that will include the implementation of themes and techniques we have discussed over the course of the semester.

## English 10203 :: Introduction to Creative Writing

Section .015 TH 9:30-10:50

Section .035 TH 11:00-12:20

Lemon, Alex

Let us write! Let us read! The focus of this course will be on the development of skills for writing poetry, short fiction, and creative non-fiction through the study and discussion of the techniques involved in these forms, analysis of model literary works, and near-daily writing exercises. The course will use anthologies of poetry, short stories and essays and will be supplemented by more contemporary writing. Requirements include weekly writing assignments, daily reading and peer workshops. Regular attendance and thoughtful participation required.

## English 10203.065 :: Introduction to Creative Writing

Crimmins, Jonathan Mackenzie  
MW 15:30-16:50

English 10203 is a creative writing laboratory. Like any good science experiment, a good portion of the work requires grinding, dissolving, evaporating, burning: the four elements—earth, water, air, and fire—as gerunds. We will examine the lyrical and the narrative where they happen to sprout in our contemporary lit-scape: in poems, stories, and the rest. By the end of the semester, students will know how and why to make beautiful sentences and ugly sentences and will begin the difficult work of assembling these organs into organic

wholes. Students will also learn how literary terms can be profitably lifted from musicology, as we manipulate tonality and tempo, create counterpoint and thematic sustain, and attempt the closure of a satisfying coda. Half symphony, half genome project, the course will assess student work with a mid-term and final portfolio and a dual critical-creative response paper.

### **English 10433.005 :: Lit: Freshman Seminar—Literary Culture of American Southwest**

Frye, Bob  
TR 8:00 - 9:20  
HUM, LT

Which of our states comprise the "Southwest"? What is distinctive about the culture of the American Southwest? This freshman seminar examines literary art through reading texts and writing about them, and especially through student projects investigating authors, foods, art, music, museums, and other revealing marks of three main cultures of the American Southwest—the Hispanic, the Native American, and the Anglo. We will seek to define the Southwest—its geographic, ethnic, economic, climatic, aesthetic, and mythic features, and analyze how literary artists reflect the complexities of this distinctive region. During the first half of this course we will read four texts—Elmer Kelton's novel *The Good Old Boys* (Texas ranch life); N. Scott Momaday's *The Way to Rainy Mountain* (Kiowa traditions); Rudolfo Anaya's tale of a New Mexico's boy coming of age in a home divided between ranching and farming aspirations, *Bless Me, Ultima*; and a serious-humorous-poignant narrative examining social issues facing a young Kentucky woman who lights out from Kentucky for the territories of Oklahoma and Arizona, Barbara Kingsolver's novel *The Bean Trees*. Students' reports on their projects will take up the second half of the course with invited guests-famous writers, an art historian, a rancher—to help us respond to the students' discoveries and insights. MAIN GOALS: Exploring a distinctive sense of place and its cultural diversity while improving reading and writing and investigative/research skills. REQUIREMENTS: Midterm and final examinations with the essay questions supplied in advance; final written versions of the student-selected course projects originally delivered orally in class; and regularly expected short written responses to our readings in a variety of forms, such as journals, letters, and quizzes. At the end of the course our seminar members will sample distinctive Southwest cuisine at a well-known Fort Worth restaurant.

### **English 10433.060 :: Lit: Freshman Seminar—Shakespeare's Youth**

Gil, Daniel  
MWF 14:00-14:50  
HUM, LT

How did Shakespeare become Shakespeare? And how does the life of an artist affect the process of artistic creation? Shakespeare's life is famously hard to reconstruct, but we will begin with a biography that covers the known facts. We will attempt to understand Shakespeare's intellectual and imaginative development by reconstructing his early years, while he was growing up in Stratford, and the formative experiences of his first years in London. We will then read (and watch film versions of) Shakespeare's very first plays, written before he became the towering artist who composed classics like *Hamlet* and *King Lear*. Plays to be considered include *The Comedy of Errors*, *Love's Labor's Lost*, *The Two Gentlemen of Verona*, *Titus Andronicus* and, finally, *Romeo and Juliet*. As we read Shakespeare's earliest plays we will be especially attuned to issues of concern to Shakespeare as he became an adult including sexuality and sexual identity, the question of marriage, religious identity, the nature of work and earning money, and learning to live independently in a large city, far away from the constraints of parents and teachers.

### **English 10433.061 :: Lit: Freshman Seminar—Identity in American Literature**

Robbins, Sarah  
MWF 14:00-15:20  
HUM, LT

What are the social forces that shape our identities as Americans? This is a question that has fascinated authors working in many genres in American literature, especially in recent years, as the U.S. and the Ameri-

cas overall have become more diverse. This seminar will explore popular novels and other narratives, plays, films, and poems examining the role that identity formation plays in American culture and the various influences (such as gender, race, socioeconomic status, and our home regions) that shape who we are. A few of our readings will be “canonical” texts of American literature, such as F. Scott Fitzgerald’s *The Great Gatsby* and Charlotte Perkins Gilman’s “The Yellow Wallpaper.” Less traditional texts could include Gene Luen Yang’s graphic novel, *American Born Chinese*; Lan Cao’s *Monkey Bridge* (a memoir-like narrative linked to the Viet Nam War); Sherman Alexie’s autobiographical novel, *The Absolutely True Diary of a Part-time Indian*; and Moshin Hamid’s compelling critique of American culture, *The Reluctant Fundamentalist*. We’ll read and collect oral histories reflecting ways that the jobs we do help define who we are; we’ll also analyze how popular magazines address and reinforce gender stereotypes. In a culminating project, we’ll use multi-genre writing to link our own identities to a variety of texts, such as song lyrics and visual images, print narratives and family artifacts.

### **English 10433.070 :: Lit: Freshman Seminar—Shakespeare’s Youth**

Gil, Daniel  
MWF 15:00-15:50  
HUM, LT

How did Shakespeare become Shakespeare? And how does the life of an artist affect the process of artistic creation? Shakespeare’s life is famously hard to reconstruct, but we will begin with a biography that covers the known facts. We will attempt to understand Shakespeare’s intellectual and imaginative development by reconstructing his early years, while he was growing up in Stratford, and the formative experiences of his first years in London. We will then read (and watch film versions of) Shakespeare’s very first plays, written before he became the towering artist who composed classics like *Hamlet* and *King Lear*. Plays to be considered include *The Comedy of Errors*, *Love’s Labor’s Lost*, *The Two Gentlemen of Verona*, *Titus Andronicus* and, finally, *Romeo and Juliet*. As we read Shakespeare’s earliest plays we will be especially attuned to issues of concern to Shakespeare as he became an adult including sexuality and sexual identity, the question of marriage, religious identity, the nature of work and earning money, and learning to live independently in a large city, far away from the constraints of parents and teachers.

### **English 10803 :: Introductory Composition: Writing from Sources (Various Sections)**

WCO

Prerequisite to all advanced writing courses at TCU. Strategies for reading, evaluating, and responding to written texts in academically productive ways, and for revising and editing students’ own work. The course also teaches students how to present their own ideas and how to incorporate the ideas of others into their own writing. Course activities include writing summaries, analyses, syntheses, and arguments. *Texts vary by section.*

### **English 20403.050 :: Major British Writers**

Narain, Mona *This course fulfills 3 hours towards the British and Colonial/Post-Colonial Studies minor*  
TR 9:30-10:50  
HUM, LT

This course introduces students to some of the most interesting writers of British Literature. We will study selected texts from different genres, such as fiction, poetry, drama and essay from the medieval to the modern period. We will pay special attention to key cultural, literary and philosophical trends relevant to understanding these texts better. Through the process of reading, analyzing and writing about these great works, students will also gain knowledge about literary terminology and different critical approaches. Class requirements will include extensive reading, class participation, quizzes, papers and exams.

**Course Texts:**

(Please be sure to buy the prescribed edition of these texts otherwise it will be difficult for you to find page numbers in the text during class discussion.)

- *Norton Anthology of English Literature, The Major Authors*. Ed. Stephen Greenblatt, 8<sup>th</sup> Edition, one volume ISBN 0-393-92829-2 • paper
- *Frankenstein*. Mary Shelley (Norton Critical Edition) ISBN 0-393-96458-2 paper

## English 20403 :: Major British Writers

Section .030 MWF 11:00-11:50

Section .040 MWF 12:00-12:50

Havens, Jill  
HUM, LT

*This course fulfills 3 hours towards the British and Colonial/Post-Colonial Studies minor*

This course will use the figure of the hero in its many manifestations to study a range of great works by major British writers. Epic heroes, chivalric heroes, national heroes, tragic heroes, reluctant heroes, anti-heroes, villain heroes, and women heroes can be found throughout the major works of British Literature over the past millennium. In this course, we will be specifically exploring the epic hero in *Beowulf*, the Christian heroes of Chaucer's *The Canterbury Tales*, the chivalric heroes of Malory's *Le Morte Darthur*, the tragic hero of Marlowe's *Doctor Faustus*, and the penitent heroine of Defoe's *Moll Flanders*. By covering a variety of genres from a range of time periods, in this case epic, hagiography, romance, tragedy and novel, students will learn to analyze these great works based on our expectations for each genre. Students will also learn to think critically about literature while also gaining a general knowledge of the time periods, from the Anglo-Saxon world to the early 18<sup>th</sup> century, in which these texts were written. Coursework will include regular reading quizzes, unit tests and a final exam.

## English 20403.045 :: Major British Writers

Crimmins, Jonathan  
TR 12:30-13:50  
HUM, LT

*This course fulfills 3 hours towards the British and Colonial/Post-Colonial Studies minor*

"Romantic Shades" cuts a swath of British literature from 1600-1945. Within this time period, the course focuses its scope in two ways: first, it concentrates on the literature of Romanticism; second, it concentrates on poetry. While no prior expertise with poetry is expected, reading and learning about poetry form a hefty bulk of the coursework. Openness to the careful reading of poems will facilitate success in the course. Also, the course deals extensively with Romantic period, cantering through other periods in order to trot more slowly through Romanticism's thickets. The approach for this course will be a balance of new historical and formalist approaches; as such, there will be an emphasis on both the cultural and the rhetorical/aesthetic.

## English 20503.015 :: Major American Writers

Irvin, Amanda  
TR 9:30-10:50  
HUM, LT

The image of the child in American Literature has functioned prominently as a source of hope, possibility, and potential. Likewise, children have been the focus of much literary care, and childhood has been used as a metaphor for personal innocence and national development. In this Major American Writers course, we will explore the ways authors have used the image of the child to discuss issues of nationality, race, class, gender, and religion. Additionally, we will examine literature written for children by major American authors. Readings may include Warner's *The Wide, Wide World*, Southworth's *The Hidden Hand*, Twain's *Tom Sawyer*, and Alger's *Ragged Dick*. Course requirements include: active participation, weekly responses, reading exams, and essays.

## English 20503.020 :: Major American Writers

Kuhne, David  
MWF 10:00-10:50  
HUM, LT

Employing the theme that a nation's literature is a reflection of a nation's history, we will read a selection of works in a variety of genres by major American authors. We will touch upon major literary periods in chronological order.

Requirements: Three unit tests (one on the final exam date), one critical essay of about 1250 words, and regular reading quizzes. Grades: Quizzes = 20%; Unit texts—20% each Paper = 20%

## English 20503 :: Major American Writers

Section .050 MWF 13:00-13:50

Section .070 MWF 15:00-15:50

Colon, David  
HUM, LT

This course will explore what could be broadly termed as the American allegory, and its fundamental tension: between provincialism and cosmopolitanism. Our historical focus will span the decades from the antebellum era to the Vietnam era, during which time our country transformed from a neophytic, fragmented nation to a peerless world power. We will read six long prose works, representative of our most celebrated authors: *The Marble Faun* by Nathaniel Hawthorne, *Billy Budd, Sailor* by Herman Melville, *The Adventures of Huckleberry Finn* by Mark Twain, *Ethan Frome* by Edith Wharton, *The Great Gatsby* by F. Scott Fitzgerald, and *Song of Solomon* by Toni Morrison. We will also read one long poem, known to many as "the poem that changed America": *Howl* by Allen Ginsberg. Each of these works addresses American identity in a unique and challenging way, but the central question for America—backwater or metropole?—speaks out from all of them. We will also regard each text as a work of art and examine style, taste, voice, and other forms of aesthetics in conversation with cultural themes. Students will complete in-class quizzes, panel presentations, a midterm exam, a reader-response journal, and a research-based argument that will be completed in stages.

## English 20533.055 :: The American Dream

Vanderwerken, David  
TR14:00-15:20  
HUM, LT

This class will examine the origins of the American Dream, define its components, and trace its course up to the present. The term "American Dream" is like an umbrella in that it covers a number of dreams—religious, political, pastoral, and socio-economic. With Ben Franklin, and later, in the nineteenth and twentieth centuries, the American Dream becomes synonymous with "Success." More recent novels take a more satiric—and at the same time, more spiritual—look at the American Dream, perhaps re-defining it for a nation in which most people have achieved some measure of success and prosperity. We will study the American Dream in all its aspects, seeking to understand what it is and what it means to our writers—and to us. The class will be discussion-centered. The final grade will result from two exams, a twice-submitted reader's journal, and one short (3 pages) critical paper on topics of your own choosing that grow out of the course. The paper assignment will go through a revision and re-submission process.

### TEXTS

1. Benjamin Franklin, *The Autobiography of Benjamin Franklin* (1868)  
The great white father of us all.
2. Horatio Alger, *Ragged Dick* (1867)  
"There are more things in heaven and earth, Horatio, than are dreamt of in your philosophy."
3. F. Scott Fitzgerald, *The Great Gatsby* (1925)  
"The last and greatest of all human dreams."
4. Don DeLillo, *White Noise* (1985)

“Where is Wilder?”

5. Chuck Palahniuk, *Fight Club* (1996)  
Project Mayhem is underway.
6. Douglas Coupland, *Hey Nostradamus!* (2003)  
*The Butterfly Effect* meets Columbine High School.

## English 20623.015 :: Women in Literature and Culture

Gaul, Theresa  
TR 9:30-10:50  
CA, HUM, LT

The familiar proverb “A woman’s place is in the home” came into usage in the 1840s. This class investigates the implications of this adage for American women of the nineteenth and early twentieth centuries. We will begin by reading home design and decorating manuals from the early 1800s to understand the image of the home in American culture. We will then read women’s short stories, novels, and autobiographical writings to see how a variety of American women—middle-class, working-class, Anglo-Americans, slaves, and Native Americans—viewed the home and their roles and work within and outside of it. Texts: *Scribbling Women*, ed. Elaine Showalter, *Incidents in the Life of a Slave Girl* by Harriet Jacobs/Linda Brent, *The House of Mirth* by Edith Wharton, and a course reader. Requirements: participation in class discussions, threaded discussion board postings, two papers, two exams.

## English 20643.060 :: Fable & Fantasy

Easterbrook, Neil  
MW 14:00-15:20  
HUM, LT

The recent popular success of fantasy has been remarkable. Books series (*Harry Potter*) and films (*The Lord of the Rings*, *Star Wars*) have both amassed enormous grosses and collected critical acclaim. While a considerable amount of modern fantasy is targeted at children and adults of, *and let’s be frank about this*, indiscriminate tastes who are seeking mindless entertainment, the genre generally seeks thoughtful, shrewd audiences interested in philosophical and ethical reflection, intelligence and wit, as well as imaginative alternatives to current political and empirical conditions. Our course will survey some representative works of twentieth century fantasy—whether ideologically progressive or ideologically reactionary—for just those qualities.

We’ll divide the class into halves, one focused on fantasy for children and the other on fantasy for adults. Although we’ll screen two recent films (Dave McKean’s version of Neil Gaiman’s *MirrorMask* and Guillermo Del Toro’s *Pan’s Labyrinth*), the course’s main focus will be fiction, and we’ll read quite a lot: *The Hobbit* (J.R.R. Tolkien), *The Golden Compass* (Phillip Pullman), *A Wizard of Earthsea* (Ursula K. Le Guin), *The Scar* (China Miéville), *Snow White* (Donald Barthelme), *Winter’s Tale* (Mark Helprin), and perhaps a book of canonical short stories, *The Oxford Book of Fantasy Stories* (ed. Tom Shippey).

Also required will be two open-book essays exams, seven reading quizzes, one 6-8 page paper (on a work of secondary scholarship—probably *A Short History of Fantasy* by Edward James and Farah Mendlesohn), regular class attendance, and informed participation in discussion.

## English 20653.035 :: Romantic Imagination

Crimmins, Jonathan  
TR 11:00-12:20  
HUM, LT

Robert Miles’s article “What is a romantic novel?” concludes “What, finally, is a Romantic novel? In a phrase, it is the philosophical romance.” In English 20653 we will indulge our restless spirits as we examine the phi-

losophical romance that the French Revolution became for the British. Romanticism is the period of the phantasmagoria, a horror spectacle with smoke-made ghouls, and of resurrectionists, who dug up and sold freshly buried corpses. It was a period in which it was difficult to tell whether the revolutionary ideas newly set roaming were secular incarnations of high ideals or demonic peddlers of fleshpot ruination. Readings for the course will include two romantic novels with similarly polarized versions of revolution, Charlotte Smith's *Desmond* and George Walker's *The Vagabond*, as well as selections from Edmund Burke, William Godwin, Jean-Jacques Rousseau, Helen Maria Williams, and Mary Wollstonecraft.

### **English 20663.030 :: Why Read Literature?**

Hughes, Linda  
MWF 11:00-11:50  
CVS, LT

Why do people read literature today, and in what ways might it matter? Is reading driven by intellectual curiosity, pleasure, escapism, self-development, participation in a book or civic group, a homework assignment, or (as some evolutionary biologists recently suggest) an innate human need?

We will explore these questions individually and communally by reading exciting works of literature—from Amy Tan's "Two Kinds" or Franz Kafka's "The Metamorphosis" to August Wilson's *Fences* and a long excerpt from Azar Nafisi's *Reading Lolita in Tehran*—as well as theories about literature's significance. We will also take our investigation into the Fort Worth community in three service settings—a high school classroom, a retirement residence, and a nonprofit organization designed to empower women who've experienced domestic violence or are otherwise at risk. There you'll share conversations with Fort Worth citizens about why you and why they read literature and what it means to all of you.

So if you would like not only to explore a wide range of poems, stories, and plays but also to think critically about why you do or should read literature (and why those who shaped the TCU Core required reading literature); and if you would like to complement academic study of literature with civic conversations and community service, this course is for you!

In addition to reading assignments, course requirements include a group presentation of a literary work to a civic group, a short paper reflecting on that experience, and a take-home final exam that draws upon assigned course readings, participation in civic conversations and service learning, and your own analysis to state your conclusions about why we do or should read literature.

### **English 20803 :: Intermediate Composition: Writing Argument (Various Sections)**

WCO

Prerequisite: English 10803 and sophomore standing 24 hours. Strategies for adjusting one's writing to a variety of tasks, genres, contexts, and audiences. The course also teaches research techniques, with an emphasis on identifying sources that are valuable to a given community and building an argument from them. Course activities include critical reading, collaborative writing and editing, and revising for style. *Texts vary by section.*

### **English 20833 :: Intermediate Composition: Sophomore Seminar—Drama**

**Section .015** TR 9:30-10:50

**Section .055** TR 14:00-15:20

Langlinais, Chantel  
WCO

How do visual representations aid in creating/defining certain cultural identities? This is one of the central questions we will be exploring in this Intermediate Composition course. Throughout the semester, students will watch documentary films that explore the subjects of body image, media stereotypes, race issues, and re-

ligion in the public sphere. These films will include *Paradise Lost: The Child Murders at Robin Hood Hills*, *Murderball*, *Bowling for Columbine*, and *Jesus Camp*, just to name a few. The semester will begin by discussing the various roles of ethos, pathos, and logos, as well as the roles that film techniques (such as editing, music, etc.) have on the spectator. After each documentary is screened, students will read a corresponding critical article from *Discovering Popular Culture*, and we would discuss the various issues at hand. Students will do in-class writing assignments and take quizzes based on the film/readings assigned for that day. In addition, they will do individual presentations covering an assigned topic that correlates with a particular documentary's theme. They are also required to write response essays for each film. In doing so, students will develop their ability as researchers and writers, as well as improve their ability to analyze and produce oral and written arguments. For the final exam, students will complete a final group project asking them to reflect on what they have learned in the class about argumentative theory and application using secondary research to support their findings.

### **English 20833.035 :: Intermediate Composition: Sophomore Seminar—Mythology**

Mills, Joe

TR 11:00-12:20

WCO

This writing course constitutes an introduction to the mythology of the Greeks, Romans, and Norsemen, assigned readings and reading responses in which students study the gods, the creation, the early heroes, the early stories and writers of love and adventure as found in Greek and Roman mythology. The course is based on three fundamental objectives—(1) to practice composing arguments for an academic audience, (2) to explore the myths of the early Greeks, Romans, and Norsemen, and (3) to make connections between mythology and issues in contemporary culture.

### **English 20833.036 :: Intermediate Composition: Sophomore Seminar—Literacies in American Life**

Sowa, Angela

TR 11:00-12:20

WCO

What does it mean to be literate? Can one be musically literate? Socially literate? Spatially literate? In this course, we will work towards a fuller understanding of what the term “literacy” means, and we will explore the impact of literacy and literacy practices on both private and public aspects of life. We will examine the literacy of different places, spaces, and technologies, and we will interrogate how our personal experiences with literacy, as well as the experiences of those around us, shape and are shaped by cultural and rhetorical contexts. In addition, we will conduct primary and secondary research in our community in order to expand and complicate our understandings of the role rhetoric and argument play in literacy. By valuing all types of literacy, we will learn how to better communicate with and persuade those whose experiences may differ from our own.

### **English 20833.050 :: Intermediate Composition: Sophomore Seminar—Coming of Age Biculturally in World Literature**

Tarver, Australia

MWF 13:00-13:50

WCO

This class will focus on issues of national and international identities, cross-cultural encounters, the diverse influences of culture on gender, race, class, and sexual preference in multiple geographical locations. The exploration of these themes will be examined through the eyes of those who may begin an encounter/experience with pre-conceived beliefs but learn that these views are challenged. Students will be assessed through written and oral work in the form of essays, presentations, peer evaluations/workshops. We will use at least one rhetorically-based text, such as *Writing Across Cultures* and an anthology of short stories, excerpts of fiction, essays and autobiographical accounts, such as *One World, Many Cultures*.

## English 20833 :: Intermediate Composition: Sophomore Seminar—Writing New Media

Section .056 T 14:00-16:40

Section .057 R 14:00-16:40

Rode, Curt

WCO

In this course, students will study a variety of “new media” (blogs, wikis, web pages, videos) in order to determine the ways in which writers employ different strategies when composing their texts. Students will then be required to produce new media texts of their own in multiple modes and genres (academic essay, web sites, and documentary or Public Service Announcement commercial).

How does writing for a web page differ from writing a conventional essay? How does working with images affect our sense of audience? How does our sense of authorship change when we collaborate on a video? This course will consider the ways in which the expectations for “good writing” shift when we write in and for different electronic environments.

While this is a writing class that satisfies the WCO core requirement, it is designed for students with a particular interest in computers and in writing for electronic environments. A knowledge of and comfort with computers is a big plus.

## English 20913.645 :: Literature & Civilizations I – Honors

Balizet, Ariane

TR 12:30 - 13:50

Fight, pray, love. This class explores the role of classical, medieval, and Renaissance literature in the development of cultural ideas, institutions and values. In particular, this class will focus on the history of cultural attitudes towards war, sex, and salvation. Readings may include works by Homer, Sappho, Virgil, Ovid, Dante, and Marlowe, and special attention will be paid to the history and interconnectedness of literary traditions in the Western Canon. Regular attendance and *active* class participation required. Assignments include several essays, student-led class discussions, reading quizzes, and online threaded discussions.

## English 20923.665 :: Literature & Civilizations II—Honors

Williams, Daniel

TR 14:00-15:20

GA, HUM

Literature and Civilization II is an Honors course intended to explore the role of literary, rhetorical, and dramatic expression in the development of cultural ideas, institutions, and roles. The course will primarily focus on literary movements from Romanticism to Postmodernism. As it is vetted for global awareness credit (GA), the course is intended to help students develop a critical awareness of global perspectives. As it is also vetted for Humanities credit (Hum), the course is intended to help students analyze texts, examine the nature and value of human life, and construct relevant arguments. Class readings will be taken from a variety of sources and genres, and class discussions will be examine how different literary texts functioned both in their original cultural context and in our current context. Students will be expected to participate actively, read critically, and maintain an online reading journal.

## English 30123.015 :: British Literature since 1800

Steele, Karen

TR 9:30-10:50

HUM, LT

This survey of British literature from the last 200 years is organized around the presupposition, advanced by Edward Said, that many of the key texts of British literature are best understood in the light of the British imperial enterprise. Aimed at English majors and minors, especially those preparing to teach on the secondary school level, this course will be particularly useful for those interested in how culture intersects with history and politics. You will be learning the finer points of close reading a variety of texts – from poetry, plays, nov-

els, and short stories to films, posters and ads. While the course assumes no formal background in British domestic and imperial history, by the end of the semester, you will become proficient in formal analysis of texts, and you will get some good background to British literary history and its historical context along the way. Text: *Longman Anthology of English Literature, Romantics to Moderns*. Requirements: two short essays, essay exam; substantial analytical essay; and a final exam.

### English 30213.080 :: Advanced Composition

Kill, Melanie  
MW 17:00-18:20  
WEM

The blank page is busy with unwritten expectations for writing. Over time, often by trial and error, and with occasional bumps along the way, we learn to write for different situations and purposes. In this class, we will learn how to learn to write for new situations with less guessing and quicker success. We will study the concept of genre from a rhetorical perspective in order to learn to approach new writing tasks with tools to understand their unwritten purposes, motivations, and conventions. Within the context of these purposes, motivations, and conventions, we will practice writing in ways that both meet and challenge expectations. We will come to see genres as providing *rules for play* that both link us to social expectations and enable us to innovate.

Over the semester we will study the concept of genre, read rhetorical genre studies, and analyze and write in a range of public, academic, literary, and new media genres. Through this range of approaches to genre, we will work to become more effective writers, more alert readers, and more acute observers of the social significance of textual circulation.

### English 30233.055 :: The Essay

Lemon, Alex  
TR 14:00-15:20  
WEM

Is there any real truth in nonfiction? Are first-person stories and autobiography the same thing? What makes an essay worth reading? Through readings and weekly writing assignments, we will engage these and many other questions. The goal of this course is to help you grow as a writer of artful essays. Students will read and analyze the work of published writers using anthologies, magazines and handouts. We will spend half of our time with the new work of class members, energizing and supporting one another. Requirements include weekly writing assignments, daily reading and peer workshops. Regular attendance and thoughtful participation are also required.

### English 30353.060 :: Intermediate Poetry Writing

Rode, Curt  
W 14:00 -16:40  
WEM

English 30353 is a poetry writing workshop for students with some experience in creative writing and a genuine interest in the genre of poetry. It will be something of a whirlwind in that students will begin the course by writing in a handful of traditional forms (such as the ballad, the sonnet, the villanelle, sestina, and free verse) and end the course by transforming their work into new media "Pod Poems" (video representations of their work that will be viewable on an iPod or other media player).

The poetry produced by classmates will comprise the bulk of the required reading, though students should come willing to discuss and critically assess exemplary historical and contemporary models. Success in the course will be measured by the quality of the student's work over two poetry portfolios, two critical reflections, one or two video translations of their own work, and the student's contribution to class workshop and discussion.

## English 30353.070 :: The Victorian Novel

Hughes, Linda  
MW 15:00-16:20

The Bow Street Runners, antecedents of Scotland Yard, were formed in 1829; policing has long been seen as an essential element in the mapping, control, and bureaucracy of modern industrial cities. The detective novel was also a nineteenth century invention, usually credited to Edgar Allen Poe who was himself inspired by the early nineteenth-century French detective François Eugène Vidocq. One of the key innovations offered by detective fiction was that even trivial details or urban landscapes formerly considered uninteresting or beneath contempt acquired crucial significance. The nineteenth century, finally, especially the Victorian era (1837-1901), was also the heyday of the British realist novel, which likewise invited its readers to detect patterns in scenes and actions closely modeled on contemporary life in city and country. Of course literary interpretation is often compared to detection and deciphering of textual clues and mysteries. In Spring 2010 we'll be exploring the convergence of these related phenomena in six of the Victorian age's most important novels, each of which involves crime, mystery, and/or detection while also introducing us to key forms of the novel.

*Mary Barton*, by Elizabeth Gaskell (1848) was a landmark in the industrial novel; featuring a working-class heroine, it also involves murder and prostitution revolving around issues of class and sexuality. *Tenant of Wildfell Hall*, by Anne Brontë, presents mystery and social violence at the opposite end of the social spectrum, when a beautiful woman and her child suddenly take occupancy of a local hall and disrupt the community they enter. *Bleak House*, by Charles Dickens (1852-53), serialized in 20 monthly parts (and adapted as a television serial starring Gillian Anderson in 2005 by the BBC), is one of his most important urban novels and has often been termed a novel about documents. But it also involves a privileged woman's closely guarded secret, murder, and an English detective (Mr. Bucket) modeled after a detective about whom Dickens had written in his magazine *Household Words*. *Adam Bede* (1859), by George Eliot, is credited as a novel that raised realist fiction to a new level of artistic maturity within the subgenre of the provincial novel; if it implicitly claims that the inner lives of carpenters and dairy workers are as complex and meaningful as the more privileged, it too culminates in a crime, a trial, and a prison. Wilkie Collins's *The Moonstone* (1868) is, according to T. S. Eliot, the first great country house detective novel in English tradition; it is something of a criminal procedural novel, with testimony offered by multiple narrators. But the story is also inseparable from issues of imperialism and racial diversity. We'll end with the famous novella of Robert Louis Stevenson, *The Strange Adventures of Dr. Jekyll and Mr. Hyde*, another representation of urban criminality and mystery that shows the impact of evolutionary theory and emergent psychological theories of the inner anarchy and wild impulses that even the most respectable can harbor.

We'll read *Bleak House* and *The Moonstone* (both originally serialized) in parts to gauge how novelists made use of parts publication and suspense. In addition to completing reading assignments, course requirements will include 5-8 unannounced quizzes, a short paper on a periodical essay describing Victorian social/material culture, a mid-term, and a longer essay at the semester's end.

## English 30533.015 :: Modern American-Jewish Lit

Vanderwerken, David  
TR 9:30-10:50  
CA, LT, WEM

This class will study eight works by eight contemporary American writers whose religious heritage is Jewish. Edward Lewis Wallant, Bernard Malamud, Chaim Potok, and Saul Bellow are dead, but Elie Wiesel, Cynthia Ozick, Ann Roiphe, and Rebecca Goldstein are very much alive. American-Jewish novelists have been a dominant influence on American writing since World War II. We will be engaged in trying to understand the distinctive nature of their contribution to recent American fiction and how their work has offered fresh perspectives on American experience. The class will be a combination of lecture and discussion. Course requirements are two examinations and three five-page papers, the first two of which will be revised and resubmitted. Topics are of your own choosing—approved by me—that develop from our reading and discussion. This course satisfies TCU Core Curriculum requirements in Literary Traditions (LT), Cultural Awareness (CA), and Writing Emphasis (WEM)

## TEXTS

1. Saul Bellow, *The Actual* (1997)
2. Rebecca Goldstein, *Mazel* (2001)
3. Cynthia Ozick, *The Shawl* (1983)
4. Chaim Potok, *My Name is Asher Lev* (1972)
5. Anne Roiphe, *Lovingkindness* (1987)
6. Isaac B. Singer, *Enemies, A Love Story* (1972)
7. Edward Lewis Wallant, *The Pawnbroker* (1961)
8. Elie Wiesel, *Night* (1958)

### English 30573.030 :: African-American Literature

Tarver, Australia  
MWF 11:00-11:50  
CA, LT, WEM

In this class, we will examine African American writers whose works date from approximately 1742-1970. A central focus will be the historical, cultural, political and literary contents of their works. We will examine folk literature (inspired by music and the oral tradition), the slave narrative, post-Civil War fiction, the Jim Crow era, post-45 and black diasporic literature. In each genre we will explore notions of how these writers have emerged from the margins of American literary history to the center. Possible required reading: *The Life and Adventures of Henry Bibb*, *The Garies and Their Friends*, *The Wife of His Youth and Other Stories*, *Plum Bun*, and *The Colored Museum*. Students' evaluations will be determined by quizzes, presentations, in-class exams and essays.

### English 30633.060 :: Medieval Women Writers: Virgin, Vamp or Virago

Havens, Jill  
MW 14:00-15:20  
HUM

In the Middle Ages, women were described not by their occupations or their social status, but by their sexual and marital status. Every woman was a virgin, a wife or a widow. These roles for women in the Medieval period were shaped by a misogyny deeply rooted in a patriarchal church and society; a misogyny that was often expressed in earlier Church writings, from the epistles of Paul to the highly controversial letter of Jerome *Ad-versus Jovinian*. During this time, women either worked within these conventions or challenged them. In this course, we will study these three roles for medieval women—the virgin, the wife and the widow—through the texts written by women, such as Christine de Pisan's *City of Ladies*, and texts written about them by men, such as Geoffrey Chaucer's *Legend of Good Women*. We will also consider the lives of historical women and whether the evidence for their lives reflects or contradicts the ideals of female behavior prescribed in the literature. Course work will include quizzes, tests, and a research paper.

### English 30743.055 :: Illustrated Storytelling: Graphic Novels, Comic Books, Art and Film

Blackwell, Bonnie  
TR 14:00-15:20

CORE: Lit., Global Awareness, Writing Component English rubric: Studies in Comparative literature

Course Description: This course looks at sequential illustrated storytelling from a variety of cultures over the past 300 years from the perspective of literary theory and narratology. The idea of telling a story in a narrative sequence via illustrations and ciphers dates back to the cave-dwellers, but during periods of political upheaval, the artform of illustrated sequential storytelling becomes particularly attractive to writers and artists. The subject of the course will allow us to interrogate distinctions between high and low culture, "disposable" entertainment and important political satire, and between visual and textual culture. Students will develop critical skills in analyzing images accompanied by words, and will examine genre conventions.

Requirements: Regular attendance and participation; A portfolio of critical essays or a graphic novel. Texts will include: David B., *Epileptic*, Alison Bechdel, *Fun Home*, Scott McCloud, *Comics: The Invisible Art*, William Hogarth, *Engravings*, Edward Gorey, *Amphigorey Too*, Keiji Nakazawa, *Barefoot Gen: A Cartoon Story of Hiroshima*, Marjane Satrapi, *Persepolis*, Art Spiegelman, *Maus 1-3*, Martin Rowson's adaptation of T. S. Eliot's *The Wasteland* and Brian Vaughn and Niko Henrichson, *The Pride of Baghdad*

### English 30973.020 :: Directed Studies in English

Colon, David  
MWF 10:00-10:50

This course will explore the work of U.S. writers of Puerto Rican, Mexican, Nicaraguan, Cuban, Dominican, and Chicana/o backgrounds. Our focus will be on reading literature of the twentieth and twenty-first centuries, consistently discussing how we see cultural discourse impact literary forms. We will examine race as it pertains particularly to Latino identity expressed in literature, meaning oftentimes we will consider the subtleties of *mestizaje*, or 'miscegenation,' and its vocabulary: *güera*, *trigüeña*, *mulatto*, *moreno*. This discourse will intersect with inquiries in gender politics and identity, such as the "Third World Feminism" of Gloria Anzaldúa and the "Xicanisma" of Ana Castillo, brought into conversation with the masculinities expressed in works like Piri Thomas's *Down These Mean Streets* and Junot Díaz' *The Brief Wondrous Life of Oscar Wao*. Racial and gender issues will feature prominently in both our readings and discussions, as the terms will need consistent rehandling from one author's context to the next. Authors include William Carlos Williams, Salomón de la Selva, Américo Paredes, Cristina García, Julia Álvarez, Junot Díaz, and Rhina Espaillat. Spanish proficiency is not required: all texts are English (with the occasional Spanish gesture).

### English 40123.055 :: Literary Criticism

Easterbrook, Neil  
R 14:00-16:40  
WEM

This course is boot camp for grad school.

Beginning and ending with a cartoon history of literary criticism (*seriously!*), this will be a *very* important course for students who plan to attend graduate school in literature, philosophy, rhetoric, art history, or the history of ideas. We will survey pivotal documents in the history of literary criticism and theory, beginning with Plato's condemnation of poetry and then working our way up through the twentieth century. While we will read the various theorists with some concern both for chronological sequence and for the schools or movements to which they belong, there will be no attempt at comprehensive coverage; instead, we will focus on how powerful statements of various positions continue to shape our thinking about literature and criticism. The first half of the course will concentrate on historical positions from Plato to Freud; the second half examines twentieth century uses (and abuses) of those views.

*An unbelievably exciting course—beware of long lines and enroll today!* Actually: it's very hard work and some of it's pretty dull (Aristotle, for example), but the intellectual rewards are truly significant—students should emerge from this course as better thinkers and better writers, possessing a *substantially* greater understanding of the concepts at the core of the study of literature.

#### Texts:

*Required:* The Norton Anthology of Theory and Criticism (Ed. Vincent B. Leitch, et al.) and Keywords (Raymond Williams, rev. ed.). *Recommended:* The Penguin Dictionary of Literary Terms and Theory (J.A. Cuddon, 4/e) and Dictionary of Critical Theory (David Macey).

#### Requirements:

Two formal academic papers of 6+ pages, one of which must be rigorously revised. One take-home final (distributed four weeks before due, with answers typically at 10 pages). No quizzes or exams, but regular attendance and informed participation will be expected.

## English 40203.010 :: Creative Writing - Fiction

Shearer, Cynthia  
MWF 9:00-9:50

*“A group of linked narratives can create an effect you can’t get from a novel or from one story alone. It’s like a series of snapshots taken over time. Part of the pleasure is turning to them again and again. The interest lies in what has happened in the interstices.”* --Michael Chabon

“Linked” short story collections are a perennially popular genre for first-book publication, since they allow the beginning writer to assemble early short compositions into an impressionist whole. You could make the argument that a set of linked short stories, Sherwood Anderson’s *Winesburg, Ohio*, midwifed the movement that came to be known as American modernism; the linked story collection has thrived ever since. Most major authors have published at least one work of linked stories, including Faulkner, Hemingway, Fitzgerald, Carlos Fuentes, Munro, John Updike, John Cheever, Louise Erdrich, Robert Olen Butler, and many others.

In this advanced creative writing workshop, students will study six works published as linked narratives or “novels told in stories” and write four linked short stories of their own, using a balance of variables and constants within a short story sequence such as:

- a unifying perspective or narrator,
- a unifying locale or setting, with multiple perspectives
- a common object over various time periods
- multiple narrators with a common bond
- a repeated form, such as letters, documents, official statements, “oral” histories
- a singular era or event, narrated from various perspectives.

In addition to the collections below, students will read and report on one other linked short story collection of their own choosing, and compose one 3-minute narrative silent film or photo-essay illustrating a particular perspective of “unity” that interests them.

- Stuart Dybek, *I Sailed With Magellan* ISBN-13: 9780312424114
- Laura Hendrie, *Stygo* ISBN-13: 9781878448941
- Michael Jaime-becerra, *Every Night Is Ladies’ Night: Stories* ISBN-13: 9780061445231
- Donald Ray Pollock, *Knockemstiff* ISBN-13: 9780767928304
- Eudora Welty, *The Golden Apples*, ISBN-13: 978-0156360906
- Elizabeth Strout, *Olive Kitteredge* ISBN-13: 978-0812971835

## English 40203.010 :: Creative Writing - Drama

Langlinais, Chantel  
TR 11:00-12:20

In *Six Characters in Search of an Author*, the Father tells the Stage Manager, “A character, sir, may always ask a man who he is. Because a character has really a life of his own, marked with his especial characteristics; for which reason he is always ‘somebody.’ But a man – I’m not speaking of you now – may very well be ‘nobody.’” A well-created character, according to the Father, knows what his/her purpose is, and all he/she needs to “exist” is the stage. In this advanced dramatic writing workshop, students will learn and apply the principles of writing dramatic scenes and one-act plays, including character and plot development, stage directions, and writing dialogue. Prior to written assignments, students will become familiar with the possibilities of the modern stage through readings of not only “traditional” well-made plays, but also through the exploration of experimental playwrights and collaborative theatre groups. Because this is a writing workshop, students will be able to take advantage of a collaborative environment by receiving constructive critiques on their own written work. In addition to other assignments and quizzes, students will be required to write (and perform) several dramatic scenes, as well as complete a one-act play for their final project at the end of the semester.

## **English 40243.010 :: Professional Writing & Editing**

Lucas, Brad  
MWF 9:00-9:50  
WEM

Ever wonder what grant writing is all about? Would you like to learn how to write a White Paper? Need more strategies for editing copy? If so, Professional Writing and Editing is for you.

A survey of 120 major American corporations (employing nearly 8 million people) concludes that in today's workplace writing is a "threshold skill" for hiring and promotion among salaried/professional employees. Estimates based on the survey suggest that employers spend billions annually correcting writing deficiencies. This course offers you the opportunity to prepare yourself with those skills by writing in a range of genres, expanding your understanding of writing conventions, and working with research that goes beyond campus resources. We will work with off-campus organizations or businesses, employing a "real world" understanding of rhetorical situations, discourse communities, and disciplinary conventions as they appear in professional environments.

We will study writing and editing appropriate to diverse professions, using examples from the writing of lawyers, scientists, and other professional writers as models and for editing practice. The course will focus on providing a seminar-style study of writing, discourse, and editing as it applies to (and appears in) off-campus environments.

## **English 40253.015 :: Propaganda Analysis**

Enos, Richard  
TR 9:30 - 10:50  
CSV

This course introduces students to the nature of propaganda analysis and mass persuasion in the twentieth and twenty-first centuries. Illustrations from print, radio, and film give students the opportunity to focus on specific techniques used to gain adherence and compliance. Examples from the first half of the twentieth century concentrate on war propaganda. Examples from the latter half of the twentieth century and the twenty-first century concentrate on persuasion in various social movements and marketing techniques. From a body of research on persuasion, propaganda analysis and social movement theory, students learn heuristics that facilitate analysis. Students learn to cast analyses in clear, lucid prose through a series of short writing assignments focusing on specific features and topics under examination. Normally, students write a final paper concentrating on a case study. Work on this paper is done during the final three weeks of the semester.

## **English 40263.055 :: Advanced Multimedia Authoring: Animation and Film**

Murray, Joddy  
T 14:00-16:40  
WEM

In this course you will be both reading about and authoring new media and multimedia texts—specifically, animation and film. Products for this class will not be the traditional, academic-oriented essays, but will instead be texts reliant on several media. We will work with many modes of texts and you will produce a variety of products that involve many different media, as well as explore some of the most recent theories regarding the challenges to authorship these types of products invoke. We will also be looking at and composing films and basic 2D and 3D animation with rhetoric in mind. This course does require Engl 30293 Intro to Multimedia Authoring as a prerequisite, but feel free to contact me ([j.murray@tcu.edu](mailto:j.murray@tcu.edu)) if you want to take the course anyway. No experience in animation or filmmaking is required.

## English 40273.720 :: Writing Internship

George, Ann  
TBA - ARR

Students with 60 credit hours and a 3.0 GPA in English and in all courses can receive workplace experience (and, depending on agency policy, sometimes a stipend) from companies or agencies in publishing, advertising, or other fields. Duties are arranged to fit each student's schedule, and work opportunities may include research gathering, editing, report writing, or document production. Students need to work a minimum of 8 hours a week during the semester to receive three hours of credit. The internship may help with career decisions; it may lead to full time employment; it answers questions about what certain jobs are like; helps to test writing abilities for various audiences in the workplace; provides on-the-job experience; and challenges certain personal assumptions or views a student may have about workplace behavior. Your work for 40273 is a space to demonstrate and reflect upon the kinds of written and oral communication done in a professional setting.

Interested students should pick up a copy of the Internship procedures in the bin outside 207 Reed; you'll also find lists of agencies there and on the department website. Contact Professor George for further information.

## English 40333.060 :: Language, Culture, & Rhetoric

Kill, Melanie  
MW 14:00-15:20  
CA, CSV, WEM

It is common to identify complex language use as the trait that distinguishes humans from other animals, but despite the ideal that language connects us as human beings, in practice it is frequently used as a means of division. In the biblical account of the Tower of Babel, god divides humanity with different languages in order to foil their collaborative efforts to build a tower up into the heavens. In our daily lives, it is people who do the dividing, making assumptions about a person's background—nationality, economic class, level of education, etc.—and often by extension their character—personality traits, moral principles, intelligence, etc.—based on the language they use. This tension between connection and division is at the heart of much concern with language that informs common attitudes toward linguistic diversity and language policy in the U.S.

In this course we will examine common ideologies about miscommunication and linguistic diversity through readings in communication theory, linguistic anthropology, sociolinguistics, literary theory, history of English, and language policy. Course activities will include writing, in class and online discussion, debate, lecture, and a multimodal composition designed to communicate to a public audience some specific application of the knowledge you will develop in the course. The primary goal of our shared inquiry will be to develop better understanding concerns about miscommunication, the effects of this fear on attitudes toward linguistic diversity, and possibilities for alternative responses to linguistic diversity that could better address issues raised by increasing local diversity and global connectedness.

## English 40443.060 :: 20<sup>th</sup> Century Literature—Modernism

Antrim, Harry  
MW 14:00-15:20

Though the course title implies a survey, we will concentrate on what is now called “modernism.” Conrad, Eliot, Joyce, Yeats, and Woolf will be central to our examination, but we will also consider what was going on in the visual arts and in music in the early decades of the 20<sup>th</sup> century. We will look at some influences of the Great War on the development of the modernist sensibility and we will note that that sensibility was not confined to any particular place; Pound and Eliot were both working in London before the war began in 1914, but both were born and reared in America. Through lecture and discussion we will analyze a number of texts, attempting to give some substance to the idea of “modernism.”

## English 40473.080 :: Milton and His Contemporaries

Gil, Daniel  
MWF 16:00-16:50  
WEM

We will survey John Milton's career from ambitious teenager to spokesperson for a revolution to epic poet and author of *Paradise Lost*. We will pay attention to how Milton represents changes in the nature of love, the relationship of theology and the new empirical sciences, the nature of human freedom and the role of the epic poet in society. We will also compare Milton's poetry to the work of contemporaries including John Donne, Ben Jonson, Robert Herrick and Aemilia Lanyer. Class discussion and assigned writing will emphasize reasoned, evidence-based argument. Requirements include careful reading, full class participation, essays and exams.

## English 40483.015 :: Shakespeare & Marlow

Balizet, Ariane  
TR 9:30-10:50

Who wrote this famous line: "Was this the face that launched a thousand ships?" Hint: it wasn't Shakespeare. This course examines the works and world of Christopher Marlowe and his contemporary, William Shakespeare. Significant attention will be paid to the political, religious, theatrical and literary culture of the English Renaissance. Together, we will examine at least 4 plays from each author, including *Dr. Faustus*, *Tamburlaine the Great*, *Merchant of Venice*, and *Macbeth*. Regular attendance and *active* class participation required. Assignments include several short essays, one long essay, student presentations, reading quizzes, and online threaded discussions.

Prerequisites: ENGL 10803 or 10833, ENGL 20803 and at least one 10000-or 20000-level ENGL course.

## English 40573.065 :: Mark Twain

Williams, Daniel  
MS 15:30-16:50  
LT, HUM

Adam was but human--this explains it all. He did not want the apple for the apple's sake, he wanted it only because it was forbidden. The mistake was in not forbidding the serpent; then he would have eaten the serpent.

--from *Pudd'nhead Wilson's Calendar*

In 1835 Halley's Comet blazed across the night sky of the United States, and in 1910 the fiery comet returned, once more lighting up the night. During the intervening seventy-five years Samuel L. Clemens lived his life, producing some of the world's most popular—and most controversial—works of fiction. This seminar will closely examine Twain's life, work, and turbulent world. Readings will be taken from some of his most famous texts, such as *Tom Sawyer*, *Huck Finn*, *Connecticut Yankee*, and *Pudd'nhead Wilson*, and also from some of his lesser known texts, such as his stories, travel sketches and *The Mysterious Stranger*. Since Mark Twain was so much of a part of Samuel L. Clemens, and since Mark Twain was also so much a part of the writer's fiction, there will also be readings taken from a Twain biography and from his *Autobiography*. Seminar participants will be required to keep a reader-response journal and actively take part in the weekly discussions. Additionally, there will be two short papers, a mid-term, and a final exam.

## **English 40733.045 :: Children's Literature**

Steele, Karen

TR 12:30-13:50

HUM/ LT / WEM

Many of our most beloved memories from childhood circulate out of the cozy ritual of bedtime stories; if you are still a reader today, you likely formed your habits as a child reading many of the books that we will be studying this semester. We will be returning to some of these well-thumbed stories, but the course will also expose you to many new novels for young adults that influentially shape children's feelings, beliefs, and aptitudes as readers today. Examining twentieth- and twenty-first century Anglo-American fiction aimed at readers on the cusp of adolescence, we will be exploring how stories teach us about social norms, culture – both the familiar and strange – and our place in an ever widening society. Although the books we will be examining are pitched at a youthful audience, the amount of reading, the level of discussion, and the analysis expected will reflect a senior-level English course.

Texts: 10 novels selected from Newbery Medal list, plus *Peter Pan*, *The BFG*, *Harry Potter and the Prisoner of Azkaban*, and *The Golden Compass*. Requirements: weekly quizzes and short response papers; two reports, one longer analytical research essay; and a final exam.

## **English 40831.721 :: Senior Seminar**

Lucas, Brad

M 11:00-11:50

This seminar is a capstone course for all English and Writing majors (declared Summer 2007 and after). Students will compose an online portfolio of their work geared to a specific audience. No previous work in HTML is required.