### English 3302.001

**CallNumber:** 13914  
**Old and Middle English Literature**  
**Middle English: Epic and Romance**  
**MW 2-3:20PM**  
**Brian McFadden**  
[brian.mcfadden@ttu.edu](mailto:brian.mcfadden@ttu.edu)  
**EN 430**

**Notes:** Prerequisite: 6 hrs of 2000-level English. May be repeated once when topics vary.

This course will examine the growth of romance in the Middle English period and how the ideals of chivalry and courtly love grew out of and distinguished themselves from the *comitatus* ideal of Anglo-Saxon literature. After a brief overview of the history of the English Middle Ages, we will examine the theoretical distinctions between epic and the romance, the epic hero vs. the romantic hero (i.e. the thegn vs. the knight), the adaptation of religious ideals to the genres of epic and romance, and the rise of mercantilism and decline of knighthood as depicted in Chaucer and Malory. Note: several of the texts will be read in the original Middle English (we’ll build up to those), but the most difficult texts will be read in translation. Attendance will be counted from the first day of the semester; do not attempt to join the class after the third class day. Four absences will be allowed; after that, your grade will be multiplied by the percentage of classes you attended (so those first four absences suddenly turn against you). Requirements: one midterm examination; one final examination; one research essay of 8-10 pages; quizzes and daily participation. Texts will include Chaucer’s *Canterbury Tales*, Malory’s *Morte Darthur*, Beowulf, *The Wanderer*, *The Seafarer*, *The Dream of the Rood*, *The Husband’s Message*, *The Wife’s Lament*, *The Ruin*, *Wulf and Eadwacer*; Old and Middle English lives of St. Margaret; selections from *Hali Meiðhad*, *Sir Orfeo*, *Sir Gawain and the Green Knight*; and Marie de France, *Lanval* and *Eqüitan*; *The Alliterative Morte D’arthur*, *The Stanzaic Morte D’arthur* (many of these texts are fairly short and will be available in an anthology or via E-Reserve).

### English 3304

**Medieval and Renaissance Drama**

**Notes:** Prerequisite: 6 hrs of 2000-level English. May be repeated once when topics vary.

Course not offered this semester.

### English 3305.001

**British Renaissance Literature**

**Notes:** Prerequisite: 6 hrs of 2000-level English. May be repeated once when topics vary.

Cancelled 3-28-07
Poetry of the Eighteenth Century
TR 9:30-10:50AM
Jennifer Snead
jennifer.snead@ttu.edu
EN 204

Class will center on a number of issues endemic to writers and writing of the period: prosody and poetic form; popular literacy and the expansion of the market for print; gender; class; concepts of cultural productions as “high” or “low”; poetry as a form of opposition or protest; poetry as a force for social change. Course requirements will include: regular attendance and class participation; weekly response papers, a midterm examination, a research presentation, and a final paper.

English 3308.001
CallNumber 13921
Notes: Prerequisite: 6 hrs of 2000-level English. May be repeated once when topics vary.

Nineteenth Century British Literature
The Weird Nineteenth Century
MW 3:30-4:50PM
Bruce Clarke
bruce.clarke@ttu.edu
EN 210A

During the nineteenth century, at the forefront of modern science and the industrial revolution, Great Britain consolidated its global empire. While it enjoyed the highest living standard in the world, disparities of income and opportunity were also extreme. Imperial forces abroad clashed with social tensions at home. The high- and low-lights of nineteenth-century “progress” threw many peculiar shadows. The British literary works we will read this semester captured a number of those darker hues: a misunderstood monster pieced together from cadavers, an archaic god revolting against his divine oppressor, a girl who encounters a smoking caterpillar and a murderous queen, a land where religious services occur in banks and the sick are sent to prison, a scientist who transforms himself into a pervert, a scientist who hunts vampires through hypnosis, a scientist who returns from the far future and then goes back for good, and a colonial adventurer who puts shrunken heads on his fence posts. We will read most of these works in Broadview Literary Text editions for their generous supplements detailing literary, historical, and intellectual contexts. As we move chronologically through the syllabus, we will build an informed picture of the wider culture producing these weird tales of the fantastic, wondrous, and horrendous.


Assignments: two shorter papers, one research paper, a midterm and a final.

English 3309.001
CallNumber 13923
Notes: Prerequisite: 6 hrs of 2000-level English. May be repeated once when topics vary.

Modern and Contemporary British Literature
Coloring the Isles: Race, Gender, and Citizenship in British Caribbean Literature
MWF 10-10:50AM
Kanika Batra
Teacher assigned 4-10-07

When the SS *Empire Windrush* brought the first wave of Caribbean migrants to Britain in 1948, the country was not prepared for their arrival. These migrants were denied equal opportunities in employment, housing, healthcare, education, and other amenities upon their arrival in Britain, thus exposing the fraudulence of Britain’s claims of equal citizenship to people in its Caribbean colonies. Successive waves of migrations from Britain’s former colonies in Africa, Asia, and the Caribbean over the next decade effectively led to “coloring” the British isles, constituting what has been humorously labeled “colonization in reverse” by the Jamaican poet Louise Bennett. Experiences of alienation, racism, nostalgia for home combined with a realization that going back was difficult, and often impossible, made many immigrants turn to history to explain their
People of color became victims of a more strident form of racism during the 1970s when Britain effectively closed the doors to migrants by introducing stringent anti-immigration laws. At about the same time second-generation migrants were asserting a Black British identity through an adaptation of their African, Asian, and Caribbean inheritances to the British context. Music, festivals, fashion, and literature were the primary forms of expression of this generation that defiantly refused to be relegated to second-class citizenship. Though a composite “Black” identity emerged in response to racism and marginalization, it often splintered on the faultlines of geographical origin, class, gender, and sexuality. The creative and critical discourse emerging out of this cultural and political assertion, illustrated with a special emphasis on the Caribbean diaspora in Britain, is the subject of this course.

We will read a selection of poetry, fiction, drama, and essays by British Caribbean authors including Samuel Selvon, David Dabydeen, Grace Nichols, Caryl Phillips, Jean Binta Breeze, and Zadie Smith to discuss some of the issues highlighted above, including an interrogation of “Blackness” and “Multiculturalism” in the British context. We will also be viewing a selection of films and documentaries on Black British culture including screen adaptations of the texts in the course.

Required Reading:


Films:


White Teeth (2002), Dir. Julian Jarrod, British Broadcasting Corporation
When the SS *Empire Windrush* brought the first wave of Caribbean migrants to Britain in 1948, the country was not prepared for their arrival. These migrants were denied equal opportunities in employment, housing, healthcare, education, and other amenities upon their arrival in Britain, thus exposing the fraudulence of Britain's claims of equal citizenship to people in its Caribbean colonies. Successive waves of migrations from Britain's former colonies in Africa, Asia, and the Caribbean over the next decade effectively led to “coloring” the British isles, constituting what has been humorously labeled “colonization in reverse” by the Jamaican poet Louise Bennett. Experiences of alienation, racism, nostalgia for home combined with a realization that going back was difficult, and often impossible, made many immigrants turn to history to explain their presence in this country.
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We will read a selection of poetry, fiction, drama, and essays by British Caribbean authors including Samuel Selvon, David Dabydeen, Grace Nichols, Caryl Phillips, Jean Binta Breeze, and Zadie Smith to discuss some of the issues highlighted above, including an interrogation of “Blackness” and “Multiculturalism” in the British context. We will also be viewing a selection of films and documentaries on Black British culture including screen adaptations of the texts in the course.

**Required Reading:**


**Films:**


**English 3323**

**Notes:** Prerequisite: 6 hrs of 2000-level English. May be repeated once when topics
**Early American Literature**

Course not offered this semester.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>CallNumber</th>
<th>Time</th>
<th>Instructor</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>English 3324.001</td>
<td>13927</td>
<td>TR 11-12:20PM</td>
<td>John Samson</td>
<td>Prerequisite: 6 hrs of 2000-level English. May be repeated once when topics vary. The course will examine the literary movement, Realism, which dominated the last half of the century and found its most significant expression in the novel. In seeking to represent American society in realistic terms, novelists tended to focus on two major issues, social class and gender roles, and our reading and discussion will center on these issues. Students will write three 5pp. interpretive papers and take a comprehensive final exam. Texts: Herman Melville, <em>Redburn</em>; Fanny Fern, <em>Ruth Hall</em>; Elizabeth Stuart Phelps, <em>The Silent Partner</em>; Mark Twain, <em>The Adventures of Tom Sawyer</em>; Henry Adams, <em>Democracy</em>; William Dean Howells, <em>A Hazard of New Fortunes</em>; Sarah Orne Jewett, <em>The Country of the Pointed Firs</em>; and Kate Chopin, <em>The Awakening</em>.</td>
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<tr>
<td>English 3324.002</td>
<td>21881</td>
<td>TR 3:30-4:50PM</td>
<td>John Samson</td>
<td>Prerequisite: 6 hrs of 2000-level English. May be repeated once when topics vary. The course will examine the literary movement, Realism, which dominated the last half of the century and found its most significant expression in the novel. In seeking to represent American society in realistic terms, novelists tended to focus on two major issues, social class and gender roles, and our reading and discussion will center on these issues. Students will write three 5pp. interpretive papers and take a comprehensive final exam. Texts: Herman Melville, <em>Redburn</em>; Fanny Fern, <em>Ruth Hall</em>; Elizabeth Stuart Phelps, <em>The Silent Partner</em>; Mark Twain, <em>The Adventures of Tom Sawyer</em>; Henry Adams, <em>Democracy</em>; William Dean Howells, <em>A Hazard of New Fortunes</em>; Sarah Orne Jewett, <em>The Country of the Pointed Firs</em>; and Kate Chopin, <em>The Awakening</em>.</td>
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<tr>
<td>English 3325</td>
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<td>Prerequisite: 6 hrs of 2000-level English. May be repeated once when topics vary. Course not offered this semester.</td>
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<tr>
<td>English 3335</td>
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<td></td>
<td></td>
<td>Prerequisite: 6 hrs of 2000-level English. May be repeated once when topics vary. Fulfills the Multicultural requirement. Course not offered this semester.</td>
</tr>
</tbody>
</table>
**English 3336**  
**Early Modern World Literature**  

**Notes:** Prerequisite: 6 hrs of 2000-level English. May be repeated once when topics vary. Fulfills the Multicultural requirement.

Course not offered this semester.

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**English 3337.001**  
**CallNumber** 13934  

**Modern and Contemporary World Literature**  
**Trauma and Healing**  

**TR** 9:30-10:50AM  
Ann Daghistany-Ransdell  
ann.daghistany@ttu.edu  
EN 207

**Notes:** Prerequisite: 6 hrs of 2000-level English. May be repeated once when topics vary. Fulfills the Multicultural requirement.

Using the approach of Comparative Literature, this course will explore the twin terrors of war and unjust punishment, as well as the antidotes to those terrors in art, healing, courage and relationships. We will focus on fiction, with some presentations in drama. We will learn about historical events that produced powerful literature of political conflict. We will read Remarque’s *All Quiet on the Western Front* on World War I, and Pasternak’s *Dr. Zhivago* on the Russian Revolution. We will discuss the aftermath of racism in both Nallund’s *Four Spirits*, concerning the Civil Rights Movement, and in the apartheid connected with Coetzee’s *Waiting for the Barbarians*. We will read the depiction of Chile’s Pinochet Terror in Allende’s *House of the Spirits*. Housseini’s portrait of the Russian and Taliban invasions of Afghanistan in *The Kite Runner* will be followed by Scott Simon’s rendition of the Bosnian-Serbian clash in *Pretty Birds*. We will end the semester with the cultural collisions that produced Andre du Bus’ *House of Sand and Fog*. Requirements include weekly quizzes on the readings, a midterm, a final, an oral presentation, and a paper contrasting a character in the fiction/film version of one of these works. The attendance policy allows no absences beyond three without documentation through some kind of dated bill or paper. This policy begins upon the student’s registration in the class.

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**English 3351.001**  
**CallNumber** 13936  

**Creative Writing**  
**Genre:** Fiction

**TR** 9:30-10:50AM  
Stephen Jones  
stephen.jones@ttu.edu  
EN 312G

**Notes:** Prerequisite: Two sophomore English courses or, if a student’s major does not require those courses, completion of English courses required by the student’s major. May be repeated once, under a separate genre, from Fall 2002. If course taken prior to Fall 2002, may not be repeated.

No description available. Please contact teacher.

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**English 3351.002**  
**Section added 6-18-07**  
**CallNumber** 13937  

**Creative Writing**  
**Genre:** Poetry

**Notes:** Prerequisite: Two sophomore English courses or, if a student’s major does not require those courses, completion of English courses required by the student’s major. May be repeated once, under a separate genre, from Fall 2002. If course taken prior to Fall 2002, may not be repeated.

No description available. Please contact teacher.
English 3351.003
CallNumber 13938
Creative Writing
Genre: Nonfiction
Notes: Prerequisite: Two sophomore English courses or, if a student’s major does not require those courses, completion of English courses required by the student’s major. May be repeated once, under a separate genre, from Fall 2002. If course taken prior to Fall 2002, may not be repeated.
No description available. Please contact teacher.

English 3351.004
CallNumber 13939
Creative Writing
Genre: Fiction
Notes: Prerequisite: Two sophomore English courses or, if a student’s major does not require those courses, completion of English courses required by the student’s major. May be repeated once, under a separate genre, from Fall 2002. If course taken prior to Fall 2002, may not be repeated.
No description available. Please contact teacher.

English 3351.005
Section added 3-28-07
CallNumber 13940
Creative Writing
Genre: Poetry
Notes: Prerequisite: Two sophomore English courses or, if a student’s major does not require those courses, completion of English courses required by the student’s major. May be repeated once, under a separate genre, from Fall 2002. If course taken prior to Fall 2002, may not be repeated.
No description available. Please contact teacher.
### English 3351.007

**CallNumber**: 13942  
**Creative Writing**  
**Genre**: Fiction  
**Notes**: Prerequisite: Two sophomore English courses or, if a student’s major does not require those courses, completion of English courses required by the student’s major. May be repeated once, under a separate genre, from Fall 2002. If course taken prior to Fall 2002, may not be repeated.

**TR**: 12:30-1:50PM  
Matthew Purdy  
Teacher assigned 3-28-07  
matthew.purdy@ttu.edu  
EN 456

### English 3351.010

**Section added**: 3-28-07  
**CallNumber**: 13945  
**Creative Writing**  
**Genre**: Nonfiction  
**Noted**: 8-28-07  
**Notes**: Prerequisite: Two sophomore English courses or, if a student’s major does not require those courses, completion of English courses required by the student’s major. May be repeated once, under a separate genre, from Fall 2002. If course taken prior to Fall 2002, may not be repeated.

**TR**: 2-3:20PM  
Toni Jenson  
Teacher named 8-28-07  
jensen.toni@gmail.com  
EN 477

### English 3351.011

**CallNumber**: 13946  
**Creative Writing**  
**Genre**: Fiction  
**Notes**: Prerequisite: Two sophomore English courses or, if a student’s major does not require those courses, completion of English courses required by the student’s major. May be repeated once, under a separate genre, from Fall 2002. If course taken prior to Fall 2002, may not be repeated.

**TR**: 2-3:20PM  
Matthew Purdy  
Teacher assigned 3-28-07  
matthew.purdy@ttu.edu  
EN 456

### English 3351.012

**Notes**: Prerequisite: Two sophomore English courses or, if a student’s major does not require those courses, completion of English courses required by the student’s major. May be repeated once, under a separate genre, from Fall 2002. If course taken prior to Fall 2002, may not be repeated.

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**Creative Writing** require those courses, completion of English courses required by the student’s major. May be repeated once, under a separate genre, from Fall 2002. If course taken prior to Fall 2002, may not be repeated.

### English 3351.013

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<tr>
<td>Genre: Nonfiction</td>
<td>Noted 8-28-07</td>
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<tr>
<td>TR</td>
<td>3:30-4:50PM</td>
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<tr>
<td>Toni Jenson</td>
<td></td>
</tr>
<tr>
<td>Teacher named 8-28-07</td>
<td><a href="mailto:jensen.toni@gmail.com">jensen.toni@gmail.com</a></td>
</tr>
</tbody>
</table>

#### Notes:
Prerequisite: Two sophomore English courses or, if a student’s major does not require those courses, completion of English courses required by the student’s major. May be repeated once, under a separate genre, from Fall 2002. If course taken prior to Fall 2002, may not be repeated.

Section re-opened 6-18-07.

No description available. Please contact teacher.

### English 3351.014

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<th>CallNumber</th>
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<tr>
<td>Creative Writing</td>
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<tr>
<td>Genre: Poetry</td>
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<tr>
<td>TR</td>
<td>3:30-4:50PM</td>
</tr>
<tr>
<td>Diane Warner</td>
<td><a href="mailto:diane.warner@ttu.edu">diane.warner@ttu.edu</a></td>
</tr>
<tr>
<td>Southwest Collection/Special Collections</td>
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</tbody>
</table>

#### Notes:
Prerequisite: Two sophomore English courses or, if a student’s major does not require those courses, completion of English courses required by the student’s major. May be repeated once, under a separate genre, from Fall 2002. If course taken prior to Fall 2002, may not be repeated.

This will be a creative writing workshop for poetry. Students will write, read and critique each other’s work. Students will also be assigned poems and chapters for the text. This is a writing intensive class. Students will submit one poem each week. Topics and forms may be assigned. There may also be reader response essays on specific poems (no more than 3 essays). The final assignment is a portfolio with a collection of revised poems and a “poet’s statement” describing why the student writes poetry. No one with six unexcused absences will pass this class. Chronic tardiness will result in a lower grade. This policy starts with the first day of class.

Texts will include A good general introduction to poetry and writing (most likely *Writing Poems* by Michelle Boisseau and Robert Wallace, 6th ed.), as well as a book length collection of poems by former US poet laureate Ted Kooser.

### English 3351.015

<table>
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<th>CallNumber</th>
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<td>Creative Writing</td>
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<td>Genre: Poetry</td>
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<td>T</td>
<td>6-8:50PM</td>
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#### Notes:
Prerequisite: Two sophomore English courses or, if a student’s major does not require those courses, completion of English courses required by the student’s major. May be repeated once, under a separate genre, from Fall 2002. If course taken prior to Fall 2002, may not be repeated.

Course re-opened 4-25-07

No description available. Please contact teacher.
Jacqueline Kolosov-Wenthe  
poppiesbloom@usa.net

EN 433

English 3360.001  
CallNumber 13949
Issues in Composition
CourseSubtitle
TR 3:30-4:50PM
Kevin Garrison
Teacher assigned 3-12-07
kevin.g.garrison@ttu.edu

EN 412

Notes: Prerequisite: 6 hrs of 2000-level English.
No description available. Please contact teacher.

English 3365  
Professional Report Writing
Notes: Prerequisite: Junior standing.
The purpose of English 3365 is to prepare you for writing as a professional person. It focuses on gathering information and presenting it to specific audiences. The assignments include a library/internet guide, an annotated bibliography, a recommendation report, a progress report, a proposal, and an oral report. You will learn uses, purposes, conventions, and structures for the reports and the proposal. You will also learn strategies for producing such documents, including analyzing purpose, gathering data, managing time, and revising. You will also develop your options, including visual and oral presentation and formatting verbal texts, for presenting information. You will review grammar and principles of effective style. All of your work will be on topics of your choosing, preferably related to your major or intended career. For further information please contact the teacher.

<table>
<thead>
<tr>
<th>Instructor</th>
<th>Section</th>
<th>Day</th>
<th>Time</th>
<th>Call Number</th>
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<tbody>
<tr>
<td>Amy Hanson</td>
<td>001</td>
<td>MW</td>
<td>8-9:20AM</td>
<td>13951</td>
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<tr>
<td>Amy Hanson</td>
<td>003</td>
<td>MW</td>
<td>9:30-10:50AM</td>
<td>13953</td>
</tr>
<tr>
<td>Amy Hanson</td>
<td>005</td>
<td>MW</td>
<td>11-12:20AM</td>
<td>13955</td>
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<tr>
<td>Amy Koerber</td>
<td>007</td>
<td>MW</td>
<td>12:30-1:50PM</td>
<td>13957</td>
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<td>Instructor</td>
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<tr>
<td>Amy Hanson</td>
<td>EN 411</td>
<td>008</td>
<td>MW</td>
<td>12:30-1:50PM</td>
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<tr>
<td>Ryan Boettger</td>
<td>EN 476</td>
<td>012</td>
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<td>9:30-10:50AM</td>
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<td>014</td>
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<tr>
<td>Angela Eaton</td>
<td>EN 363G</td>
<td>017</td>
<td>TR</td>
<td>12:30-1:50PM</td>
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<tr>
<td>Laura Palmer</td>
<td>EN 476</td>
<td>019</td>
<td>TR</td>
<td>2-3:20PM</td>
</tr>
</tbody>
</table>

**English 3366.002**

*CallNumber* 21886

*Style in Technical Writing*

*TR* 2-3:20PM

Rebecca Rickly

rebecca.rickly@ttu.edu

EN 489

*Notes:* Prerequisite: Junior standing.

No description available. Please contact teacher.

**English 3367.001**

*CallNumber* 13970

*Usability Testing*

*TR* 9:30-10:50AM

Thomas Barker

thomas.barker@ttu.edu

EN 363E

*Notes:* Prerequisite: ENGL 2311 or 3365.

No description available. Please contact teacher.

**English 3368**
<table>
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<th>Course</th>
<th>Notes:</th>
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<tbody>
<tr>
<td>World Wide Web Publishing of Technical Information</td>
<td>Prerequisite: ENGL 2311 or 3365. Course not offered this semester.</td>
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</tr>
<tr>
<td>English 3369 Information Design</td>
<td>Prerequisite: ENGL 2311 or 3365. Course not offered this semester.</td>
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<tr>
<td>English 3371.004 Linguistic Science</td>
<td>Prerequisite: 6 hrs of 2000-level English. Section re-opened 5-25-07.</td>
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<tr>
<td>English 3371.005 Linguistic Science</td>
<td>Prerequisite: 6 hrs of 2000-level English. Section re-opened 5-25-07.</td>
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</tr>
<tr>
<td>English 3372.001 History of the English Language</td>
<td>Prerequisite: 6 hrs of 2000-level English. This course will examine the development of the English language from its origins in Anglo-Saxon England through changes in the later medieval and Early Modern periods to the attempts to codify the language in the eighteenth century and the development of modern language study in the nineteenth and twentieth centuries. We will examine both the internal history (the linguistic changes that occur within the language over time) and the external history (the effects of social and political events on the language) of English in order to answer such questions as: Why do English words often resemble</td>
<td></td>
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</tbody>
</table>
words from other languages? Why are there so many “irregular” verbs in English? Why don’t we spell words as they sound? Why don’t we split infinitives or put a preposition at the end of a sentence when other Germanic languages do? We will also examine contemporary issues in English to see how the language has implications for our political and social lives. We will also learn to use online tools such as the Oxford English Dictionary and the Dictionary of Old English Corpus to assist in linguistic and literary research. Requirements include two exams, a final, a 7-10-page essay on a current issue dealing with the English language, frequent group exercises and quizzes. Four absences are allowed; after that, your participation grade will be multiplied by the percentage of classes you actually attended (e.g. if you made 20 classes out of 25, your participation grade will be multiplied by 80%, which can very easily cost you a letter grade). Absences start on the first day of the semester. Do not attempt to add the class after the second week; you will be too far behind to catch up.

Texts:
- A Biography of the English Language, Millward
- English Words from Latin and Greek Elements, Ayers
- E-Reserve readings

English 3373.003
CallNumber 13981
Modern English Syntax
W 6-8:50PM
Pritha Chandra
Teacher changed 5-25-07
pritha.chandra@ttu.edu
Not yet in Lubbock.

Notes: Prerequisite: 6 hrs of 2000-level English.
Section re-opened 5-25-07.
Course description received 6-11-07.

This course provides an outline of the structure and usage of Modern American English. We will cover the following topics: basic word structures, parts of speech, sentence types, prescriptive versus descriptive approaches to English grammar and stylistic and dialectal variations. Students will be expected to complete a midterm and a final (tentative).

English 3381
Literature of the Fantastic

Notes: Prerequisite: 6 hrs of 2000-level English.
Course not offered this semester.

English 3382.002
CallNumber 21890
Women Writers
The Bluestocking Circle
TR 2-3:20PM
Jennifer Snead

Notes: Prerequisite: 6 hrs of 2000-level English. Cross-listed with W S 3382.

This seminar explores the writings and ideologies of the “Bluestocking Circle” of the mid- to late-eighteenth century. A group of writers and intellectuals who originally gathered for conversation and exchange in the 1750s and 60s in the salons of educated women like Elizabeth Montagu, Frances Boscawen, and Elizabeth Vesey, the Bluestockings believed in intellectual rather than social merit, polite sociability, and equality between the sexes. The term “bluestocking” itself originally referred to the blue worsted stockings worn by seventeenth and eighteenth-century men for informal occasions, and it became both symbol and metaphor for the group’s informality and
EN 204

sense of equality among its members. Throughout the second half of the eighteenth century, the Bluestockings wrote and published poems, novels, plays, essays, translations, and reams of letters – especially among and by the prominent women in the group. Later in the century, however, the term “bluestocking” gradually took on the meaning it retains today: a derogatory epithet for an intellectual, socially privileged, and conservative woman.

In this class, we’ll read the writings of many of the best-known women writers of the Bluestocking circle, including Anna Laetitia Barbauld, Elizabeth Carter, Sarah Fielding, and Hannah More, exploring their relationships with each other and with the public, print culture that they participated in. We’ll also dip into the writings that constituted the “Bluestocking backlash” of the late eighteenth and early nineteenth centuries, including satires on intellectual women by Frances Burney, Richard Polwhele, Thomas Moore, and Lord Byron. What did it mean to be a public female intellectual during the second half of the eighteenth century? What kinds of issues were at stake? What risks, and what gains, did it involve? And in what relationship do these early women writers stand to the development of feminism and feminist thought?

Course requirements will include regular attendance and class participation; weekly response papers; one group presentation; and one longer research paper.

English 3383
Bible as Literature

Notes: Prerequisite: 6 hrs of 2000-level English.
Course not offered this semester.

English 3384
Religion and Literature

Notes: Prerequisite: 6 hrs of 2000-level English.
Course not offered this semester.

English 3385.001
Shakespeare

Notes: Prerequisite: 6 hrs of 2000-level English.
Cancelled 2-28-07

English 3385.J01, 170, 172
Shakespeare

Notes: Prerequisite: 6 hrs of 2000-level English.
Course also offered at Tech’s satellite campuses in Junction, Fredericksburg/Kerrville and the Highland Lakes campus which meets in Marble Falls. Those attending classes on the Lubbock campus may not enroll in these sections.

English 3386
**English 3387.001**  
*CallNumber 13988*

**Multicultural Literatures**  
**Chicana/o Cultural Production**  

<table>
<thead>
<tr>
<th>MWF</th>
<th>10-10:50AM</th>
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**Priscilla Ybarra**  
priscilla.ybarra@ttu.edu  
EN 205

**Notes:** Prerequisite: 6 hrs of 2000-level English. May be repeated once when topics vary. Fulfills the Multicultural requirement.

- From the syllabus:
  
  This course tours Mexican American Literature and Chicana and Chicano cultural production, and falls into three units: Early Mexican America (from 1848), Emergence of Chicana/o Writing, and Contemporary Chicana/o Cultural Production. Course material draws from various genres and historical periods to sketch the rich contribution that Mexican American and Chicana/o creative voices and lived experiences lend to U.S. and global culture. Students will write two research papers, lead a class discussion, complete regularly scheduled reading quizzes, and participate in regular classroom discussion.

- **Texts:**
  
  
  
  
  

- **Coursepack**

- **Film screenings**

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**English 3387.002**  
*CallNumber 13989*

**Multicultural Literatures**  
**African American Literature**

<table>
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<tr>
<th>MWF</th>
<th>11-11:50AM</th>
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</table>

**Michael Borshuk**

**Notes:** Prerequisite: 6 hrs of 2000-level English. May be repeated once when topics vary. Fulfills the Multicultural requirement.

- This section of 3387 will examine the development of African American literature from the slave narratives of the nineteenth century to postmodern fiction at the turn of the twenty-first. We will begin with a discussion of critical approaches to African American literature, and then proceed chronologically through the nineteenth and twentieth centuries. Among our topics for interrogation and discussion will be: the influence of oral and musical traditions on the development of African American writing; the intervention(s) into traditional constructions of the American canon that black literature inaugurates; the ways that African American writers redress stereotypes and problematic representations of black Americans; and the “alternative” histories that
EN 425

African American literature proposes alongside America’s dominant historical records. Students will be expected to complete two brief response papers, a major research paper, and a final examination.

**Tentative Text List:**


Harriet E. Wilson, *Our Nig; or, Sketches from the Life of a Free Black* (1859)

Nella Larsen, *Passing* (1929)

Octavia Butler, *Kindred* (1979)

Percival Everett, *Erasure* (2001)

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**English 3387.003**

**CallNumber** 13990

**Multicultural Literatures**

**Chicana/o Cultural Production**

**MWF 11-11:50AM**

**Priscilla Ybarra**

**priscilla.ybarra@ttu.edu**

**EN 205**

**Notes:** Prerequisite: 6 hrs of 2000-level English. May be repeated once when topics vary. Fulfills the Multicultural requirement.

From the syllabus:

This course tours Mexican American Literature and Chicana and Chicano cultural production, and falls into three units: Early Mexican America (from 1848), Emergence of Chicana/o Writing, and Contemporary Chicana/o Cultural Production. Course material draws from various genres and historical periods to sketch the rich contribution that Mexican American and Chicana/o creative voices and lived experiences lend to U.S. and global culture. Students will write two research papers, lead a class discussion, complete regularly scheduled reading quizzes, and participate in regular classroom discussion.

**Texts:**


Coursepack

Film screenings
Multicultural Literatures

Amended 5-22-07.

Course also offered at Tech’s satellite campuses in Junction and the Highland Lakes campus which meets in Marble Falls. Those attending classes on the Lubbock campus may not enroll in these sections. Course in Fredericksburg/Kerrville were opened in error and has now been cancelled.

<table>
<thead>
<tr>
<th>English 3388.001</th>
<th>Notes: Prerequisite: 6 hrs of 2000-level English. May be repeated once when topics vary.</th>
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<tbody>
<tr>
<td>CallNumber 13995</td>
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<tr>
<td><strong>Film Genres:</strong> Avant-Garde, Documentary, and Narrative Cinematic Sports Narratives</td>
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<tr>
<td><strong>TR</strong></td>
<td>9:30-10:50AM</td>
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<tr>
<td>Mike Schoenecke</td>
<td><a href="mailto:mkschoene@aol.com">mkschoene@aol.com</a></td>
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<tr>
<td>EN 482</td>
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</table>

Not only is sport important and beautiful, it says a lot about who we are and who we aspire to be. Sports films capture clear, clean moments of human aspiration and success/defeat. Film seems attracted to the athletic contest, whether it be by individuals against the limitations of time and space or the efforts of teams working toward a common goal. Race, gender, nationalism, and class are major components of sport and its reflection through cinema. Sports to be examined include baseball, basketball, boxing, football, golf, and others. Students will write 3-4 papers and take 6-8 quizzes. The latter will cover outside viewings and readings. Students are allowed three absences; after that, 10 pts. will be deducted from each student's total number of points. The policy begins at the start of week two.

**Texts:** Students will be asked to purchase &/or rent DVDs and/or videos for outside viewing. Readings will be available through the TTU Library.

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<tr>
<th>English 3388.002</th>
<th>Notes: Prerequisite: 6 hrs of 2000-level English. May be repeated once when topics vary.</th>
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<tr>
<td>CallNumber 13996</td>
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<tr>
<td><strong>Film Genres:</strong> Avant-Garde, Documentary, and Narrative (Neo) Narratives</td>
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<tr>
<td><strong>TR</strong></td>
<td>11-12:20PM</td>
</tr>
<tr>
<td>Scott Baugh</td>
<td><a href="mailto:scott.baugh@ttu.edu">scott.baugh@ttu.edu</a></td>
</tr>
<tr>
<td>EN 463</td>
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</table>

This course serves as an introduction to film studies. A special aim is to examine traditional and not-so-traditional movie narratives. Students will actively “read,” discuss, and write about a representative sample of “neo-narratives.” Students will work on developing a vocabulary of cinematic terms and concepts and achieving competency in interpreting and communicating their understanding of film. Assignments include in-class quizzes, two short critical essays, a response journal, and a comprehensive final exam. Attendance is required. Students are expected to complete in-class activities and quizzes, which serve as a component of the students’ final course grades. Required student participation begins the first meeting and is recorded starting on the last day to enroll (the end of the add session).

**Texts:** The course textbook is Giannetti’s *Understanding Movies* (2008, 11th ed.).

[Note: 9th or 10th editions are suitable substitutes and may be available used online.]

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<tr>
<th>English 3388.003</th>
<th>Notes: Prerequisite: 6 hrs of 2000-level English. May be repeated once when topics vary.</th>
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<td>CallNumber 13997</td>
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<tr>
<td><strong>Film Genres:</strong> Avant-Garde, Documentary, and Narrative Cinematic Sports Narratives</td>
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<td><strong>TR</strong></td>
<td>9:30-10:50AM</td>
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<tr>
<td>Mike Schoenecke</td>
<td><a href="mailto:mkschoene@aol.com">mkschoene@aol.com</a></td>
</tr>
<tr>
<td>EN 482</td>
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</table>
**Film Genres: Avant-Garde, Documentary, and Narrative**

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<th>CallNumber</th>
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<tr>
<td><strong>CourseSubtitle</strong></td>
<td>TR 12:30-1:50PM</td>
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<tr>
<td><strong>Scott Baugh</strong></td>
<td><a href="mailto:scott.baugh@ttu.edu">scott.baugh@ttu.edu</a></td>
</tr>
<tr>
<td><strong>EN 463</strong></td>
<td>vary.</td>
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</table>

This course serves as an introduction to film studies. A special aim is to examine traditional and not-so-traditional movie narratives. Students will actively “read,” discuss, and write about a representative sample of “neo-narratives.” Students will work on developing a vocabulary of cinematic terms and concepts and achieving competency in interpreting and communicating their understanding of film.

Assignments include in-class quizzes, two short critical essays, a response journal, and a comprehensive final exam. Attendance is required. Students are expected to complete in-class activities and quizzes, which serve as a component of the students’ final course grades. Required student participation begins the first meeting and is recorded starting on the last day to enroll (the end of the add session).

Texts: The course textbook is Giannetti’s *Understanding Movies* (2008, 11th ed.).

[Note: 9th or 10th editions are suitable substitutes and may be available used online.]

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**English 3389.H01**

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<tr>
<th>CallNumber</th>
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<tbody>
<tr>
<td><strong>Short Story</strong></td>
<td>TR 9:30-10:50AM</td>
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<tr>
<td><strong>Wendell Aycock</strong></td>
<td><a href="mailto:wendell.aycock@ttu.edu">wendell.aycock@ttu.edu</a></td>
</tr>
<tr>
<td><strong>EN 208</strong></td>
<td>Notes: Prerequisite: 6 hrs of 2000-level English.</td>
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</table>

English 3389 is designed to explore the genre of the short story. We will begin our study of the genre by looking at some nineteenth-century examples and trying to see how they reflect the varying tastes of their eras and why they are still regarded as being excellent examples of the genre. After we move on to consider twentieth-century short stories, we will examine topics or themes that have interested short story writers. In our study of the short story, we will read works from various countries and try to determine what themes and topics are particularly well suited to the genre. We will, from time to time, ask what is distinctive about the short story. As time permits, we will see how some short stories have been changed into films and examine some methods of teaching the short story. Although we will read short stories written by a number of authors, we will also spend some time upon the works of Guy De Maupassant and Sherwood Anderson. In addition, we will devote some time to reading Latin American short stories.

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**English 3389.004**

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<th>CallNumber</th>
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<tr>
<td><strong>Short Story</strong></td>
<td>TR 11-12:20PM</td>
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<tr>
<td><strong>Ann Daghistany Ransdell</strong></td>
<td><a href="mailto:ann.daghistany@ttu.edu">ann.daghistany@ttu.edu</a></td>
</tr>
<tr>
<td><strong>EN 207</strong></td>
<td>Notes: Prerequisite: 6 hrs of 2000-level English.</td>
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The Short Story will provide the student with the eleven basic short story forms, using the approach of Comparative Literature, which establishes the historical context for the form. It will begin with the classical backgrounds of the short story and continue through the medieval period and the Renaissance to the present day. The goals of the course include a greater appreciation of story reading, as well as a wider selection of forms and techniques for story writing. Requirements include a creative short story written especially for this class, a midterm, a final, an oral presentation, and weekly quizzes on the readings. The texts include Sir Gawain and the Green Knight, James Joyce’s Dubliners, and The Longman Masters of Short Fiction (2002 edition). The attendance policy allows no absences beyond three without documentation through some kind of dated bill or paper. This policy begins upon the student’s registration in the class.

* You need a 3.0 overall GPA to enroll in an Honors section. It puts you in a small class with other people with 3.0’s and higher. The course load is no heavier than normal. Preparation and participation may be higher. To enroll please go to the Honors College, McClellan Hall 103.
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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Notes</th>
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<tbody>
<tr>
<td>English 3390</td>
<td>Literatures of the Southwest</td>
<td>Notes: Prerequisite: 6 hrs of 2000-level English. Fulfills the Multicultural requirement. Course not offered this semester.</td>
</tr>
<tr>
<td>English 4300</td>
<td>Individual Studies in English</td>
<td>Notes: Prerequisite: 6 hrs of 3000-level English. May be repeated once when topics vary. Course number normally used for individual/independent studies arranged between an English professor and a student. Students must have already completed a course with the instructor. The instructor is not obligated to agree to supervise the independent study. The student will normally have a topic in mind and will approach the instructor for feasibility. A form, which may be picked up in EN 211C, must be filled out and approved by the Chair of the English Department. The form is then delivered to 211C and the advisor enrolls the student. The teacher submits the grade to the Chair for posting.</td>
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<tr>
<td>English 4300.S03</td>
<td>Individual Studies in English</td>
<td>Notes: Prerequisite: 6 hrs of 3000-level English. May be repeated once when topics vary. Canceled 4-18-07</td>
</tr>
<tr>
<td>English 4301.001</td>
<td>Studies in Selected Authors August Wilson's Twentieth Century</td>
<td>Notes: Prerequisite: 6 hrs of 3000-level English. May be repeated once when topics vary. With the staging of the 2005 drama <em>Radio Golf</em>, just months before his death, playwright August Wilson completed a monumental creative project more than two decades in the making: to compose a ten-play cycle narrating African American history and experience through each decade of the twentieth century. Through ten critically acclaimed dramas, Wilson had revisited one hundred years of black American life. This class will study August Wilson's twentieth century, examining his dramatization of historical concerns like slavery’s complicated legacies; industrialization and the Great Migration; challenges to segregation and the emergence of the Civil Rights movement; and tensions over class difference within African American communities. We will be attentive to...</td>
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### EN 425

Wilson’s recurring thematic and stylistic elements: his depiction of a broad collective history through the intimate, “local” examples of individual black families, for instance; or his ongoing representation of vernacular expression and cultural forms as redemptive amidst the challenges of twentieth-century history.

Students will be expected to keep an extensive and ongoing reading journal, from which they will choose three entries of 2-3 pages to be submitted for marks throughout the term. Students will also be required to make a brief oral presentation, and complete a research paper of 12-15 pages, to be handed in before classes end. Informed participation from all is expected and attendance is mandatory.

**Tentative Text List:**

- August Wilson, *Gem of the Ocean*
- August Wilson, *Joe Turner’s Come and Gone*
- August Wilson, *Ma Rainey’s Black Bottom*
- August Wilson, *The Piano Lesson*
- August Wilson, *Seven Guitars*
- August Wilson, *Fences*
- August Wilson, *Two Trains Running*
- August Wilson, *Jitney*
- August Wilson, *King Hedley II*

(and August Wilson’s *Radio Golf*, if it is in print by the start of our course)

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### English 4311.001

**CallNumber** 14014

**Studies in Poetry**

**20th Century Poetry of England and Ireland**

**TR** 11-12:20PM

**William Wenthe**

**Notes:** Prerequisite: 6 hrs of 3000-level English. May be repeated once when topics vary.

This course will explore the major movements and figures in British Poetry for roughly the past hundred years. The majority of our readings will cover the rapid changes in English poetry from about 1910 to World War II, when poets were working to revise the English poetic tradition into deliberately "modern" forms. This course is geared for those pursuing an English Major or Minor; however, I do not intend to discourage any other interested undergraduate from exploring some of the richest, most exciting, and controversial writings in our language. I do require that all students be committed to the readings in this course. The readings are by no means great in *quantity*, but they will
EN 312A

Demand to be read differently than one would read prose. Like 20th-century painting, the history of 20th-century poetry is largely a history of form, engaging in similar disputes between the artwork as a representation of the world, and the artwork as its own world. Thus we will be examining poems not only for what they say, but for what they do—that is, what effects, what possible meanings, are created by the formal qualities of the poem.

Goals
—To learn the skills necessary to read and interpret a poem on your own.
—To gain a basic sense of the history of English Poetry in the Twentieth Century.
—To write about a poem effectively and precisely.

Texts
1) Modern Poems: A Norton Introduction, 2nd edition. (Available at all textbook stores.)
2) Xerox packet.

English 4312.001

Notes: Prerequisite: 6 hrs of 3000-level English. May be repeated once when topics vary.

Studied in Drama
Shakespearean Tragedy

TR 2-3:20PM

Marliss Desens

Most of us are familiar with Aristotle’s definition of tragedy, based on his analysis of contemporary dramatic practices: “Tragedy, then is an imitation of an action that is serious, complete, and of a certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play; in the form of action, not of narrative; through pity and fear effecting the proper purgation of these emotions” (51). For Aristotle, “plot then, is the first principle, and as it were, the soul of tragedy; character holds the second place” (52). The tragic hero is “a man
who is not eminently good, and just, yet whose misfortune is brought about not by vice or depravity but by some error or frailty.” This hero is a man “highly renowned and prosperous—a personage like Oedipus, Thyestes, or other illustrious men of such family” (55). (All quotations taken from Poetics, in Critical Theory Since Plato, ed. Hazard Adams.

In examining Shakespearean tragedy, however, we note that while Shakespeare’s conception of tragedy accords in some respects with Aristotle’s, it also diverges; indeed, Shakespeare diverges from his own practices from one play to another, as if he were exploring what the limits of tragedy might be. In this class, we will look at the plays usually designated as tragedies: Titus Andronicus, Romeo and Juliet, Julius Caesar, Hamlet, Othello, King Lear, Macbeth, Antony and Cleopatra, Coriolanus, and Timon of Athens. (Although history plays such as Richard III and Richard II can also be viewed as tragedies, we will not have time to address them.) We will explore such issues as what happens when a play has more than one tragic hero, whether Othello and Macbeth act independently, whether Brutus is the real tragic hero of Julius Caesar, and whether King Lear breaks the bounds of formal tragedy. The course objective is for students to gain an appreciation and understanding of the wide range of Shakespearean tragedy.

**Work required of Students:**

Active participation in class (attendance and discussion)

Analytical Essay (5-6 pages)

Essay Analyzing Three Critical Sources (4-5) pages

Rough Draft of Analytical Research Paper

Analytical Research Essay (8-10 pages)

Two Midterm Exams

Final Exam.

**Texts:** The Riverside Shakespeare (individual Arden 3rd editions are also welcomed)

Reading Shakespeare’s Dramatic Language

Shakespearean Tragedy, by A. C. Bradley

(There may be an additional book or two.)

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**English 4313.001**

**CallNumber 14016**

**Studies in Fiction**

**West of Everything: Myths**

**MW** 1-1:50PM

**Sara Spurgeon**

**Notes:** Prerequisite: 6 hrs of 3000-level English. May be repeated once when topics vary.

We will examine texts engaging and challenging modern ideas about the mythic West, including fiction and film by Native American, Chicana/o, and Anglo American writers and directors. Some will be classics (both literary and filmic) of the genre known as the Western, and some will undermine or subvert it. We will be exploring these texts from a number of different angles: What did the myth of the frontier look like in the past and what shape is it assuming in American culture today? How has it been used to justify or deconstruct American ideas about conquest, colonization, and empire? How might it work to define our modern ideas about gender, race, class, sexuality, national
<table>
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<th>Course Code</th>
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<th>Notes</th>
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<tr>
<td>EN 206</td>
<td>Identity, borders, etc.? How has it formed the genre we know today as the “Western”? How do the works of non-Anglo Westerners writing from &quot;the other side&quot; of the frontier reinterpret that myth? We will be doing close readings of novels, films, and theory. You will write two 8-10 page analysis essays, and complete a mid-term and final exam.</td>
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<td><strong>Attendance</strong> - Mandatory. You will get three free absences. You will be penalized one point per absence after that. Policy begins the first day of class</td>
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<td><strong>Participation</strong> - Mandatory. This class will consist of both lectures and class discussions. Texts for the course may include, but are not limited to:</td>
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<td></td>
<td>James Fenimore Cooper, <em>Last of the Mohicans</em></td>
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<td></td>
<td>Leslie Marmon Silko, <em>Ceremony</em></td>
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<td>Gloria Anzaldúa, <em>Borderlands/ La Frontera</em></td>
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<td>Jane Tompkins, <em>West of Everything: The Inner Life of Westerns</em></td>
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<td>Zane Grey, <em>Riders of the Purple Sage</em></td>
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<td>Cormac McCarthy, <em>Blood Meridian, or, the Evening Redness in the West</em></td>
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<td>For further information (syllabi, assignments, etc.), please access my web page: <a href="http://www.faculty.english.ttu.edu/spurgeon/">http://www.faculty.english.ttu.edu/spurgeon/</a></td>
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**English 4314.003**

**Studies in Nonfiction**

**Notes:** Prerequisite: 6 hrs of 3000-level English. May be repeated once when topics vary.

Cancelled 3-28-07

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**English 4315.001**

**CallNumber 14019**

**Studies in Film**

**CourseSubtitle**

**MW 2-3:20PM**

**Constance Kuriyama**

[constance.kuriyama@ttu.edu](mailto:constance.kuriyama@ttu.edu)

EN 428

**Notes:** Prerequisite: 6 hrs of 3000-level English. May be repeated once when topics vary.

No description available. Please contact teacher.

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**English 4321.002**

**CallNumber 21893**

**Studies in Literary Topics**

**Notes:** Prerequisite: 6 hrs of 3000-level English. May be repeated once when topics vary.

When you interpret a text, does the book itself matter? Does it matter that the binding of the book was originally blue? Or that the paper was heavy (or light)? Does it matter
| Histories of the Book: Ancient to Modern | that the book itself was originally cheap or costly? That it was published in installments? That it was common or rare? How do these material factors about books affect the way they have been or can be read? This course will help you think about the relationships between books and the texts they embody – not only because that embodiment is important in its own right, but because many theorists now argue that understanding the social and material construction of texts is essential to understanding literary works at all. |
| TR 12:30-1:50PM | The first unit of the course will provide an overview of the history of the book across cultures, examining early writing technologies, like stone, clay, bark, papyrus and paper. As part of this discussion, we’ll read excerpts from the Epic of Gilgamesh, which survives in cuneiform tablets and other ancient texts that appear in scrolls. Our case study here will be Sappho, and the problem of ancient fragments. At Special Collections, our examples will come from various cultures, including examples from Ceylon, Persia, China, Japan, and India. After that we'll progress historically, moving from manuscript production, to the transition to print, then to industrial production practices beginning in the nineteenth-century, and end with the rise of digital texts with the Internet. For each of these stages, we take specific literary moments as case studies, such as the unauthorized publication of Anne Bradstreet’s privately circulated poetry; African spirituals and orality; Balzac and the printing trade in Lost Illusions; representations of reading in Cervantes; the merging of literature and technology in Blake’s visual poetry, etc. Across the course, we’ll make use of the rare book collections at the library, examining how books (both manuscript and print) are made, their special characteristics, how scholars analyze and describe them. We’ll also have several lab days at Special Collections to examine paper-making, type-setting, and book binding. This experience with books as material objects will lead us to theoretical questions: what is the nature of the book? What is the role of the author, the publisher, and the reader in the production of textual meaning? How did the idea of authorship (and the resulting issue of copyright) develop? |
| Ann Hawkins | Course projects will arise from each student’s field of interest. We’ll consider the social construction of texts by researching a literary text’s “history” – examining the author’s original “intentions” for its publication, the author’s conflicts (or agreements) with publishers, the responses of original readers. We’ll then consider that text from an editorial perspective, examining different versions of the text (or portions of it) to see how later editors have altered it in reprinting or republishing and determining what information readers would need to understand the text. Alternatively, given student interest, we could also produce (as a group project) a small electronic edition to be housed on the library server and available through the worldwide web. |
| ann.hawkins@ttu.edu | Possible secondary readings: Alberto Manguel, A History of Reading An Introduction to Book History. Eds. David Finkelstein and Alistair Mc Cleery H. J Jackson’s Marginalia |
| EN 435 | |

<p>| English 4342 | Notes: Prerequisite: 6 hrs of 3000-level English. May be repeated once when topics vary. |
| Studies in Literary Theory | Course not offered this semester. |</p>
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<tr>
<th>Course Code</th>
<th>CallNumber</th>
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</table>
| English 4351.002 | 14023 | **Advanced Creative Writing**  
Genre: Fiction  
TR 12:30-1:50PM  
Dennis Covington  
dennis.covington@ttu.edu  
EN 434  
**Notes:** Prerequisite: 6 hrs of creative writing (ENGL 3351) and consent of instructor. May be repeated.  
Please email instructor for permission to enroll in the course.  
No description available. Please contact teacher. |
| English 4351.003 | 21894 | **Advanced Creative Writing**  
Genre: Poetry  
TR 2-3:20PM  
William Wenthe  
william.wenthe@ttu.edu  
EN 312A  
**Notes:** Prerequisite: 6 hrs of creative writing (ENGL 3351) and consent of instructor. May be repeated.  
Please email a sample of 3 – 4 poems to Dr. Wenthe (william.wenthe@ttu.edu) for permission to enroll. |
| English 4360.001 | 14024 | **Advanced Exposition**  
CourseSubtitle  
MW 11-12:20PM  
Rich Rice  
r.rice@ttu.edu  
EN 487  
**Notes:** Prerequisite: 6 hrs of 3000-level English. May be repeated once when topics vary.  
No description available. Please contact teacher. |
| English 4365 | | **Special Topics in Technical Communication**  
**Notes:** Prerequisite: ENGL 3365 or consent of instructor. May be repeated once when topics vary.  
Course not offered this semester. |
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<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>English 4366</td>
<td>Technical and Professional Editing</td>
<td>Notes:</td>
<td>Prerequisite: 6 hrs of 3000-level English.</td>
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<td>Course not offered this semester.</td>
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<tr>
<td>English 4367</td>
<td>Developing Instructional Materials</td>
<td>Notes:</td>
<td>Prerequisite: 6 hrs of 3000-level English.</td>
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<td>Course not offered this semester.</td>
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<tr>
<td>English 4368.001</td>
<td>Advanced Web Design</td>
<td>Notes:</td>
<td>Prerequisite: ENGL 3367, 3368, or 3369.</td>
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<td>Cancelled 5-23-07. Please contact Dr. Thomas Barker (<a href="mailto:thomas.barker@ttu.edu">thomas.barker@ttu.edu</a>) re: options.</td>
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<tr>
<td>English 4369.001</td>
<td>Interaction Design</td>
<td>Notes:</td>
<td>Prerequisite: ENGL 3367, 3368, or 3369.</td>
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<td>Interaction Design is the art of effectively creating interesting and compelling experiences for others. It applies to all forms of interaction, all products, and all media. In this class we focus primarily on the online or computing environment. Students will be provided with a conceptual framework for designing generally web-based interactive experiences. The course touches on a wide range of design disciplines (graphic design, information design, product design), and uses a variety of tools and methods (i.e. Macromedia Flash, XML, PHP, SQL, DHTML, UML) as they relate to the creation of compelling interactive user experiences. Students will be required to complete a series of unit tasks to test comprehension of material and the ability to apply it; they will also work on an extended group project as well as at least one individual portfolio project meant to demonstrate ability to develop interactive materials. Assignments may include some or all of the following:</td>
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<td>• Design a live real space/real time interactive event</td>
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<td>• Design a content management system (or a specific element within it, such as a shopping cart, tutorial, or information guide) that allows for synchronous/asynchronous user interaction with site elements and/or other users</td>
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<td>• Design a storybook game or an interactive storytelling product that could be used for training purposes</td>
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<td>There is an attendance policy that begins on the first day.</td>
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<td>Texts: The course will draw on a variety of reading resources, including online articles; a specific textbook will also be required but has not yet been selected. Closer to the date the class begins (in late summer) students should check the course web site (<a href="http://www.brianstill.com/moodle">http://www.brianstill.com/moodle</a>) for the book selection and syllabus.</td>
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</table>
**English 4371.001**  
**CallNumber** 24972  
**Language and Community**  
**CourseSubtitle**  
**MW 2-3:20PM**  
Colleen Fitzgerald & Kristen Jones  
[colleen.fitzgerald@ttu.edu](mailto:colleen.fitzgerald@ttu.edu)  
EN 432  

**Notes:** Prerequisite: 6 hrs of 3000-level English and one of the following: English 2371, 3371, 3372, 3373, 4373, or consent of instructor. May be repeated once when topics vary. This is a service-learning course, so ESL tutoring is a required component. Permission is required to enroll in the course so please first contact Dr. Colleen Fitzgerald at [colleen.fitzgerald@ttu.edu](mailto:colleen.fitzgerald@ttu.edu).

**Course opened 4-27-07. Takes the place of English 4300.S03.**

How do ideologies about race play out in language? How is language a vehicle for empowerment for marginalized groups? What will you say to prospective employers when they ask for your experiences in diversity and team-building? We will theorize about these questions and more as we learn about multiculturalism and language in the Southwest U.S. and perform internships in the community. This course has a service-learning component, meaning students will apply what they learn in the trenches, working on a community-based project to provide classes in English as a Second Language. Students will form teams of tutors to teach these classes, which will serve diverse students, many of whom are from an international background. They will also meet once weekly with the professor for discussion, debriefing, and debate over theory versus practice, as well as keep weekly journals/blogs of reflection, planning, critique, and evaluation of the tutoring sessions. Tech students will turn in a final research, reflective, and/or creative project, and at the end of the semester, teammates and ESL students will evaluate tutor performance. This course offers a great way to contribute to our community, to experience diversity in Lubbock, to work on communication skills, and to work for a more just and equitable society.

**Assignments:** reflections at various points; online diversity attitudes survey (anonymous), tutoring evaluations, weekly journal, tutoring participation, and final project. Past final projects have included reflective papers, creation of tutoring resources, attitude surveys, video documentaries.


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**English 4372.001**  
**Studies in Linguistics**

**Notes:** Prerequisite: 6 hrs of 3000-level English. May be repeated once when topics vary.

**Cancelled 5-22-07.**

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**English 4374.001**  
**CallNumber** 14031  
**Senior Seminar**  
**CourseSubtitle**

**Notes:** Prerequisite: 15 hrs junior or senior English. Required of English majors doing either Literature & Language or Teacher Certification specializations.

Please contact English undergraduate advisor [suzi.duffy@ttu.edu](mailto:suzi.duffy@ttu.edu), 742-2500 ext 254, EN 211C for permission to enroll in the course.

No description available. Please contact teacher.
English 4374.002
CallNumber 14032
Senior Seminar
CourseSubtitle
TR 2-3:20PM
Bryce Conrad
bryce.conrad@ttu.edu
EN 312C

Notes: Prerequisite: 15 hrs junior or senior English. Required of English majors doing either Literature & Language or Teacher Certification specializations.

Please contact English undergraduate advisor (suzi.duffy@ttu.edu, 742-2500 ext 254, EN 211C) for permission to enroll in the course.

No description available. Please contact teacher.

English 4378.021
Internship in Technical Communication
Notes: Prerequisite: Junior or senior standing, ENGL 3365, declared specialization in technical communication, and approval of director of technical communication.

Course number used for internships in technical writing. Internship proposals may be submitted to the director of the Technical Communication program, Dr. Thomas Barker (thomas.barker@ttu.edu, 742-2500 ext 2779, EN 363E) on a form that may be obtained from him.

English 4380
Professional Issues in Technical Communication
Notes: Prerequisite: Senior standing, declared specialization in technical communication, 3 hours of 4000-level English courses, or approval of the technical communication director.

Course not offered this semester. Is offered each spring semester.