English 3302.001

CallNumber 14116

Old and Middle English Literature

Old English: Monsters, Vikings, Miracles

TR 9:30-10:50AM

Brian McFadden
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 Old English literature (c. 730-1066) in the context of the major events of the period, the Viking invasions and the Benedictine reforms, which began to establish the idea of England as a nation and to define it as a “self” against foreign “others.”. Genres will be Anglo-Saxon history (Bede’s Ecclesiastical History, the Anglo-Saxon Chronicle); saints’ lives (Elfric’s Lives of Saints, the Life of St. Margaret) homilies and sermons (Elfric, Wulfstan); allegory (Panther, Phoenix, Whale); riddles; heroic poetry (Beowulf, Judith, The Battle of Maldon, Dream of the Rood); elegies (The Wanderer, The Seafarer, The Husband’s Message, The Wife’s Lament, Wulf and Eadwacer); and monster texts (The Letter of Alexander to Aristotle; Wonders of the East). We will also examine several Anglo-Norman and Middle English texts (Hali Meðhad, Lanval, the Bayeux Tapestry, and some romances) to examine how the genres changed in England after the Norman Conquest. Requirements: participation; two exams; final exam; 7-8 page research essay. Attendance is expected from the first day of registration and frequent absences (over 4) will be penalized. This course, when taken in conjunction with Dr. Couch’s 3302 class, will give students a well-rounded view of medieval English literature.

English 3302.002

CallNumber 14117

Old and Middle English Literature

Old English: Monsters, Vikings, Miracles

TR 11-12:20PM

Brian McFadden
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 Old English literature (c. 730-1066) in the context of the major events of the period, the Viking invasions and the Benedictine reforms, which began to establish the idea of England as a nation and to define it as a “self” against foreign “others.”. Genres will be Anglo-Saxon history (Bede’s Ecclesiastical History, the Anglo-Saxon Chronicle); saints’ lives (Elfric’s Lives of Saints, the Life of St. Margaret) homilies and sermons (Elfric, Wulfstan); allegory (Panther, Phoenix, Whale); riddles; heroic poetry (Beowulf, Judith, The Battle of Maldon, Dream of the Rood); elegies (The Wanderer, The Seafarer, The Husband’s Message, The Wife’s Lament, Wulf and Eadwacer); and monster texts (The Letter of Alexander to Aristotle; Wonders of the East). We will also examine several Anglo-Norman and Middle English texts (Hali Meðhad, Lanval, the Bayeux Tapestry, and some romances) to examine how the genres changed in England after the Norman Conquest. Requirements: participation; two exams; final exam; 7-8 page research essay. Attendance is expected from the first day of registration and frequent absences (over 4) will be penalized. This course, when taken in conjunction with Dr. Couch’s 3302 class, will give students a well-rounded view of medieval English literature.

English 3304
Medieval and Renaissance Drama

Course not offered this semester.

English 3305
British Renaissance Literature

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

Course not offered this semester.

English 3307.001
Restoration & 18th Century British Literature
Readers, Contexts, Communities

TR 11-12:20PM

Jennifer Snead
jennifer.snead@ttu.edu
EN 204

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

This course is a survey of British literature written between 1660 and 1800, spanning a broad variety of authors and genres. Throughout the semester, we'll read poetry, prose, drama, and instances of that upstart genre, the novel. We'll sample the work of writers from Grub Street to Whitehall, from London garret to country estate. During the Restoration and the eighteenth century in Britain, literacy and the market for the printed word increased vastly; our focus in this survey will be on how readers and writers defined or attempted to define themselves against the backdrop of this rapidly expanding audience and market for print. Along the way we'll also discuss how each of the texts we read fits in to current scholarly conversations and debates about eighteenth century British literature and culture. Students will be expected to complete:

- Weekly response papers
- Mid-term exam
- In-class presentation
- Two longer papers
- Consistent attendance and enthusiastic participation

Attendance is strictly required and jealously watched. The attendance policy kicks in from the first day of classes.

Texts:

The Broadview Anthology of British Literature: The Restoration and The Eighteenth Century

Henry Fielding, Tom Jones

English 3307.002
Restoration & 18th Century British Literature
England and the New World

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

From the colonization of Virginia in the 1580s to the American Revolutionary War (1775-83), the American colonies were a part of the British Empire; thus, to some degree, our separation of Early American and Eighteenth-Century British literatures is an arbitrary and anachronistic one. In order to explore the shared intellectual, cultural, and literary histories of England and the United States, ENGL 3323 and ENGL 3307 will be taught together during the Spring semester of 2007. One of our central aims will be to think about how this dual approach to literary history changes our understanding of both Early America and Eighteenth-century Britain.
English 3308.J01, 170, 172
Nineteenth Century British Literature

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

Course not offered in Lubbock this semester. Only offered at Tech’s satellite campuses.

English 3309
Modern and Contemporary British Literature

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

Course not offered this semester.

English 3323.002
Early American Literature
America and the Old World

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

From the colonization of Virginia in the 1580s to the American Revolutionary War (1775-83), the American colonies were a part of the British Empire; thus, to some degree, our separation of Early American and Eighteenth-Century British literatures is an arbitrary and anachronistic one. In order to explore the shared intellectual, cultural, and literary histories of England and the United States, ENGL 3323 and ENGL 3307 will be taught together during the Spring semester of 2007. One of our central aims will be to think about how this dual approach to literary history changes our understanding of both Early America and Eighteenth-century Britain.

Focusing on what has come to be known as the Transatlantic World, we will read canonical and non-canonical materials from the sixteenth, seventeenth and eighteenth centuries. We will interrogate basic convergences and divergences between these closest of nations by examining the circulation of capital and print culture, the emergence of race and gender as categories of identity, the evolution of the democratic republic in the eighteenth-century, and the mutual impact that the Old and New Worlds had in shaping each other's literary imaginations.

Note: Students may register for either English 3323 or English 3307.002 (but not both). You may, however, sign up for both English 3323 and English 3307.001.

Course work will include: regular attendance and participation (excessive absences will lower the final grade), two essays, a mid-term and a final exam.

### English 3324.001

**CallNumber**: 14129  
**Nineteenth Century American Literature**  
**Realism in the Novel**  
**TR**: 11-12:20PM  
**John Samson**  
[John Samson@ttu.edu](mailto:John.Samson@ttu.edu)  
**EN 481**

**Notes**: 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, *Redburn*; Fanny Fern, *Ruth Hall*; Elizabeth Stuart Phelps, *The Silent Partner*; Mark Twain, *The Adventures of Tom Sawyer*; Henry Adams, *Democracy*; William Dean Howells, *A Hazard of New Fortunes*; Sarah Orne Jewett, *The Country of the Pointed Firs*; and Kate Chopin, *The Awakening*.

### English 3324.002

**CallNumber**: 14130  
**Nineteenth Century American Literature**  
**Literature as Cultural Debate**  
**TR**: 2-3:20PM  
**Bryce Conrad**  
[Bryce.Conrad@ttu.edu](mailto:Bryce.Conrad@ttu.edu)  
**EN 312C**

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

The nineteenth century witnessed the rapid transformation of America from an agrarian society to an urbanized and mechanized civilization. The pace of change was so fast that Henry Adams, a prominent intellectual of the day, developed the idea of the "law of acceleration" in history to explain the forces that were moving America forward with such precipitous speed. We will not simply read literature as an illustration of history, but investigate how literature both reacts to and participates in the cultural debates and historical tensions of this dynamic period. Authors to be covered include Emerson, Hawthorne, Poe, Melville, Thoreau, Douglass, Jacobs, Dickinson, Whitman, Crane, Chopin, Gilman, Wharton, Howells. Requirements include oral presentations, short essays, research paper, and final examination.

### English 3325.001

**CallNumber**: 14131  
**Modern and Contemporary American Literature**  
**CourseSubtitle**  
**MWF**: 10-10:50AM  
**Doug Crowell**  
[doagcroftwell@ttu.edu](mailto:doagcroftwell@ttu.edu)  
**EN 427**

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

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<td>English 3325.002</td>
<td>14132</td>
<td>Modern and Contemporary American Literature</td>
<td>Doug Crowell</td>
<td>Prerequisite: 6 hrs of 2000-level English. May be repeated once when topics vary.</td>
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<td>English 3325.003</td>
<td>23966</td>
<td>Modern and Contemporary American Literature</td>
<td>Yuan Shu</td>
<td>Prerequisite: 6 hrs of 2000-level English. May be repeated once when topics vary.</td>
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<td>TR 12:30-1:50PM</td>
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<td>This course explores how contemporary American authors have articulated their own visions and understandings of American culture and society in response to the social, political, cultural, and technological changes since the 1960s, focusing on what has been known as postmodern literature. We first read texts that engage the technological changes in American society and discuss the ways in which these authors question and negotiate this new sense of humanity manifested in our changing technological culture. We then scrutinize writings of racial minorities and women and explore the new critical vigor and sensibilities that they have brought to American literature and culture. As a gesture of conclusion, we finally investigate texts that speculate upon the possibility of a post-ethnic and post-human society in America in the new millennium. Work consists of two research papers and two exams: a midterm and a final. Three absences are allowed and six absences will lead to an automatic F in the course. Texts: Paul Lauter, The Heath Anthology of American Literature, Vol. E. Don DeLillo, White Noise. David Henry Hwang, M. Butterfly. Toni Morrison, The Bluest Eye. Jane Smiley, A Thousand Acres. Karen Yamashita, The Tropic of Orange.</td>
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<td>Ancient and Medieval World Literature</td>
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<td>Prerequisite: 6 hrs of 2000-level English. May be repeated once when topics vary. Fulfills the Multicultural requirement.</td>
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<td>English 3336</td>
<td>14134</td>
<td>Early Modern World Literature</td>
<td>James Whitlark</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>
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<tr>
<td>English 3337.001</td>
<td>14134</td>
<td>Modern and Contemporary World Literature</td>
<td>Ann Daghistany Ransdell</td>
<td>Prerequisite: 6 hrs of 2000-level English. May be repeated once when topics vary. Fulfills the Multicultural requirement. Utilizing 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 <em>All Quiet on the Western Front</em> on World War I, and Pasternak’s <em>Dr. Zhivago</em> on the Russian Revolution. We will discuss the aftermath of racism in both Nallund’s <em>Four Spirits</em>, concerning the Civil Rights Movement, and in the apartheid connected with Coetzee’s <em>Waiting for the Barbarians</em>. We will read the depiction of Chile’s Pinochet Terror in Allende’s <em>House of the Spirits</em>. Housseini’s portrait of the Russian and Taliban invasions of Afghanistan in <em>The Kite Runner</em> will be followed by Scott Simon’s rendition of the Bosnian-Serbian clash in <em>Pretty Birds</em>. We will end the semester with the cultural collisions that produced Andre du Bus’ <em>House of Sand and Fog</em>. 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.</td>
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<td>English 3351.002</td>
<td>14136</td>
<td>Creative Writing</td>
<td>Aaron Rudolph</td>
<td>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. Received 11-8-06 This class will concentrate on contemporary poetry and writing poems to publish for a contemporary audience. Most importantly, the work produced for this class will be for a global audience and not only for individual fulfillment. There will be daily writing exercises, all which will help strengthen the student’s writing skills. The class will also require reading of both traditional and contemporary poetry for each class session.</td>
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Students will be expected to create 6-8 original poems produced during the course of semester, 2 short essays on a contemporary poet, and a 2-3 page statement of aesthetics. Attendance policy begins on first day. Four absences are allowed before point penalties start.

**Texts:**

*American Poetry: The Next Generation*, edited by Jim Daniels and Gerald Costanzo

*Vintage Verse: A Pocketful of Poems*, edited by David Madden

**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 class will concentrate on contemporary poetry and writing poems to publish for a contemporary audience. Most importantly, the work produced for this class will be for a global audience and not only for individual fulfillment. There will be daily writing exercises, all which will help strengthen the student’s writing skills. The class will also require reading of both traditional and contemporary poetry for each class session.

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**Texts:**

*American Poetry: The Next Generation*, edited by Jim Daniels and Gerald Costanzo

*Vintage Verse: A Pocketful of Poems*, edited by David Madden

Writing Collaboratively — Life in a Small Town

Often creative writing can be a lonely profession — just you and the keyboard; often, too, students in creative writing classes are working on separate projects and rarely invest in others’ writing. However, there are opportunities for collaboration in the writing world, and much benefit to be found in working together on one project. In this project, stories set in a fictitious town, students will be able to use their knowledge of small town Texas to create a believable and interesting setting for their stories.
### EN 416

Students will create a small Texas town from scratch, people it, give it a history, map it out. These are the only boundaries for the fiction that will come out of the class — that it must have a connection to this fictitious town created by the class, and will use references to other characters in it. These are small parameters that build writing skills. Students are responsible for the collaborative work as well as creating at least one short story for the project. This project may culminate in a collection of short stories or novel that the students will put together.

Strict attendance is expected with four absences allowed from the first day of registration. I will not authorize any late adds after Jan 16th, the last day to add on the web for students.

Texts:

- Anderson, Sherwood *Winesburg, Ohio*
- Alvarez, Julia *Yo!*
- Cullin, Mitch *Whompyjawed*
- Other stories as handouts

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### English 3351.005

**Course description amended 10-30-06**

**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.

**Creative Writing**

**Genre: Fiction**

**Genre changed 10-27-06 & 10-30-06**

**Course number changed 10-11-06**

**CallNumber 14139**

**Call number changed 10-11-06**

**MWF 3-3:50PM**

**Jerome Stueart**

**jstueart@yahoo.com**

**EN 416**

Writers can get fooled into believing that they must only write about what they know already, instead of learning about something new, researching, or adding experiences to their lives that will fuel their fiction. The idea of “exploration” is to find something new, and writers are explorers when they dig up new information in their own lives, seek out experiences, travel through the world around them. The class will look at incorporating information outside our current experience or knowledge into fiction by charging students with bringing new information into the class, through research, personal travel, interviews, and other new experiences. We want to discover the potential for new writing material outside of our imaginations. Students will be responsible for all reading in the class, and for keeping a journal of their research and new experiences. They will write three short stories that use that material. The class will frequently use exercises to develop skills for writing.

Strict attendance is expected with four absences allowed from the first day of registration. I will not allow any late adds after Jan 16th, the student’s last day to add on the web.

**Possible Texts:**

Various short stories and some nonfiction in a packet which might include excerpts from Amy Tan, Pam Houston, Rafi Zabor, Christopher Guest, as well as some travel guides, etc.
English 3351.006
Section number changed 10-11-06
CallNumber 14140
Call number changed 10-11-06
Creative Writing
Genre: Poetry
MW 2-3:20PM
Jacqueline Kolosov-Wenthe
poppiesbloom@usa.net
EN 433

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 course provides an intensive introduction to the craft of poetry and is designed for students who are passionate about exploring craft as a process. Craft provides the tools. Throughout the semester, you will become adept at reading poems closely—at reading poems as a writer. You will learn how to draft, revise, revise, and revise. The course will focus primarily on free verse poetry, although we will cover formal poetry as well, specifically the sonnet and the sestina. You will become well-versed in the following aspects of craft: the centrality of the image; poetry as music, including diction, syntax, rhyme and rhythm; the integrity of the line; point of view; the creation of authority in a poem; and that elusive magic that breathes life into the poem—voice. Process focuses on the day-to-day engagement with writing as an extension of the self; poetry as a means of exploring and expressing experience, both lived and imagined. Committing poetry to heart instills a deeper appreciation for language—rhythm, sound, the power of the spoken word. Over the course of the semester, each student will commit 3 poems to memory. You will generate a final portfolio and give a reading. Consistent participation and attendance and your absolute commitment to growing as a reader and as a writer are essential to your success in this class. Students will be expected to create a portfolio of 8 poems, commit to memory and recite 3 poems (by published poets), complete exercises and responses to the reading, and attend at least 2 poetry readings. The absence policy begins DAY 1. You are allowed 3 absences for emergencies and illness. After the 3rd, I deduct 2 points from your final grade. 6 absences is a mandatory F. You need to be committed to punctual attendance to succeed in this class.

Texts:
The Vintage Book of American Poetry, ed. JD McClatchy
Teaching the Moves, Baron Wormser
Additional Poetry Anthology

English 3351.007
Section number changed 10-11-06
CallNumber 14141
Call number changed 10-11-06
Creative Writing
Genre: Poetry
MW 3:30-4:50PM
Jacqueline Kolosov-Wenthe

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 course provides an intensive introduction to the craft of poetry and is designed for students who are passionate about exploring craft as a process. Craft provides the tools. Throughout the semester, you will become adept at reading poems closely—at reading poems as a writer. You will learn how to draft, revise, revise, and revise. The course will focus primarily on free verse poetry, although we will cover formal poetry as well, specifically the sonnet and the sestina. You will become well-versed in the following aspects of craft: the centrality of the image; poetry as music, including diction,
EN 433

Syntax, rhyme and rhythm; the integrity of the line; point of view; the creation of authority in a poem; and that elusive magic that breathes life into the poem—voice. Process focuses on the day-to-day engagement with writing as an extension of the self; poetry as a means of exploring and expressing experience, both lived and imagined. Committing poetry to heart instills a deeper appreciation for language—rhythm, sound, the power of the spoken word. Over the course of the semester, each student will commit 3 poems to memory. You will generate a final portfolio and give a reading. Consistent participation and attendance and your absolute commitment to growing as a reader and as a writer are essential to your success in this class. Students will be expected to create a portfolio of 8 poems, commit to memory and recite 3 poems (by published poets), complete exercises and responses to the reading, and attend at least 2 poetry readings. The absence policy begins DAY 1. You are allowed 3 absences for emergencies and illness. After the 3rd, I deduct 2 points from your final grade. 6 absences is a mandatory F. You need to be committed to punctual attendance to succeed in this class.

Texts:
The Vintage Book of American Poetry, ed. JD McClatchy
Teaching the Moves, Baron Wormser
Additional Poetry Anthology

| English 3351.008 | Creative Writing | 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.  
Cancelled 11-8-06? |
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| English 3351.009 | Creative Writing | 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 3351.011 | Creative Writing | 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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<td><a href="mailto:william.wenthe@ttu.edu">william.wenthe@ttu.edu</a></td>
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<td>English 3351.012</td>
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<td>Creative Writing</td>
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<td>Genre: Poetry</td>
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<td>TR 11-12:20PM</td>
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<tr>
<td></td>
<td>William Wenthe</td>
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<td><a href="mailto:william.wenthe@ttu.edu">william.wenthe@ttu.edu</a></td>
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<td>EN 312A</td>
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</table>

**Texts:**


—a journal or notebook: something you’re comfortable carrying around, and writing in. Choose what appeals to you, personally, in its design and construction; but consider elements of practicality (is it easy to write in?), size (is it big enough to write in, small enough to carry around), and durability (will it fall apart in my backpack?).

—Xerox Packet. Available from Copy Outlet, on Broadway.
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Section number changed</th>
<th>CallNumber</th>
<th>Notes:</th>
<th>Creative Writing</th>
<th>Genre:</th>
<th>Time</th>
<th>Instructor</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>English 3351.013</td>
<td>10-11-06</td>
<td>14147</td>
<td>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.</td>
<td>Fiction</td>
<td>TR 12:30-1:50PM</td>
<td>Matthew Purdy</td>
<td><a href="mailto:matthew.purdy@ttu.edu">matthew.purdy@ttu.edu</a></td>
<td></td>
</tr>
<tr>
<td>English 3351.015</td>
<td>10-11-06</td>
<td>23794</td>
<td>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.</td>
<td>Non-fiction</td>
<td>TR 2-3:20PM</td>
<td>Dennis Covington</td>
<td><a href="mailto:dennis.covington@ttu.edu">dennis.covington@ttu.edu</a></td>
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</tr>
<tr>
<td>English 3351.016</td>
<td>10-11-06</td>
<td>24440</td>
<td>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.</td>
<td>Poetry</td>
<td>TR 2-3:20PM</td>
<td>William Wenthe</td>
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</table>

To take this class, you should have completed two sophomore English courses or, if English is not your major, the English requirements as specified in your major. It is not necessary to have studied poetry. It is necessary that you want to study poetry seriously: successful poetry writing means successful reading of other poets. We will do both in this course.

The classroom work will consist of intensive discussion of our own and others’
william.wenthe@ttu.edu

EN 312A poetry. As a whole, this course will require a steady commitment; for in addition to preparing for each class, you will also be writing your own poems, on your own time. The bulk of your grade will depend on how well you apply the skills learned in class to your own writing outside of class. Of course I will be available to guide you in all phases. You will be required to complete a series of poetry exercises and short (one-page) informal essays that I call “response papers,” to write original poems, and discuss poems—including your own—in class. Each student will create a final portfolio of seven original poems. The process of writing and revision must be carried on at your own initiative, outside of class; the writing process must be consistent through the semester. The attendance policy is very strict. It begins from the first day of registration. Three absences are allowed; each absence thereafter takes five percent off FINAL GRADE. More than six absences, regardless of reason, means you fail the course.

**Texts:**

- a journal or notebook: something you’re comfortable carrying around, and writing in. Choose what appeals to you, personally, in its design and construction; but consider elements of practicality (is it easy to write in?), size (is it big enough to write in, small enough to carry around), and durability (will it fall apart in my backpack?).
- Xerox Packet. Available from Copy Outlet, on Broadway.

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**English 3351.017**

**Section number changed 10-11-06**

**CallNumber 24461**

**Call number changed 10-11-06**

Creative Writing

**Genre: Fiction**

**Genre added 11-14-06**

**TR 3:30-4:50PM**

Dennis Covington
dennis.covington@ttu.edu

EN 434

**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 3360.001**

CallNumber 14148

Issues in Composition

**CourseSubtitle**

**MW 3:30-4:50PM**

Rich Rice

**Notes:** Prerequisite: 6 hrs of 2000-level English. 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 3360.002

**CallNumber** 23795

**Issues in Composition**

**CourseSubtitle**

**MW** 6:30-7:50PM

Rich Rice

r.rice@ttu.edu

EN 4871

**Notes:** Prerequisite: 6 hrs of 2000-level English. 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 3365

**Professional Report Writing**

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.

---

**Instructor**

Natalia Matveeva

nata.matveeva@ttu.edu

EN 458

Amy Koerber

amy.koerber@ttu.edu

EN 458

<table>
<thead>
<tr>
<th>Instructor</th>
<th>Section</th>
<th>Day</th>
<th>Time</th>
<th>Call Number</th>
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<tr>
<td>Natalia Matveeva</td>
<td>002</td>
<td>MW</td>
<td>9:30-10:50AM</td>
<td>14150</td>
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<tr>
<td>Natalia Matveeva</td>
<td>003</td>
<td>MW</td>
<td>11-12:50PM</td>
<td>14151</td>
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<tr>
<td>Amy Koerber</td>
<td>004</td>
<td>MW</td>
<td>11-12:20PM</td>
<td>14152</td>
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<td>Amy Koerber</td>
<td>005</td>
<td>MW</td>
<td>12:30-1:50PM</td>
<td>14153</td>
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<td>Course</td>
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<tr>
<td>English 3366 Style in Technical Writing</td>
<td>Prerequisite: Junior standing.</td>
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<td>Course not offered this semester.</td>
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<tr>
<td>English 3367 Usability Testing</td>
<td>Prerequisite: ENGL 2311 or 3365.</td>
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<td>Course not offered this semester.</td>
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<tr>
<td>English 3368.001 Building &amp; Deploying Web Sites for Small and Medium-Sized Enterprises</td>
<td>Prerequisite: ENGL 2311 or 3365.</td>
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<td>World Wide Web Publishing of Technical Information</td>
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<td>TR 9:30-10:50AM</td>
<td>English 3368 is a beginning web design course.</td>
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<td>To prepare students for advanced web design</td>
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<td>courses, and also for service as technical</td>
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<td>communicators (possibly designing web sites)</td>
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<td>in small and medium sized enterprises (SMEs),</td>
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<td>this course provides students with</td>
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<td>a well-rounded grasp of web design fundamentals,</td>
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<td>tools, and concepts. At the conclusion of the</td>
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<td>course, students will know how, working</td>
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<td>primarily with Macromedia Dreamweaver as a</td>
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<td>design platform, to assess, build, test, and</td>
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<td>deploy a web site. Students will be required</td>
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<td>to complete weekly tasks covering a range of</td>
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<td>fundamental design skills (i.e. CSS, XML/XHTML,</td>
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<td>Javascript), participate in a course Wiki,</td>
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</table>
EN 473

brian.still@ttu.edu

Design (or redesign) a web site for a client. There is an attendance policy that begins upon registration for the course; however, missing weekly tasks (which are worth 25 pts each) are far more detrimental to the student’s grade.

Texts:
- I’ll also supplement this text with readings from various electronic sources accessible via the Internet or on E-Reserve via the Tech Library

---

**English 3369.001**

Notes: Prerequisite: ENGL 2311 or 3365.

CallNumber 14171

Information Design

TR 3:30-4:50PM

Locke Carter

locke.carter@ttu.edu

EN 363C

No description available. Please contact teacher.

---

**English 3371.001**

Notes: Prerequisite: 6 hrs of 2000-level English.

CallNumber 14172

Linguistic Science

TR 12:30-1:50PM

Min-Joo Kim

min-joo.kim@ttu.edu

EN 480

This course will provide an introduction to the study of language at the undergraduate level. Our primary objective is to learn the rule-governedness of human language, that is, the set of principles that underlie a linguistic system, but we will do this by focusing on English. We will first examine the main components of language – sounds, word forms, and sentence structure – and then investigate basic principles of language variation and change, language processing and acquisition. Our approach will be descriptive rather than prescriptive. This means that we will analyze what is actually spoken by people, rather than what is prescribed by language mavens. Class meetings will be organized around a lecture-discussion format but students will also be given an opportunity to present research results on a specific topic pertinent to the course towards the end of the semester. Students will be expected to complete a couple of exams and a term paper. There will be a strict attendance policy which will kick in beginning from the date of enrollment.

Texts: To be determined

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**English 3371.002**

Notes: Prerequisite: 6 hrs of 2000-level English.

CallNumber 23796

Linguistic Science

TR 3:30-4:50PM

Min-Joo Kim

This course will provide an introduction to the study of language at the undergraduate level. Our primary objective is to learn the rule-governedness of human language, that is, the set of principles that underlie a linguistic system, but we will do this by focusing on English. We will first examine the main components of language – sounds, word forms, and sentence structure – and then investigate basic principles of language variation and change, language processing and acquisition. Our approach will be descriptive rather than prescriptive. This means that we will analyze what is actually
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<th>Course Code</th>
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<th>Title</th>
<th>Notes</th>
<th>Texts</th>
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<tr>
<td>EN 480</td>
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<td>spoken by people, rather than what is prescribed by language mavens. Class meetings will be organized around a lecture-discussion format but students will also be given an opportunity to present research results on a specific topic pertinent to the course towards the end of the semester. Students will be expected to complete a couple of exams and a term paper. There will be a strict attendance policy which will kick in beginning from the date of enrollment.</td>
<td>Texts: To be determined</td>
<td></td>
</tr>
<tr>
<td>English 3372.001</td>
<td>14173</td>
<td>History of the English Language</td>
<td>Notes: Prerequisite: 6 hrs of 2000-level English. This course approaches the history of the English Language from a linguistic science point of view. The course tracks the development of English from Indo-European, to German, to the Norman Invasion, to today. The focus will be bi-fold: The outer history (events in history that shaped English) and inner history (the specific changes in the language such as The Great Vowel Shift and Grimm’s Law). Students will be required to complete two short papers, a mid-term, a final, and sporadic homework. There is a strict attendance policy that kicks in the first day of class.</td>
<td>Texts: The texts for this class are the second edition of Milward’s <em>Biography of the English Language</em> and the accompanying workbook.</td>
</tr>
<tr>
<td>English 3372.002</td>
<td>23799</td>
<td>History of the English Language</td>
<td>Notes: Prerequisite: 6 hrs of 2000-level English. This course approaches the history of the English Language from a linguistic science point of view. The course tracks the development of English from Indo-European, to German, to the Norman Invasion, to today. The focus will be bi-fold: The outer history (events in history that shaped English) and inner history (the specific changes in the language such as The Great Vowel Shift and Grimm’s Law). Students will be required to complete two short papers, a mid-term, a final, and sporadic homework. There is a strict attendance policy that kicks in the first day of class.</td>
<td>Texts: The texts for this class are the second edition of Milward’s <em>Biography of the English Language</em> and the accompanying workbook.</td>
</tr>
<tr>
<td>English 3373.001</td>
<td>14174</td>
<td>Modern English Syntax</td>
<td>Notes: Prerequisite: 6 hrs of 2000-level English. This course explores the nature of the syntactic (sentences) and morphological (words) structure of the English Language. This course is not concerned with the familiar rules of grammar such as run-on sentences or stranded prepositions. Rather, this class will focus on spoken Standard English and the dialect of English spoken in Lubbock in answering questions such as why is <em>John Jill hugged</em> not a sentence of English but <em>Colorless green ideas sleep furiously</em> is. Students will be required to write a medium length term paper, take a midterm and a final, and submit occasional homework. There is a strict attendance policy that begins on the first day of class.</td>
<td>Texts: (The primary text for this course is Andrew Carnie’s <em>Syntax</em>, which will be supplemented with a photocopied handbook.)</td>
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<td>Course Code</td>
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<tr>
<td>English 3373.002</td>
<td>Modern English Syntax</td>
<td>This course explores the nature of the syntactic (sentences) and morphological (words) structure of the English Language. This course is not concerned with the familiar rules of grammar such as run-on sentences or stranded prepositions. Rather, this class will focus on spoken Standard English and the dialect of English spoken in Lubbock in answering questions such as why is <em>John Jill hugged</em> not a sentence of English but <em>Colorless green ideas sleep furiously</em> is. Students will be required to write a medium length term paper, take a midterm and a final, and submit occasional homework. There is a strict attendance policy that begins on the first day of class. Texts: The primary text for this course is Andrew Carnie’s <em>Syntax</em>, which will be supplemented with a photocopied handbook.</td>
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<tr>
<td>English 3381</td>
<td>Literature of the Fantastic</td>
<td>Course not offered this semester.</td>
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<tr>
<td>English 3382</td>
<td>Women Writers</td>
<td>Course not offered this semester.</td>
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<td>English 3383</td>
<td>Bible as Literature</td>
<td>Course not offered this semester.</td>
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<tr>
<td>English 3384</td>
<td>Religion and Literature</td>
<td>Course not offered this semester.</td>
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<tr>
<td>English 3385.001</td>
<td>Shakespeare</td>
<td>Notes: Prerequisite: 6 hrs of 2000-level English. No description available. Please contact teacher.</td>
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</table>
### English 3386.001

**CallNumber**: 14179  
**Notes**: Prerequisite: 6 hrs of 2000-level English.

This semester we will read a number of recent narratives that walk the line between hard science fiction and hardcore fantasy. What holds them together is that, in various ways, each text imagines the transformation of the human body into other forms. While stories with metamorphic characters go back to folk tales and mythology, these stories point toward modern biology. The bodily changes they depict are “mythopoetic” responses to the biological sciences: in particular, advances in genetics, evolutionary theory, stem cells, and symbiosis. Over the semester, we will work through two excellent and accessible accounts of contemporary biology by Lynn Margulis and Dorion Sagan. As works of nonfiction in the genre of popular science, *Microcosmos* and *What is Life?* are rhetorically interesting in their own right, at times rising to lyrical evocations of living forms. Reading them will also allow us to respond fully to the scientific intelligence that informs the renowned speculative fictions of Ursula LeGuin and Octavia Butler, and the notorious, hilarious “biopunk” stories of Paul di Filippo. Assignments will involve occasional class reports, two shorter essays, and a term project. There will be a midterm and a final exam. Frequent absences will result in poor grades. Regular attendance is credited: perfect attendance is credited three points out of 100; unexcused absences take off a point for every skip after three. Get absences excused before, not after, they occur.  

**Texts:**

- Ursula LeGuin, *The Left Hand of Darkness* (Ace)  
- ---, *Lilith's Brood* [the Xenogenesis trilogy] (Warner Books)  
- Paul di Filippo, *Ribofunk* (Four Walls Eight Windows)  
- ---, *A Mouthful of Tongues* (Cosmos Books)  
- ---, *What is Life?* (U California Press)

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### English 3387.001

**CallNumber**: 14180  
**Notes**: Prerequisite: 6 hrs of 2000-level English. May be repeated once when topics vary. Fulfills the Multicultural requirement.

This course tours Mexican American literature and Chicana/o cultural production, and falls into three units: Early Mexican America, 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 complete two papers, regular reading quizzes, and reading responses. There is no strict attendance policy, but there are no make-ups for missed quizzes.  

**Texts:**

- ---, *The Left Hand of Darkness* (Ace)  
- ---, *Lilith's Brood* [the Xenogenesis trilogy] (Warner Books)  
- Paul di Filippo, *Ribofunk* (Four Walls Eight Windows)  
- ---, *A Mouthful of Tongues* (Cosmos Books)  
- ---, *What is Life?* (U California Press)
<table>
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<tr>
<th>Course Code</th>
<th>Instructor</th>
<th>Title</th>
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<tr>
<td></td>
<td></td>
<td>--Ruiz de Burton, María Amparo. <em>The Squatter and the Don</em>, 1885</td>
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<td>--Rivera, Tomás. <em>...And the earth did not devour him</em>, 1971, 1992</td>
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<td>--Moraga, Cherrie. <em>Loving in the War Years</em>, 1983, 2000</td>
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<td>--Viramontes, María Helena. <em>Under the Feet of Jesus</em>, 1995</td>
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<td></td>
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<td>--and various essays and poetry on e-reserve at the library website</td>
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### English 3387.002

**CallNumber**: 14181

**Multicultural Literatures**

**AFRICAN AMERICAN LITERATURE**

**TR 12:30-1:50PM**

**Michael Borshuk**

**michael.borshuk@ttu.edu**

**EN 425**

**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 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)
- Percival Everett, *Erasure* (2001)

### English 3387.003

**CallNumber**: 14182

**Multicultural Literatures**

**Asian American Literature**

**TR 2-3:20PM**

**Yuan Shu**

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

This course will investigate Asian American literature in terms of identity formation and cultural location. We will begin by examining the notion of “Asian American” politically and historically. Who are Asian Americans anyway? How have Asian American authors defined their own identities, communities, and cultural locations at different historical moments? What roles have gender, class, and sexuality played in shaping Asian American identities and communities? To fully understand the multiplicity and heterogeneity of Asian American identities, we will not only discuss texts by writers of Chinese, Japanese, Korean, Indian, Filipino, Vietnamese, and Iraqi descent, but will also explore texts that narrate the specific experiences that vary from
EN 465  the internment of Japanese Americans during World War II to the struggles of Southeast Asian refugees and immigrants in the decades since the Vietnam War.

As the term, “Asian American,” designates both the U.S.-born and the immigrant, we will also interrogate the transnational dimension of Asian American experiences. How do Asian American authors engage Asian histories and cultures in an American context? How do they understand American political and military interventions in Asia? What impact does the current process of globalization have upon Asian American identity and community formations? In considering these questions, we will develop a sense of how Asian Americans have documented their experiences and articulated their sensibilities at different historical and political junctures. Students will be expected to complete two research papers and two exams: a midterm and a final. Three absences are allowed and six absences will lead to an automatic F in the course.

**Texts:**

Shawn Wong, *Asian American Literature*

Jessica Hagedorn, *Dog eaters*

Le Ly Hayslip, *When Heaven and Earth Changed Places*

David Henry Hwang, *M. Butterfly*

Maxine Hong Kingston, *China Men*

John Okada, *No-No Boy*

---

**English 3388.001**  
**CallNumber 14186**

**Film Genres: Avant-Garde, Documentary, and Narrative**

**Cinematic Sports Narratives**

**TR 12:30-1:50PM**

**Mike Schoenecke**

**mkschoene@aol.com**

**EN 482**

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

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, surfing, and fishing. Students will be expected to complete short papers and a final examination. Attendance policy begins the second week of classes.

**Texts:** Readings will be available through TTU’s library.

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**English 3389.003**  
**CallNumber 14190**

**Short Story**

**Culture, Crisis, Relationships**

**MWF 11-11:50AM**

**Notes:** Prerequisite: 6 hrs of 2000-level English.

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
Ann Daghistany  
Ransdell  
ann.daghistany@ttu.edu  
EN 207  
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.

### English 3390.002

<table>
<thead>
<tr>
<th>CallNumber</th>
<th>14195</th>
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<tbody>
<tr>
<td>Title</td>
<td>Literatures of the Southwest</td>
</tr>
<tr>
<td>Days</td>
<td>TR</td>
</tr>
<tr>
<td>Time</td>
<td>2-3:20PM</td>
</tr>
</tbody>
</table>
| Instructor | Sara Spurgeon  
sara.spurgeon@ttu.edu |
| EN 206     | |

**Notes:** Prerequisite: 6 hrs of 2000-level English. Fulfills the Multicultural requirement.

No description available. Please contact teacher.

### English 4300

**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. 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.

### English 4300.S01

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<td>11-13-06</td>
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**Notes:** Prerequisite: 6 hrs of 3000-level English. May be repeated once when topics vary.

There is a critical need for English as a Second Language (ESL) and literacy instruction in the Lubbock area. This internship gives students the opportunity to contribute to the local community by serving as ESL/Literacy interns. Students will also learn more about linguistics and the practice of teaching. Students will meet for the equivalent of 1 hour and 20 minutes a week of classroom time with their TTU professor. Some of this will be in mandatory crash training sessions at the beginning of the semester. Students will also spend 3-4 hours of time as ESL/literacy interns in classrooms where they are
EN 432

paired with graduate students or other experienced teachers. Students will meet once weekly with the professor and other tutors on Mondays from 12 pm – 1:50.

STUDENTS WITH PRIOR EXPERIENCE IN THIS PROJECT MAY BE ELIGIBLE FOR SUPERVISORY DUTIES WITH A DIFFERENT SET OF READINGS THAN BELOW. Students will be expected to complete short reflective writing assignments; two surveys on attitudes about diversity; mid-term and final evaluation of tutoring; weekly journal/blog; discussion; final project/paper and participation and attendance in class and in tutoring project. There is a strict attendance policy. Students must also attend mandatory intensive training, which is required of all tutors. This is scheduled for Friday, January 19 from 4 pm – 8 pm, and Saturday January 20, from 10 am – 2 pm.

Texts:


More information is available online at [http://english.ttu.edu/esl](http://english.ttu.edu/esl).

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**English 4300.H01**

*You will need to contact the Honors College to enroll in the course.*

**Individual Studies in English**

**BRITISH ROMANTIC DRAMA**

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

After more than a decade of recovering and recontextualizing Romantic drama in Great Britain, we have come to recognize the central role that drama played during the period of the 1780s to the 1830s. Romantic drama, staged and read, was its culture’s most popular medium, crossing class, national, and gender divisions, as well as a serious literary form written by the period’s major writers. Manifested in diverse ways (melodrama, gothic, verse drama, opera, pantomime, puppet shows, children’s drama, monodrama, tragedy, comedy, burlesque), Romantic drama performed, reflected, and influenced the political, social, and cultural issues of its day. The Licensing Act of 1737, granting patents to the Royal Theatres of Drury Lane, Covent Garden, and the...

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* 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.
Haymarket, and the Lord Chamberlain’s censorship (willingness to grant performance licenses) meant, however, that playwrights had to be clever in their stagings of controversial and taboo subjects.

In this seminar, we will examine diverse plays from the period as negotiations of theatrical politics. We will look at the performative aspects of Romantic drama, including the role of the actor, the design of stage, non-dramatic performances (such as itinerant medical shows), and private theatricals. We will consider the thematic and dramaturgical handling of the revolutionary and changing Romantic culture from which its drama emanated. We will contextualize the ways in which Romantic drama engaged with the late eighteenth and early nineteenth centuries as British society became increasingly democratized, commercialized, and bourgeois. We will discover how the theatre was a site for performing gender and how playwriting was particularly problematic for women. We will situate Romantic drama in the history of theatre.

Because my pedagogy and scholarship are informed by feminism and feminist theory, you will encounter in this seminar a learning environment of decentralized authority with an invitation to participate in your own learning/discovery process, your own meaning-making knowledge. And because Romantic drama is a genre of performance as well as of the printed page, be prepared to engage in some reading and performance activities that will require you to learn affectedly as well as intellectually. Our activities will include brief response papers, a book review, a presentation about performance reviews, a research-based, critical essay, and ample amounts of stimulating conversation and commentary.

Our primary texts are included in The Broadview Anthology of Romantic Drama, edited by Jeffrey N. Cox and Michael Gamer (2003), Joanna Baillie’s Plays on the Passions, edited by Peter Duthie (Broadview, 2001), and hypertexts found on the website British Women Playwrights around 1800.

This course will have a mixture of graduate students (earning credit for English 5380) and undergraduate students (earning Honors credit for English 4300). Questions or comments? You may contact Marjean D. Purinton at 742.1828 or marjean.purinton@ttu.edu.
of the English Department’s Marathon Reading – it’s *Ulysses*, on February 2, Joyce’s birthday – and will also engage in other fun and/or exciting class projects (such as deciphering the quotation with which I began this description). Students should be aware that Joyce’s work is occasionally difficult, so I will ask for a commitment from students to hang in through rough spots. I have not yet finalized my plans for written and other work in the class, but I expect everyone will leave the course with a formal essay they can be proud of; and I will likely also require projects/performances that enable you to express your growing understanding of Joyce with your classmates and others. If we have time and you beg me most sincerely, we will dip into *Finnegans Wake* before our time is spent.

Potato Preservative against Plague and Pestilence, pray for us. (A choir of six hundred voices, conducted by Vincent O’Brien, sings the chorus from Handel’s Messiah *Alleluia for the Lord God Omnipotent Reigneth*, accompanied on the organ by Joseph Glynn.).

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**English 4301.002**

**CallNumber**: 14205  
**Studies in Selected Authors**  
**Hawthorne and Melville**  
**TR**: 9:30-10:50AM  
**John Samson**  
**john.samson@ttu.edu**  
**EN 481**

**Notes**: Prerequisite: 6 hrs of 3000-level English. May be repeated once when topics vary. Please contact English undergraduate advisor (suzi.duffy@ttu.edu, 742-2500 ext 254, EN 211C) for permission to enroll in the course.

In what has been called the most significant picnic in American literary history, Nathaniel Hawthorne and Herman Melville met in August 1850. The meeting inaugurated a literary and intellectual friendship that would affect both writers profoundly and would influence the production of some of the greatest fiction in 19th-century America. The course will begin by examining the authors’ early works—Hawthorne’s short stories and Melville’s *Typee*—that established their place in the American literary scene before 1850. Then we will focus on the dialogue of the two in their most accomplished fiction that followed: Hawthorne’s *The Scarlet Letter*, *The House of the Seven Gables*, and *The Blithedale Romance*; and Melville’s *Moby-Dick*, *Pierre*, or *the Ambiguities*, and short stories—all published between 1850 and 1856. Students will write a shorter interpretive paper on each author, a longer research essay, and a final comparative exam.

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**English 4301.003**

**CallNumber**: 25008  
**Studies in Selected Authors**  
**James Joyce**  
**MWF**: 11-11:50PM  
**Jen Shelton**  
**EN 481**

**Notes**: Prerequisite: 6 hrs of 3000-level English. May be repeated once when topics vary. Please contact English undergraduate advisor (suzi.duffy@ttu.edu, 742-2500 ext 254, EN 211C) for permission to enroll in the course.

**Section added Nov 13, 2006**

Wandering Soap, pray for us!  
This course will examine the major works of James Joyce, with a primary focus on *Ulysses*. Beginning with his short story collection *Dubliners* and traversing *A Portrait of the Artist as a Young Man*, students will spend the bulk of the semester reading the most important book of the twentieth
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td>EN 486</td>
<td></td>
<td>century – and I’m not the only one who calls it that! We will take advantage of the English Department’s Marathon Reading – it’s <em>Ulysses</em>, on February 2, Joyce’s birthday – and will also engage in other fun and/or exciting class projects (such as deciphering the quotation with which I began this description). Students should be aware that Joyce’s work is occasionally difficult, so I will ask for a commitment from students to hang in through rough spots. I have not yet finalized my plans for written and other work in the class, but I expect everyone will leave the course with a formal essay they can be proud of, and I will likely also require projects/performances that enable you to express your growing understanding of Joyce with your classmates and others. If we have time and you beg me most sincerely, we will dip into <em>Finnegans Wake</em> before our time is spent. Potato Preservative against Plague and Pestilence, pray for us. (A choir of six hundred voices, conducted by Vincent O’Brien, sings the chorus from Handel’s Messiah <em>Alleluia for the Lord God Omnipotent Reigneth</em>, accompanied on the organ by Joseph Glynn.).</td>
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</tbody>
</table>

**English 4311**

*Studies in Poetry*

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

*Course not offered this semester.*

**English 4312.001**

*Studies in Drama*

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

*Course cancelled Nov 9, 2006*

**English 4312.002**

*Section added 11-16-06.*

**CallNumber** 14208

*Studies in Drama*

**CourseSubtitle**

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<th>TR</th>
<th>3:30-4:50PM</th>
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</thead>
</table>

**Constance Kuriyama**

*constance.kuriyama@ttu.edu*

**EN 428**

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

*Section added 11-16-06.*

I have only just been asked and agreed to teach this course, so I do not have a syllabus in final form yet. The course will deal with issues of authorship in drama, and will include readings of plays by Shakespeare, Christopher Marlowe, and Thomas KYd, as well as brief essays on authorship by Barthes and Foucault.

Description from email to student 12-1-06

**English 4313.J01, 170, 172**

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

These course sections only offered at Tech’s satellite campuses. See below for description of the section offered in Lubbock.

<table>
<thead>
<tr>
<th>English 4313.001</th>
<th>Notes: Prerequisite: 6 hrs of 3000-level English. May be repeated once when topics vary.</th>
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</thead>
<tbody>
<tr>
<td>CallNumber 14210</td>
<td>Studies in Fiction</td>
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<tr>
<td></td>
<td>Rushdieitis, the Infectious Influence of <em>Midnight’s Children</em></td>
</tr>
<tr>
<td>TR</td>
<td>12:30-1:50PM</td>
</tr>
<tr>
<td>Feisal Mohamed</td>
<td><a href="mailto:f.mohamed@ttu.edu">f.mohamed@ttu.edu</a></td>
</tr>
<tr>
<td>EN 426</td>
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</table>

Salman Rushdie’s epic novel of Indian independence, *Midnight’s Children*, has cast an enormous shadow. The broad, even hyperbolic, recognition of its literary achievement typified by its receipt of the “Booker of Bookers”—given to the best Booker recipient in the award’s first twenty-five years—has shaped what readers expect from South-Asian writing. Partly as a result, many of the stylistic features of Rushdie’s fiction—fantasy, magical realism, wordplay, and inventive historiography—are also evident in a good many writers of the subcontinent, who are among the most widely read and decorated in English literature today.

As we shall also see, not all of this is directly attributable to Rushdie’s influence. South Asia by its very nature demands a literature attuned to its enormously complex cultural hybridity, political turmoil, and colonial heritage. In this context many of the authors who would seem to have a case of Rushdieitis might independently be adopting the literary modes that their milieu demands.

We will begin exploring these issues by examining Rushdie’s most famous novel and his most infamous novel, *The Satanic Verses*; we will then move on to notable South Asian fiction appearing after *Midnight’s Children*, and study along the way various critical interpretations of this rich and significant literature.

<table>
<thead>
<tr>
<th>English 4314</th>
<th>Notes: Prerequisite: 6 hrs of 3000-level English. May be repeated once when topics vary.</th>
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</thead>
<tbody>
<tr>
<td>Studies in Nonfiction</td>
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<tr>
<td>Course not offered this semester.</td>
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<thead>
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<th>English 4315.001</th>
<th>Notes: Prerequisite: 6 hrs of 3000-level English. May be repeated once when topics vary.</th>
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<tbody>
<tr>
<td>CallNumber 14214</td>
<td>Studies in Film</td>
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<tr>
<td></td>
<td>Film Adaptation</td>
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<tr>
<td>TR</td>
<td>9:30-10:50AM</td>
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<tr>
<td>Mike Schoenecke</td>
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</table>

Everyone who sees films based on written texts feels able to comment, at levels ranging from the gossipy to the erudite, on the nature and success of the adaptation involved. Interest in adaptation, unlike many other aspects of film, permeates our world. And it ranges backwards and forwards from those who talk of novels as being “betrayed” by boorish filmmakers to those who regard the practice of comparing film and written texts as a waste of time.
<table>
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<tr>
<th>Course Code</th>
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<tbody>
<tr>
<td>EN 482</td>
<td></td>
<td>Filmmakers have been drawing on literary sources, particularly novels of varying degrees of cultural prestige, since film first established itself as pre-eminently a narrative medium. In view of this fact, and given that there has been a long-running discourse on the nature of the connections between literature and cinema, it is surprising how little systematic, sustained attention has been given to the process of adaptation. This is most surprising since the issue of adaptation has attracted critical attention for more than sixty years in a way that few other film-related issues have. English 4315 will address the major approaches to the study of adaptation. Most discussions of adaptation are narrow. In fact, most discussions of adaptation in film can be summarized by a New Yorker cartoon that Alfred Hitchcock once described to Francois Truffaut: two goats are eating a pile of film cans and one goat says to the other, “Personally, I liked the book better.” Students will be expected to complete short papers, a 20 minute oral presentation, and final examination. Attendance policy begins the second week of classes. Texts: Several written texts, to include short stories, novels, and drama, will be used as well as their cinematic adaptations.</td>
</tr>
<tr>
<td>EN 4321.001</td>
<td>Studies in Literary Topics</td>
<td>Gender, Race, and Nature in American Environmental Literature Notes: Prerequisite: 6 hrs of 3000-level English. May be repeated once when topics vary. This course will help students think critically about the ways “nature” and concepts of the natural are reflected, constructed, and deployed in American literature and culture, and how ideas about the natural differ historically and across ethnicities, gender and class boundaries. We will read some “classics” of nature writing as it has been traditionally defined, as well as novels, journals, poetry, and critical texts that challenge commonly held notions about this genre. Some questions that will guide our inquiries: How is the idea of the “natural” used to construct categories of gender, race, class, and sexuality? What are the origins for various American myths about nature, and what might the consequences be for the environment? How have notions about frontiers and empire impacted the way contemporary cultures view nature? Where, in fact, does nature begin and where does it end? Students will complete regular, short reader responses, four short essays, a mid-term and a final exam. Beginning the second week of classes, students may miss four class sessions without penalty, but will lose one point per absence after that. Texts: Some authors we’ll read this semester include Henry David Thoreau, Mary Hunter Austin, Leslie Marmon Silko, Edward Abbey, Gretel Ehrlich, Ann Zwinger, and Barry Lopez.</td>
</tr>
<tr>
<td>EN 4342</td>
<td>Studies in Literary Theory</td>
<td>Notes: Prerequisite: 6 hrs of 3000-level English. May be repeated once when topics vary. Course not offered this semester.</td>
</tr>
<tr>
<td>EN 4351.002</td>
<td></td>
<td>Notes: Prerequisite: 6 hrs of creative writing (ENGL 3351) and consent of instructor. May be repeated.</td>
</tr>
</tbody>
</table>
### Advanced Creative Writing
**Genre:** Fiction

<table>
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<th>TR</th>
<th>11-12:20PM</th>
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</table>

**Stephen Jones**  
stephen.jones@ttu.edu  
EN 312G

**How to get in 4351: a primer**

1) have this be the last class you need to graduate with a CW specialization, and have documentation for this

1.5) be a good writer

2) have all your prereqs [see above] taken care of, in a way that suggests you did well in those classes

2.5) be a really good writer

3) have not quite all your prereqs taken care of, but have a couple of glowing rvws from whatever CW profs you've worked with

3.5) have won a Pulitzer (only Pulitzers in fiction will count, of course)

That's kind of the stairstep version of who/why, all that.

Also, as for the instructor-approval part: go here  
[http://wired.com/wired/archive/14.11/sixwords.html](http://wired.com/wired/archive/14.11/sixwords.html) and then write your own six-word story. Either that or write a 20,000 word story, but cut it down to six words. And don't e-mail it to me, but print it on a piece of paper with your name/email, then somehow get it into my mailbox. Preferably folded already in an envelope, also with your name on it. This just b/c I lose things at an extraordinary rate.

Anyway, if I'm not around much right now, that's mostly going to be because I'm not around this semester. Apologies if this has made or is making any of your registration efforts difficult.

Thanks. See you next semester, maybe.

If you were maybe going to ask a question that has to do with a 4300, then the answer is no, unless of course the question is loaded along the lines of "will you NOT be doing any 4300's in the Spring?"

Anyway, six words. Have fun. And, next week and maybe on into the next, I'm shooting tasty animals, so either get your stuff in fast, or, y'know, not so fast.

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### English 4360
**Advanced Exposition**

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

**Course not offered this semester.**

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### English 4365.001
**Special Topics in Technical Communication**
**Writing in the Health Professions**

<table>
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<tr>
<th>MW</th>
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<td><strong>Change of day &amp; time 10-16-06</strong></td>
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</table>

**Notes:** Prerequisite: ENGL 3365 or consent of instructor. May be repeated once when topics vary.

The purpose of this course is to introduce students to all aspects of writing in the health professions. By the end of the course students will be comfortable producing print and electronic documents from the beginning research stage to their final delivery to the user.

**Course features:**

- Survey of the major types of medical writing (patient/community focused and clinical/research focus)
Amy Koerber  
Change of instructor 10-13-06  
amy.koerber@ttu.edu

EN 363D

- Exposure to a wide variety of workplace medical writing situations
- Training in basic medical terminology
- Overview of health care communication and the communicator’s role
- Training in “best practices” for document design for practitioners and patients
- Field trips, featured speakers (a board-certified pathologist as well as a health care communicator)

Who Should Take This Course?

- Technical communication majors and minors
- Pre-med
- Biology and chemistry majors planning on medical careers
- Students in allied health, sports medicine, medical technology

What Will We Learn to Write?

Patient or Community-focused Writing

- Health care instructions (such as a post-operative instructions pamphlet or an issue-specific education web site)
- Practice/Services Marketing (such as brochure or electronic document advertising particular clinical services to potential customers)
- Health news reporting (such as paraphrasing as part of a story or report a jargon-filled medical report so that it is understandable and accurate for a general public audience)

Practitioner-focused Writing (the Clinical or Research Setting)

- Medical Editing (editing a health practitioner’s work for scholarly publication)
- Health/Diagnostic Research Report
- Clinical Study Protocol

English 4366.001

CallNumber 14220

Technical and Professional Editing

TR 2-3:20PM

Angela Eaton  
angela.eaton@ttu.edu

EN 363G

Notes: Prerequisite: 6 hrs of 3000-level English.

Methods of editing in business, science, technology, and the professions. Practical experience with editing reports and publications produced in the university.
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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Notes</th>
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<tbody>
<tr>
<td>English 4367</td>
<td>Developing Instructional Materials</td>
<td>Notes: Prerequisite: 6 hrs of 3000-level English. Course not offered this semester.</td>
</tr>
<tr>
<td>English 4368</td>
<td>Advanced Web Design</td>
<td>Notes: Prerequisite: ENGL 3367, 3368, or 3369. Course not offered this semester.</td>
</tr>
<tr>
<td>English 4369</td>
<td>Interaction Design</td>
<td>Notes: Prerequisite: ENGL 3367, 3368, or 3369. Course not offered this semester.</td>
</tr>
<tr>
<td>English 4373.001</td>
<td>Studies in Linguistics, Endangered Languages</td>
<td>Notes: Prerequisite: 6 hrs of 3000-level English. May be repeated once when topics vary. Departmental permission NOT NEEDED as of 11-9-06. Current estimates are that more than half of the world's languages will become extinct during our lifetime. This course looks at language endangerment, what it means for a language to become endangered, with a focus on the indigenous languages of North America. The course will also study language revitalization, examining cases where communities are seeking to maintain the number of speakers, or revive the language. The issues of language endangerment bear on many concerns of the contemporary</td>
</tr>
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</table>
Globalization has become a buzzword, and the presence of major world languages like English, Spanish, Mandarin Chinese and Arabic has threatened the survival of many minority languages. Recent efforts in the documentation of endangered languages has focused on the use of technology in archiving, preserving, and accessing linguistic materials, but individual communities may object to some of these technological goals or lack resources like electricity, broadband access, and computers for technology to be a reality. Linguistic diversity has been argued to provide benefits that parallel diversity in the plant and animal domains, as cultural, medical and other knowledge may be lost as language death occurs.

Studying endangered languages involves three key elements: the structural features of languages (phonology, syntax, morphology); the social context of language use; and the often-conflicting ideologies that communities have about dominant and minority languages. We will study these elements in case studies of different communities, drawing on the instructor's own research with the Tohono O'odham Nation of Arizona and elsewhere in the southwest. The course requirements, although not fully determined yet, will probably require students to do a series of short assignments and present a case study of an endangered language context, preferably outside North America. There are a variety of possibilities for a final project, including service-learning projects (i.e., development of multimedia resources, video games, cartoons, using Tohono O'odham language material) with a critique, as well as traditional research papers or nontraditional innovations suggested by students. The attendance policy begins with the first day of classes irrespective of when the student enrolls.

Texts: Not yet determined.

More information is available online at http://www.faculty.english.ttu.edu/Fitzgerald/cfcourses.html.
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Hours</th>
<th>Days</th>
<th>Time</th>
<th>Instructor</th>
<th>Email</th>
<th>Location</th>
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</thead>
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<tr>
<td>EN 3380.S01</td>
<td>Change of section 10-31-06</td>
<td></td>
<td></td>
<td>12:30-1:50PM</td>
<td>Sean Zdenek</td>
<td><a href="mailto:sean.zdenek@ttu.edu">sean.zdenek@ttu.edu</a></td>
<td>EN 472</td>
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<tr>
<td>EN 4378</td>
<td>Internship in Technical Communication</td>
<td>TR 11-12:20PM</td>
<td>Bryce Conrad</td>
<td><a href="mailto:bryce.conrad@ttu.edu">bryce.conrad@ttu.edu</a></td>
<td>EN 312C</td>
<td>EN 312C</td>
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<tr>
<td>EN 4380</td>
<td>Professional Issues in Technical Communication</td>
<td>TR 11-12:20PM</td>
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<td><a href="mailto:bryce.conrad@ttu.edu">bryce.conrad@ttu.edu</a></td>
<td>EN 312C</td>
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**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.
- Service learning course.
- No description available. Please contact teacher.