

Spring 2015 4000-level courses, Department of English

LLCW

Unless otherwise noted, all 4000-level courses in LLCW have a prerequisite of 6 hours of 3000-level English courses

4301.001 Studies in Selected Authors: “Milton and His Postmodern Heirs” TR 9:30–10:50 AM

Dr. Ryan Hackenbracht

This course introduces students to John Milton, the great English epicist, religious radical, and Civil War revolutionary. In the first half of the semester, we will explore *Paradise Lost*, *Samson Agonistes*, and *Areopagitica* amid seventeenth-century debates over the roles of women, censorship and banned books, apocalypticism, and the separation of church and state. How does Milton use literature as a means of political resistance? What are his contributions to proto-feminism? How do his writings advocate religious freedom and even heresy? In the second half of the course, we will consider Milton’s place in English and American popular culture. We will focus on Milton’s fallen figures—Satan, Adam, Eve, and Samson—and modern society’s abiding fascination with Miltonic notions of fallenness. Our guiding questions include, how do authors like Salman Rushdie, Margaret Atwood, and Philip Pullman reinvent Milton’s heroes, and to what ends? How do they use Milton’s works to navigate issues of gender, belief, sexuality, and government in our own day? Course assignments consist of a team debate, a research paper proposal, a research paper outline, an annotated bibliography, and a final research paper. There will be four film showings in the basement auditorium of the English building. Attendance is required.

Texts:

Milton, *Paradise Lost*

---, *Samson Agonistes*

---, *Areopagitica*

Margaret Atwood, *Oryx and Crake*

Salman Rushdie, *The Satanic Verses*

Phillip Pullman, *The Golden Compass*

ENGL 4301.002: Studies in Selected Authors: Robert Hass and Rita Dove TR 2–3:20 PM

Dr. William Wenthe

These are two of the foremost contemporary American poets: both former U.S. Poet Laureates, both Pulitzer Prize winners. Hass’s poetry is most distinguished for its stunning interplay between sensual experience and intellectual range; his criticism affords a stimulating complement to the poetry. Rita Dove’s poetry is no less complex, though

her method is more subtle, indirect, liminal than Hass's more self-conscious work. Both poets are notable for their engagement with history and of other cultures, and for pushing the lyric mode into political and social concerns. Yet each brings to his or her work their different backgrounds: white, male, west coast; African American, female, rust belt. This course offers students the chance to explore contemporary literature at its richest, to grasp the relevance of literature to our culture, and—through each poet's knowledge and adaptation of poetic traditions—to grasp the relation of the contemporary to the past.

Requirements will be the usual menu of short essays, longer essay, exams.

**4312.001 Studies in Drama: "British Romantic Drama" TR 11 AM–12:20 PM
Dr. Marjean Purinton**

Imagine dogs, horses, camels actually on the London stage with performers in the early nineteenth century. Imagine spectacular demonstrations of the day's cutting-edge science and medicine on the stages of Drury Lane and Covent Garden. Imagine dramas featuring ghosts, grotesques, vampires, and mythical creatures. Imagine beautiful actresses cross-dressing as men, disguised characters creating mistaken identities, exotic setting both real and fictive, music and dance routines. Imagine huge audiences (often 2,500 to 3,000 spectators) participating in the theatrical presentations, running interference with the action onstage.

No wonder that the theatre was the most popular form of entertainment in the Romantic period. Theatre as you never expected it to occur—that's what we will explore in English 4312: Studies in Drama: British Romantic Drama.

We will discover what both legitimate and illegitimate drama offered theatergoers of the late eighteenth and early nineteenth centuries, the full array of dramatic genres—comedy, farce, burlesque, historical tragedy, gothic, circus acts, pantomime. We will examine the cultural impulses contributing to the diverse drama and theatre of the day.

When the curtain rises on this course, we will have ample fun as we consider how important drama was to our understanding of British Romantic literature and culture.

Here are some of the plays that you will encounter in this seminar:

A Bold Stroke for a Husband by Hannah Cowley,
Everyone Has His Faults by Elizabeth Inchbald,
Remorse by Samuel Taylor Coleridge,
The Cenci by Percy Bysshe Shelley,
Blue-Beard by George Colman the Younger,
Harlequin and Humpo by Thomas John Dibdin,
Death's Jest-Book by Thomas Lovell Beddoes,

The Castle Spectre and Timour the Tartar by Matthew G. Lewis,

Sardanapalus and Manfred by Lord Byron,

De Monfort, Count Basil, Orra, The Phantom, Witchcraft by Joanna Baillie.

**4313.001 Studies in Fiction: “18th Century Novels” MWF 10–10:50 AM
Dr. Marta Kvande**

In the early eighteenth century, as the genre of the novel began to grow popular, it was at first considered dangerous and salacious trash; by the end of the century, though, novels were being reviewed in polite critical journals just as much as they were being condemned for their frivolousness. How did this happen? And what defines novels anyway—where did they come from, and how did they get that way? We’ll survey the early history of the British novel in the eighteenth century, and we’ll consider how and why the novel could have been transformed from junk to high art. What qualities do novels have that allow them to straddle such divides? And how did the genre’s development respond to the cultural context of the eighteenth century? Assignments will include a presentation, a shorter paper, a longer researched paper, and exams. Absences will accrue from the first day of class regardless of registration status.

**4351.004: Advanced Creative Writing: Poetry TR 9:30–10:50 AM
Dr. William Wenthe**

This is an advanced poetry writing workshop. The aim of this class is to have you read poems, and develop a writing process of drafting and revision of poems, which enacts what working poets do to create work that is publishable. To this end, we’re going to focus on reading modern and contemporary poetry *broadly*, to get a sense of the range and styles of poems; but more importantly, *closely*, to get a sense of how a poem is made, and made effective.

Prerequisites are two enrollments in ENGL 3351, in two genres. You are also eligible if you are taking your second enrollment in ENGL 3351 in the same semester as this class (i. e., Spring 2015).

If you meet the prerequisites, email three or four of your best poems to Pr. Wenthe at william.wenthe@ttu.edu.

William Wenthe, your professor in this class, has published four books of poetry, and published widely in major literary journals. He has won poetry fellowships from the National Endowment of the Arts and the Texas Commission on the Arts, and two Pushcart Prizes. He’s done poetry readings from Oregon to New York City to London and many points between. He has won a teaching award from Texas Tech and is a charter member of the Texas Tech Teaching Academy.

4351.005: Advanced Creative Writing: Nonfiction TR 2–3:20 PM Dennis Covington

4374.001 Senior Seminar in English M 6–8:50 PM Douglas Crowell

4374.002 Senior Seminar in English W 6–8:50 PM Douglas Crowell

TCR

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4360.001 Studies in Composition: “Applied Visual Communication” MW 2:00–3:20 PM

Dr. Abigail Selzer King

****prerequisite: ENGL 3365 or consent of instructor****

In this course you will learn how to use drawing as a tool to improve your critical thinking and your communication. Specifically, we will explore the role of drawing in three rhetorical settings: invention, memory, and audience. In the Drawing as Invention unit you will learn how sketching, wireframing, and idea mapping can help you to create clear, persuasive communication. Our Drawing as Memory unit focuses on recording communication through visual note taking as a critical listener. Finally, in the Drawing and Audience unit you will learn how to share these drawing techniques in group communication settings to build strong teams, generate collaboration, and manage organizational change. The assignments will revolve around a portfolio of your drawings as well as creating a user-tested idea page. Through these explorations, you gain practical skills for improving your own communication and for getting others involved in this process.

BUT I CAN'T DRAW: This class is accessible to people who think they can't draw. Each week will include an Open Drawing session where students learn how to expand their drawing repertoire from seed shapes like lines, squares, and triangles through combinations (e.g. square with a triangle on top = house) and by expanding their seed shape collection to include forms like spirals, arrows, and people. This style of rudimentary drawing will propel the course by staying focused on drawing as a thinking and collaborating skill. Unlike a studio art drawing class, our primary goals here aren't aesthetic nor do we engage with artistic issues like line quality, illusion of depth, and technical competence with drawing media. And unlike an illustration or graphic design course we don't aim to create elegant, polished communication products. Instead we will use paper, ink, and crayon to develop visual literacies and whiteboards with markers for cooperative learning.

All assignments will include a combination of a drawing and a written text that explains what the student's goals and intentions for the drawing were. The major assignment will be the sketchbook that students will work on in class and as homework. We will also have in-class exams during which students create a drawing.

I will report students who have excessive absences to the Dean of Students as required via university operating procedures. In this class, excessive absences is defined as 7+ missed days. I will take attendance in class every day. This policy kicks in when a student registers however the student is responsible for making up what they have missed.

Texts:

Rohde, M. (2013). *The sketchnote handbook: The illustrated guide to visual note taking*. San Francisco: Peachpit Press.

Sibbet, D. (2010). *Visual meetings how graphics, sticky notes, and idea mapping can transform group productivity*. Hoboken, N.J: John Wiley & Sons.

+ Selected research articles/chapters available through TTU library

4367.001 Developing Instructional Materials MW 11 AM–12:20 PM

Dr. Joyce Carter

English 4367 is a course on developing technical training materials using a variety of methods and delivery media. You will learn strategies for teaching users procedures, concepts, facts, processes, and principles. You will produce instructional materials for both instructor-led training sessions, and asynchronous, computer-based self-study training sessions. You will use software programs like Adobe Captivate to develop professional e-learning content. You will also pay close attention to the differences between print-based and video-based training as you develop a portfolio in the course that contains a variety of examples of your work based on course assignments and workshop prompts. After 3 absences, your grade will be docked.

Potential Assignments:

Instructional video training session

Instructional reference using Adobe Captivate

Other small assignments

Texts: Horton, W. (2012). *E-Learning by design*, 2nd ed. San Francisco: John Wiley & Sons / Pfeiffer

4380. D21 Professional Issues in Technical Communication ONLINE W 6–8:50 PM

Dr. Rebecca Rickly