<table>
<thead>
<tr>
<th>Course Title</th>
<th>Time</th>
<th>Location</th>
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<tbody>
<tr>
<td>English 3301.251: Critical Theory and Practice for English Majors</td>
<td>MW 11am-12:20pm, FH 228</td>
<td></td>
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<tr>
<td>English 3301.252: Critical Theory and Practice for English Majors</td>
<td>MW 12:30pm-1:50pm, FH 228</td>
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</table>

**Instructor:** Allan Chavkin

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

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

Films include Death of a Salesman, The Crucible; The Innocents [film version of The Turn of the Screw]

**Evaluation:** Class participation and 4 exams.

**E-Mail:** Chavkin@txstate.edu; phone, 245-3780. Fall office hours: 11-12 MW and by appointment.

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<tr>
<th>Course Title</th>
<th>Time</th>
<th>Location</th>
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<tbody>
<tr>
<td>English 3301.253: Critical Theory and Practice for English Majors</td>
<td>MW 2pm-3:20pm, FH 225</td>
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</tbody>
</table>

**Instructor:** Rebecca Bell-Metereau

**Course Description:** Current approaches to literature, readings strategies and artistic techniques and conventions. Focus will be on verbal and visual textual analysis.

**Course Goals:** English 3301 is designed to refine your skills in reading, writing, speaking, listening, and conducting research. You will always have your own choice of specific topics, but the kinds of papers required are intended to emphasize a variety of theoretical, research, and rhetorical skills. This section emphasizes your own creativity, individual voice, computer literacy, media literacy, and critical thinking skills. Your full participation is an essential part of the course dynamics and content.

**Format:** Open discussion, student presentations, and occasional group work, highly interactive.

**Books and Films:**
- Texts: Alice in Wonderland, Dreamchild (video) Heart of Darkness (Ross C Murfin, 2nd ed.) Apocalypse Now (video), Orlando (book and video), Bedford Glossary of Critical and Literary Terms

**Evaluation:**
- 5 pp. Research essay 20%
- Daily work = 20%
- Critical approaches presentation 20%
- Midterm = 20%
- Final = 20%

**E-Mail:** rb12@txstate.edu
### English 3301.254: Critical Theory and Practice for English Majors
**TR 9:30am-10:50am, FH 224**

<table>
<thead>
<tr>
<th>Instructor:</th>
<th>Elizabeth Skerpan-Wheeler</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Course Description:</strong></td>
<td>As English majors we all at some point need to justify what we do, whether to ourselves or to others. We like to read, but why should a person who likes to read undertake formal study of literature? Given that we have only so much time, how do we decide what to read? In this course we shall investigate some possible responses to those questions. Further, we recognize that the study of English includes the formal study of writing. So, this course will also include some exploration of the writing concentrations. Students will complete a term project both to explore the many possibilities for English Studies and to consider questions about the importance of our discipline to a modern, culturally diverse American society.</td>
</tr>
<tr>
<td><strong>Evaluation:</strong></td>
<td>Four short (500-750 words) response papers 40%; bibliographical essay 20%; interpretive project (20%); Final 20%. The final exam will be an essay exam.</td>
</tr>
<tr>
<td><strong>E-Mail:</strong></td>
<td><a href="mailto:es10@txstate.edu">es10@txstate.edu</a></td>
</tr>
</tbody>
</table>

### English 3301.255: Critical Theory and Practice for English Majors
**TR 3:30pm-4:50pm, FH 228**

<table>
<thead>
<tr>
<th>Instructor:</th>
<th>Deb Balzhiser</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Course Description:</strong></td>
<td>This course exposes students to various branches of English Studies (literature—including film, rhetoric, composition, and technical communication) as well as their key terms, theories, and practices. The course emphasizes how theory and criticism reflects and shapes thinking and how they are important culturally.</td>
</tr>
<tr>
<td><strong>Format:</strong></td>
<td>Discussion, sharing writing, activities</td>
</tr>
</tbody>
</table>
| **Books:**        | 1) *The MLA Handbook for Writers of Research Papers* 7th ed. [because you should own this]  
                     2) *Bedford Glossary of Literary Terms* 3rd ed.[because it will really help you]  
                     3) McComiskey’s  *English Studies: An Introduction to the Discipline(s) (Refiguring English Studies)*  
                     4) Ryan's  *An Introduction to Criticism: Literature/Film/Culture*  
                     6) Norton 2002 Critical Edition of Whitman’s *Leaves of Grass and Other Writings* [978-0-393-97496-6]. Other materials as assigned and available in the library, online, through apps, or on TRACS. |
| **Evaluation:**   | Tentative (but close):  
                     Discussion & class activities (10%)  
                     Weekly reading and peer responses (10%)  
                     Handout on theory/theorist (5%); presentation on theory/theorist (5%)  
                     4 short essays (40%)  
                     Literary terms exam (5%)  
                     Annotated bibliography (5%)  
                     Final essay draft (5%); Peer reviews (5%)  
                     Final essay (10%) |
### English 3302.251: Film and Video Theory and Production (WI)
**TR 12:30pm-1:50pm, FH 120**

**Instructor:** Kathleen McClancy  
**Course Description:** This course will introduce students to the techniques and theories of film and digital video production by teaching students how movies are made. This is a hands-on class, and students should expect to spend significant time with a camera. We will discuss shot composition, location scouting, cinematography, and non-linear editing, among other topics. As we learn the elements of the medium of film, we will put our new knowledge into action, creating our own digital videos. Necessary equipment is provided.  
**Books:** Brown, Blain, *Cinematography: Theory and Practice*, 2nd edition; textbook on editing TBD.  
**Evaluation:** Individual and group film projects, weekly written, photographic, and video work, participation, quizzes.

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### English 3303.260: Technical Writing
**MW 11am-12:20pm, FH G14**  
**English 3303.277: Technical Writing**  
**TR 11am-12:2pm, FH G14**

**Instructor:** Beverley Braud  
**Course Description:** English 3303 discusses and practices the tenets and techniques of technical writing common in science-based professions. This course is writing-intensive and requires computer skills; the course assumes the writing skills that junior-level students should have developed by this time in their college courses. English 3303 requires several substantial writing projects as well as shorter assignments. The course also includes a required final exam, written during the assigned exam time.  
**Books:** *Technical Communication* 11e, Mike Markel [9781457673375]  
**Evaluation:** Students will be assessed on how well their writing conforms to the stylistic, mechanical, and formatting conventions for professional writing and design covered in class, as well as on the completeness of their writing assignments. This class does have an attendance policy.

**Assignments & Points for Spring 2016:**

- Writing sample: 05  
- TechDoc Analysis: 20  
- Memo re. Ethics: 20  
- Preliminary Refs for Proposal/FS: 20  
- Memo re. FS Audience & Topics: 20  
- Proposal Edits (2x5): 10  
- Proposal: 75  
- Fact Sheet Outline: 20  
- Memo re. FS graphics: 20  
- FS edits (2x5): 10  
- Fact Sheet: 100  
- Memo re. UM Topic & outline: 20  
- UM edits (2x5): 10  
- User Manual: 100  
- Final: 25
<table>
<thead>
<tr>
<th>Course Total Points: 475</th>
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<tr>
<td>E-Mail: <a href="mailto:bb08@txstate.edu">bb08@txstate.edu</a></td>
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<tr>
<th>English 3303.265: Technical Writing</th>
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<tr>
<td>MW 12:30pm-1:20pm, FH 120</td>
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<tr>
<td>Instructor: Susan Tilka</td>
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<tr>
<td>Course Description: This course teaches the skills needed for writing in scientific and technical fields. Students produce documents for various purposes and audiences, drawing on their own disciplines for subject matter. Writing applications include memos, letters, abstracts, resumes, and a longer documented project—all with consideration of document design.</td>
</tr>
<tr>
<td>Books: Technical Communication 11e, Mike Markel [9781457673375]</td>
</tr>
<tr>
<td>Evaluation: Written documents only</td>
</tr>
<tr>
<td>E-Mail: <a href="mailto:st11@txstate.edu">st11@txstate.edu</a></td>
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<tr>
<th>English 3303.275: Technical Writing</th>
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<tbody>
<tr>
<td>TR 8am-9:20am, FH 114</td>
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<tr>
<td>English 3303.276: Technical Writing</td>
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<tr>
<td>TR 9:30am-10:20am, FH 114</td>
</tr>
<tr>
<td>Instructor: Pinfan Zhu</td>
</tr>
<tr>
<td>Course Description: The study and practice of expository writing in technical and scientific professions. Emphasis on planning, writing, revising, editing, and proofreading proposals, reports, and other forms of professional communication for a variety of audiences. Computer technology included. (WI)</td>
</tr>
<tr>
<td>Books:</td>
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<tr>
<td>Evaluation:</td>
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<tr>
<td>E-Mail: <a href="mailto:pz10@txstate.edu">pz10@txstate.edu</a></td>
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<tr>
<th>English 3303.280: Technical Writing</th>
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<tbody>
<tr>
<td>TR 12:30pm-1:50pm FH G14 (Hybrid: meets in class Tuesday, online Thursday)</td>
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<tr>
<td>English 3303.282: Technical Writing</td>
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<tr>
<td>TR 2pm-3:20pm FH G14 (Hybrid: meets in class Tuesday, online Thursday)</td>
</tr>
<tr>
<td>Instructor: Aimee Roundtree</td>
</tr>
<tr>
<td>Course Description: This course in advanced writing and communication prepares students to communicate effectively in the workplace about technical topics and with technology. Specific genres include instructions, proposals, reports, presentations, job materials, and multimedia. You will learn to do the following: (1) evaluate and develop written, oral, and digital communications that effectively communicate technical information to specific audiences; (2) write with clarity and correctness; (3) design information graphics and documents to facilitate communication; (4) use new features of software to broaden your communication skills; and (5) collaborate effectively with others. Students will participate in group discussion, web board response, online research, and in-class exercises.</td>
</tr>
<tr>
<td>E-Mail: <a href="mailto:akr@txstate.edu">akr@txstate.edu</a></td>
</tr>
<tr>
<td>Course Code</td>
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<tr>
<td>English 3303.281: Technical Writing</td>
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<tr>
<td>English 3303.294: Technical Writing</td>
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<tr>
<td>English 3303.295: Technical Writing</td>
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<tr>
<td>English 3304.251: Professional Writing</td>
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</table>
conventions and formats of contemporary professional writing, including letters, memos, promotional literature, and résumés; and (4) introducing students to methods for collaboration, documentation, and the use of communication technology.

Books: A Pocket Style Manual

Evaluation: Assessment is based primarily on the quality of the 11 documents you produce in the course. There is also a grade for daily work, which includes attendance.

E-Mail: sh17@txstate.edu

English 3306.251: Writing for Film (WI)
TR 2pm-3:20pm, FH 224

Instructor: Jon Marc Smith

Course Description:

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

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

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

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

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

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

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

Books:

Evaluation:
• Two essays (3-5 pages each) on screenplay theory and practice
• A logline (or pitch sentence) workshopped in class
- A beat sheet (or outline) for about half a screenplay workshopped by peers
- A final essay OR a first act of a movie in conventional screenplay form
- Workshopping peers’ loglines, pitches, and beat sheets
- Vocal participation in class including reading the assignments on time and discussing them in class
- Politeness and work ethic
- Regular attendance

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

### English 3307.251: Introduction to the Study of Films

**MW 12:30pm-1:50pm, FH 229**

<table>
<thead>
<tr>
<th>Instructor:</th>
<th>Dr. Rebecca Bell-Metereau</th>
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<tbody>
<tr>
<td>Course Description:</td>
<td>Highly interactive introduction to film and media, including film criticism, analysis and vocabulary. All students will critique scholarly research, screenplays, and video projects that demonstrate concepts learned through the film and media emphasis. Each student will choose a specialization, and revise that category for a final project: a screenplay, video, or critical essay. No previous edit or screenwriting skill required. Recommended prerequisite: English 3307 Introduction to Film, other film course, or contact instructor.</td>
</tr>
</tbody>
</table>
| Books: | *On Filmmaking*, by Paul Cronin & Martin Scorsese  
*Fast, Cheap and Under Control: Lessons from the Greatest Low-Budget Movies of All Time*, by John Gaspard  
*Rebel Without a Crew*, by Robert Rodriguez  
Tentative Film List: *Soylent Green, Babette’s Feast, Supersize Me, Winged Migration, Erin Brockovich, Wall-E, Avatar, Blackfish, Her, This Changes Everything* |
| Evaluation: | • Draft Screenplay 5 pp. double-spaced (20%)  
• Draft Short video 3-5 minutes (20%)  
• Draft Analytical paper 7-9 pp. double-spaced (20%)  
• Final version of 1, 2, or 3, depending on your choice (20%)  
• Daily work, critique student work, & participation (20%) |
| E-Mail: | Rb12@txstate.edu |

### English 3311.252: Literacy and Culture

**TR 9:30am-10:50am, FH 229**

<table>
<thead>
<tr>
<th>Instructor:</th>
<th>Dr. Octavio Pimentel</th>
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<tr>
<td>Course Description:</td>
<td>The goal of the course is to prepare students to write effectively in the workplace. Objectives include (1) developing in students an awareness of rhetorical principles and an understanding of how those principles apply to writing in the workplace; (2) teaching students to use the steps of the writing process to produce effective documents; (3) familiarizing students with the conventions and formats of contemporary professional writing, including letters, memos, promotional literature, and résumés; and (4) introducing students to methods for collaboration, documentation, and the use of communication technology.</td>
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</table>
| Books: | *From Uncle Tom’s Cabin to The Help: Critical Perspectives on White-authored Narratives of Black Life*, Claire Oberon Garcia, Ashanti Vershawn Young, and Charise Pimentel (eds)  
*Del Otro Lado: Literacy and Migration Across the U.S.-Mexico Border*, Susan V. Meyers |
English 3311.253: Writing for the Computer Industry  
TR 2pm-3:20pm, FH 114
Instructor: Beverley Braud
Course Description: Writing for the Computer Industry introduces participants to the skills required for creating hard-copy and online documents for employees in the computer industry and for users of software and hardware. The course focuses on the techniques for producing user materials and design-based documents; these techniques include user-analysis, elicitation, document design and style for documents such as functional requirements documents, user manuals, and everyday communication. Participants will also practice the writing and computer skills necessary for producing those documents.

PLEASE NOTE: Students should have at least a general knowledge of computer functions and terminology as well as software use.


Evaluation: Written assignments will be evaluated based on professional writing and design standards for informative technical documents. Assignments will include (but will not be limited to) descriptive and instructional writing, editing, work with graphics, requirements documents, and user manuals.

Assignments and Points for Spring 2016:
I indicates an Individual assignment; G indicates a Group assignment.

- Writing Sample (I): 05
- Style exercise 1 (I): 20
- Style exercise 2 (I): 20
- Definition Worksheet: 10
- Extended Definition (I): 25
- Tech Instructions (I): 25
- Tech Instructions Edits (I): 10
- GUI Description (I): 25
- Email re. Mobile App (G): 10
- Formatting Exercise (I): 20
- V&S (G): 75
- V&S Draft: 10
- Reqs. Format Exercise (I): 20
- FRS Outline (G): 10
- FRS Draft (G): 20
- FRS (G): 75
- QuickGuide (G): 75
- Presentation Outline (G): 20
- Presentation (G): 75
- Final (I): 25

Course Total Points: 575

E-Mail: bb08@txstate.edu
**Course Description:**
This course teaches how to write about video game narration, characters, and the process of moving from idea to product. We will start by learning the basics of narrative in video games, and why story even matters. Then, we will move to character creation and invoking emotion in the player. Finally, we will learn about and experience how video games move from initial idea into finished product through readings and small-group projects in which you will create your own games. Throughout the class, we will play video games in order to practice and study how other people use these techniques.

**Books:**
- Evan Skolnick, *Video Game Storytelling: What Every Developer Needs to Know about Narrative Techniques*
- Robert Denton Bryant and Keith Giglio, *Slay the Dragon: Writing Great Video Games*
- *Fable III.* Microsoft Game Studios, 2010. Xbox or PC.

**Evaluation:**
Three major papers, three minor papers, presentation, blog, partial video game (no coding required)

**E-Mail:**
aw38@txstate.edu

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**English 3312.251: Internship in English Studies**  
M 6:30pm-9:20pm FH 225 – hybrid, meets 1/25, 2/08, 2/22, 3/07, 3/28, 4/11, 4/25, 5/02, all other Mondays online.

**Instructor:**
Dan Price

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

**Books:**
*Portfolios for Technical and Professional Communications*, Smith, Herb and Kim Haimes-Korn.

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

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

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**English 3315.251: Introduction to Creative Writing (WI)**  
MW 3:30pm-4:50pm, FH 228

**Instructor:**
Jason Coates

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

**Books:**

**Evaluation:**

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

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**English 3315.253: Introduction to Creative Writing (WI)**  
TR 11am-12:20pm, FH 224

**English 3315.254: Introduction to Creative Writing (WI)**  
TR 12:30pm-1:50pm, FH G06B

**Instructor:**
Tomas Q. Morin

**Course Description:**
In this course students will examine the craft of accomplished writers in order to learn what makes a poem and short story successful. Students will workshop manuscripts according to a fixed schedule. Revision, not inspiration, is the central focus of the course.

**Books:**
*Making Shapely Fiction* by Jerome Stern, and others to be determined later.

**Evaluation:**
Active participation in the workshop is essential. Students will write, workshop, revise, and submit in a final portfolio their revised creative work. Course grade
English 3315.256: Introduction to Creative Writing (WI)
ARR ARR ARR – ONLINE COURSE.

<table>
<thead>
<tr>
<th>Instructor:</th>
<th>Roger Jones</th>
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<tbody>
<tr>
<td>Course Description:</td>
<td>A critical seminar for writers of fiction, poetry, and articles. Creativity, criticism, and revision are emphasized.</td>
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<tr>
<td>Books:</td>
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<td>Evaluation:</td>
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<tr>
<td>E-Mail:</td>
<td><a href="mailto:rogerjones@txstate.edu">rogerjones@txstate.edu</a></td>
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</table>

English 3316.251: Film Studies, Topic: Mainstream Queer Cinema
TR 12:30pm-1:50pm, FH 229

<table>
<thead>
<tr>
<th>Instructor:</th>
<th>Dr. Victoria Smith</th>
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<tbody>
<tr>
<td>Course Description:</td>
<td>This course provides an introduction to American mainstream queer cinema. Concentrating mostly on texts from the last 30 years, we will consider what gets to “count” as a queer film. Who, what and how should they represent? For what sorts of audiences? In short, we will analyze the contested relationships between spectators and texts, and representations and the real by looking at landmark films and considering the rich history and theory of queer studies. Finally, in developing these readings, we will also pay close attention to the filmic aspects—the mise-en-scene, cinematography, editing, etc.—of these texts.</td>
</tr>
<tr>
<td>Books:</td>
<td>Film texts will include some of the following: The Celluloid Closet, The Watermelon Woman, Boys Don’t Cry, Paris Is Burning, Zero Patience, Looking for Langston, Tongues Untied, Nightmare on Elm Street 2, Bound, Boys in the Band, Parting Glances, Carol, Grandma, Freeheld, Brokeback Mountain, Swoon, The Kids Are Alright; various readings on TRACS</td>
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<tr>
<td>Evaluation:</td>
<td>Oral presentation, short written responses, midterm, 2 formal papers, final</td>
</tr>
<tr>
<td>E-Mail:</td>
<td><a href="mailto:vs13@txstate.edu">vs13@txstate.edu</a></td>
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</table>

English 3318.251: Talking (about) Writing (WI)
TR 12:30pm-1:50pm, FH 227

<table>
<thead>
<tr>
<th>Instructor:</th>
<th>Dr. Rebecca Jackson</th>
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<tbody>
<tr>
<td>Course Description:</td>
<td>In this course, we’ll explore the idea that “talking (about) writing” is one of the best ways to become better writers and to help others become better writers. We’ll read about how people learn, what constitutes “good” writing in various disciplines, how people “learn to write” in those disciplines, and the central role informed “talk” (“tutoring,” “consulting,” “coaching”—whatever you prefer to call it) plays in the writing processes of those who tutor and those who are tutored. In addition to reading and class conversation, you will also have the opportunity to observe and engage in tutoring sessions of your own. This course is excellent preparation for employment in the Texas State Writing Center, SLAC, and other non- and for-profit tutoring organizations and companies.</td>
</tr>
<tr>
<td>Books:</td>
<td>Required Texts may include the following: Carroll, Lee Ann. Rehearsing New Roles: How College Students Develop as Writers</td>
</tr>
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</table>

is based principally on work written for the class and the revision of that material.

E-Mail: tm28@txstate.edu
### English 3319.251: The Development of English

**MW 3:30pm-4:50pm, FH 224**

- **Instructor:** Dr. Susan S. Morrison  
- **Course Description:** This course provides an overview of the historical development and changes of English from its Indo-European roots to modern American English and the other "Englishes" that exist throughout the world today. We will discuss the origins and growth of the English language with particular attention to the social, cultural, and historical contexts for phonological (pronunciation), morphological (form of words), and grammatical changes. We will also examine dialects, spelling, and dictionaries. This course is vital for understanding American English today and for understanding literature written in English in both the medieval and postmedieval periods.

- **Books:** *A History of the English Language* 6e, Albert C. Baugh and Thomas Cable [9780205229390]

- **Evaluation:** Required written assignments:  
  - 2 Mid-terms  
  - Two four-page analysis papers due February 22 and March 23  
  - Wiki project and presentation  
  - One final exam

  Final exam: 20%  
Papers: 35% [the four page paper with the highest grade is worth 20%; the 4 page paper with the lowest grade is worth 15%]  
Mid-term Tests: 30% [15% each]  
Wiki project and presentation: 5%  
Participation, attendance and in-class work: 10%

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

### English 3319.252: The Development of English

**TR 9:30am-10:50am, FH 227**

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

- **Books:** We will use several eBooks available free through our library.

- **Evaluation:** Class work, three tests, and a final exam.

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

### English 3322.251: The European Novel in Translation

**TR 12:30pm-1:50pm, FH 226**

- **Instructor:** Suparno Banerjee  
- **Course Description:** In this class we will read (in translation) novels by some of the most important European authors. We will cover works that range from the 17th to the 20th century and that reflect various types of writing—social and psychological realism, allegorical, speculative, and fantastic. Our goal will be to become aware of the diversity and the history of the novel form in relation to the larger context of prose fiction as it developed in Europe.
### English 3323.251: Modern Poetry (WI)
**TR 11am-12:20pm, FH 228**

**Instructor:** Nancy Grayson  
**Course Description:** In English 3323, Modern Poetry, students will read twentieth- and twenty-first century English and American poems, plus some poems in translation. They will acquire in-depth knowledge of the artistry of these poems: their language, structure, and musical quality. They will also consider any changes in poetic form and content since 1900, and sometimes compare poems with some written prior to that year.

**Books:** *The Norton Anthology of Poetry*, 5/e

**Evaluation:** Analyses of two different poems, 5-6 pages each. A comparison of two poems, 6-7 pages. Comprehensive Final Essay Exam. Each assignment counts 25%.

**E-Mail:** sb67@txstate.edu

### English 3328.251: Types of World Drama in English (Modern)
**TR 12:30pm-1:50pm, FH 226**

**Instructor:** Marilyn S. Olson  
**Course Description:** World Drama in Translation II: Plays primarily from the second half of the twentieth century representing many cultural traditions and styles.

**Books:**  
- World drama books are rare and the one I have enjoyed most has become very expensive. Working from paperbacks, I want to keep The Good Woman of Setzchuan (Brecht), Death and the King's Horseman (Soyinka), Angels in America (Kushner), Kanjinchô (a kabuki performance), a Stoppard play, and possibly a more truly contemporary selection. Attendance at one live performance is required.

**Evaluation:** Play responses, in-class reading, essay tests, and a paper.

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

### English 3335.251: American Literature 1865-1930: The Rise of Realism, Naturalism, and Modernism
**MWF 10am-10:50am, FH 227**

**Instructor:** Elvin Holt.  
**Course Description:** A survey of American Literature from the Civil War to 1930.

**Books:**

**Evaluation:**

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

### English 3335.252: American Literature 1865-1930: The Rise of Realism, Naturalism, and Modernism
**MWF 10am-10:50am, FH 227**

**Instructor:** Geneva M. Gano
**Course Description:**
The Country and the City: Between the Civil War and the Great Depression, the U.S. rapidly underwent mind-boggling transformations. Changes in media technology and transportation, an expansion and internationalization of large-scale industry, trade, and politics, and the urbanization of a diverse population had important effects on the ways that Americans lived and imagined themselves. This course investigates the ways that the literature of the U.S. reflected and commented on these changes, paying particular focus to the rise of two seemingly oppositional literary modes: realism, which was most often situated in the gritty city, and regionalism literature, which commonly took place in a rural village or farm. Together, we will consider how place is imbued with other important concerns of the period, including the widening gap between rich and poor, immigration, political unrest, and legal and social challenges to the racial and gendered structures dominant at the time.

**Books:**
- *Maggie, Girl of the Streets*, Stephen Crane
- *The Awakening*, Kate Chopin
- *My Antonia*, Willa Cather
- *Passing*, Nella Larsen

**Evaluation:**
- 3 Formal Papers, Midterm Exam, Final Exam, Participation

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

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**English 3336.251: American Literature, 1930 to the Present: From Modernism to Contemporary Forms (WI).**

<table>
<thead>
<tr>
<th>TR 9:30am-10:50am, FH 228</th>
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</table>

**Instructor:** Jaime Armin Mejía

**Course Description:**
The readings for this course include novels, novellas, and short stories, all of which cover a wide range of themes American writers have treated since WWI. Since most of the writers are well known among scholars of American Literature, reading these works will provide student an understanding of the wide range of topics writers from this era covered during the better part of the 20th century and early 21st century. While I’ve included works by males and females, these writers’ works also provide a historical overview of the lives people have had to endure as US citizens, within as well as outside of the United States.

Classes will primarily be conducted through class discussions of the assigned literary works. I'll provide a few short lectures for the purpose of contextualization.

Objectives: The objectives of this course are to have students gain a wider understanding of how Americans have chosen to portray the circumstances of their lives in works of imaginative writing. Also, because this is an English class, the readings for this class are intended to enhance the reading, writing, and analytical skills of the students.

**Books:**
There will be 7 books of short stories, novels, and novels. Authors include Faulkner, Hemingway, Wright, Salinger, Morrison, Viramontes, McCarthy.

**Evaluation:**
- Two essays, final exam, attendance and class participation, each worth 25%

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

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**English 3336.252: American Literature, 1930 to the Present: From Modernism to Contemporary Forms (WI)**

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<th>TR 9:30am-10:50am, FH 228</th>
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**Instructor:** Mark Busby

**Course Description:** A survey of American literature from 1930 to the present.
### English 3338.251: The American Novel (WI)
**MWF 10am-10:50am, FH 226**

**Instructor:** Steve Wilson  
**Course Description:** The course offers students an introduction to the themes and approaches explored by American writers from the 19th century to the present. The texts selected comprise a broad range of topics and ethnicities, so that the rich diversity of American literature and culture can be investigated.

**Books:**  
- *The Blithedale Romance*, Nathaniel Hawthorne  
- *Death Comes for the Archbishop*, Willa Cather  
- *The Sun Also Rises*, Ernest Hemingway  
- *The Subterraneans*, Jack Kerouac  
- *The Road*, Cormac McCarthy  
- *The Color Purple*, Alice Walker  
- *The Deportation of Wopper Barraza*, Maceo Montoya

**Evaluation:** Several short essays, a longer research paper, and an in-class final examination.

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

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### English 3340.252: Comics and Sequential Art (WI)
**TR 2pm-3:20pm, FH 225**

**Instructor:** Kathleen McClancy  
**Course Description:** This course is an introduction to the study of the medium of comics, focusing particularly on American comic books. Following the development of comics from their origins as reprinted newspaper strips, through the birth of superheroes, to the heyday of underground comix and the canonization of the graphic novel, we will investigate how this medium is more than simply picture-books—how the combination of word and image inherent to the medium creates something different from both literature and illustration. We will examine how comics work, and compare their functioning to other media, including film, television, and the novel. In the process, we will trace the history of the comic book in the United States, uncovering why this form has had such a different reception from manga or bande dessinée, and what effect that reception has had on content.


**Evaluation:** Participation, discussion lead, essays.

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

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### English 3341.251: Studies in World Literature (Modernism).
**TR 2pm-3:20pm, FH 252**

**Instructor:** Robert Tally, Jr.  
**Course Description:** The great modernist critic Marshall Berman suggested that while modernity unites mankind, “it is a paradoxical unity, a unity of disunity: it pours us all into a maelstrom of perpetual disintegration and renewal, of struggle and
contradiction, of ambiguity and anguish.” In this course we will study various works that address the problem of the individual’s relationship to the modern world from several different literary and national traditions. Each work deals with the question of modernity—modern developments in economics, politics, science, and art—and each expresses mixed feelings, guardedly admiring the modern advancements while anxiously expressing the elegiac sense of loss. We will discuss this dual aspect of modernity through these texts.

Objectives: (1) To gain familiarity with several literary works dealing with modernity and its discontents; (2) to understand the literary and historical contexts of the literature; and (3) to analyze the literature.

Books:
Book orders not finalized, but readings may include works by Kant, Marx, Nietzsche, Freud, Lukács, Benjamin, Foucault, and Jameson, as well as Flaubert, Dostoevsky, Kafka, Woolf, Borges, Achebe, Garcia Marquez, and others.

Evaluation:
Based on overall contributions, but roughly distributed as follows: three papers (60%) and two exams (40%).

E-Mail:
robert.tally@txstate.edu
<table>
<thead>
<tr>
<th>Course</th>
<th>Instructor</th>
<th>Description</th>
<th>Books</th>
<th>Evaluation</th>
<th>E-Mail</th>
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<tbody>
<tr>
<td>TR 12:30pm-1:50pm, FH G14 [Hybrid: Meets Tuesdays online, Thursdays in FH G14]</td>
<td>Dr. Mogull</td>
<td>In this course, students will learn the editing process as well as the professional context in which editors work. Students will practice the techniques of editing (the major content of the course), including global and sentence-level editing. Other topics include, but are not limited to: common language and writing problems; page layout; web presentation; graphic presentation and editing. The general course format includes lectures/presentations, discussion, and workshop. We will combine mini-lectures/presentations on background reading information, class discussions, and extensive hands-on practice. Online instruction may be either synchronous or asynchronous and requires students to access from a high-speed Internet connection.</td>
<td>Technical Editing (5th ed.) by Rude &amp; Eaton ISBN: 9780205786718</td>
<td>The anticipated evaluation criteria are as follows: • Homework/class activities, active participation/discussion, and attendance (25%) • Online reading quizzes (25%) • Exams (50%)</td>
<td><a href="mailto:Mogull@txstate.edu">Mogull@txstate.edu</a></td>
</tr>
<tr>
<td>English 3343.251: Henry David Thoreau</td>
<td>Cecily Parks</td>
<td>Nature writer, adventure traveler, abolitionist, and philosopher, Henry David Thoreau exemplifies the wild living and wide thinking of nineteenth-century American literature. Thoreau retreated to the woods for two years to live in a cabin he built by a pond; there, he wrote Walden, a primer on living simply. He spent a night in jail after refusing to pay taxes to a United States government that supported slavery; afterwards, he wrote “Civil Disobedience,” an essay that influenced Mahatma Gandhi and Martin Luther King, Jr. Throughout his life, Thoreau’s experiences in nature—climbing mountains in Maine, canoeing rivers in Massachusetts, and exploring the rugged coast of Cape Cod—convinced him that “[i]n wildness in preservation in the world.” In this course, we will read Thoreau’s major works and discuss their contributions to American literary history, Transcendentalism, abolition, civil rights, and contemporary environmental and sustainability practices.</td>
<td>• Henry David Thoreau, A Week on the Concord and Merrimack Rivers / Walden; Or, Life in the Woods / The Maine Woods / Cape Cod (Library of America, 1989) • Henry David Thoreau, Civil Disobedience and Other Essays (Dover, 1993) • Dan Peck, ed. A Year in Thoreau’s Journal (Penguin, 1993)</td>
<td>Close Reading (2 pages): 15% Midterm Paper (5-7 pages): 25% Final Research Paper (10-12 pages): 30% Quizzes (3): 15% Participation: 15%</td>
<td><a href="mailto:Cgp35@txstate.edu">Cgp35@txstate.edu</a></td>
</tr>
</tbody>
</table>
**English 3343.253: J.R.R. Tolkien**  
**TR 12:30pm-1:50pm, FH 113**

Instructor: Robert Tally, Jr.

**Course Description:** This course requires an extraordinary amount of reading, some 2,300 small-print pages total, with roughly 100 pages of difficult, sometimes turgid prose required for each class meeting. Students who are unable to devote their time and energy to such a reading schedule should not sign up for this course. We will study the legendarium created by J. R. R. Tolkien in his famous narratives of Arda, from his cosmogony and early mythology through the history of the three ages of Middle-earth, as depicted in *The Silmarillion*, *The Hobbit*, and *The Lord of the Rings*. We will also discuss Tolkien’s theory of fantasy in relation to these writings, by looking at his essays, letters, and unpublished works, as well as essays in Tolkien criticism.

**Goals:**  
(1) To become familiar with important works by J.R.R. Tolkien;  
(2) to understand the literary, social, and historical background of these works; and  
(3) to analyze the works.

**Books:**  
- Tolkien, *The Tolkien Reader* [9780345345066]  
- *The Silmarillion* [9780345328515]  
- *The Hobbit* [9780345339683]  
- *The Fellowship of the Ring* [9780345339706]  
- *The Two Towers* [9780345339713]  
- *The Return of the King* [9780345339737]

**Evaluation:** Based on overall contributions, but roughly distributed as follows: three papers (60%) and two exams (40%).

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

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**English 3343.253: William Blake: Poetry, Painting, and Music**  
**TR 2pm-3:20pm, FH 130**

Instructor: Paul Cohen

**Course Description:** The course has two purposes. First, we will study Blake’s poetry and designs for their own sake, as the works of an artist with a profound impact on modern culture. Second, we will use Blake as an example in an exploration of the interdisciplinary study of literature, examining his books in their complex relationships with the works of other poets, painters, and composers. Unusual features of the course include the use of fine color facsimiles of Blake’s illuminated books, the study of recordings of numerous musical settings of the Songs of Innocence and of Experience, and a viewing of several spectacular
post-Blakean illuminated books.

Inferno, Dante Alighieri, any recent annotated edition. |
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<td>Evaluation:</td>
<td>A short paper (15% of course grade, and a longer documented research paper (35%). Two exams (25% each), each consisting of objective questions and an essay.</td>
</tr>
<tr>
<td>E-Mail:</td>
<td><a href="mailto:pc06@txstate.edu">pc06@txstate.edu</a></td>
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**English 3346.251: Southwestern Studies II: Consequences of Region**
**TR 12:30pm-1:50pm, FH 130**

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

| Books: | Horseman, Pass By by Larry McMurtry  
Anglos and Mexicans in the Making of Texas, 1836-1986 by David Montejano  
Ceremony by Leslie Marmon Silko  
Desert Solitaire by Edward Abbey  
The Devil’s Highway by Luis Alberto Urrea |
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<td>E-Mail:</td>
<td><a href="mailto:mn19@txstate.edu">mn19@txstate.edu</a></td>
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**English 3348.251: Creative Writing: Fiction (WI)**
**MW 12:30pm-1:50pm, FH 227**

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

| Books: |  
|-------|------|
| Evaluation: |  
|
| E-Mail: | wj13@txstate.edu |

**English 3349.251: Creative Writing: Poetry (WI)**
**TR 3:30pm-4:50pm, FH 227**

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

| Books: |  
|-------|------|
| Evaluation: |  
|
| E-Mail: | rogerjones@txstate.edu |

**English 3352.251: Middle English Literature (WI)**
**MW 2pm-3:20pm, FH 224**

- **Instructor:** Dr. Susan S. Morrison
Course Description:
In this course we will explore a number of texts of varying genres, including saints’ lives, romance, allegory, and visionary literature. Two themes will recur throughout the semester: pilgrimage and gender. Pilgrimage was a highly important activity in the Middle Ages. How this practice was undertaken physically and mentally is reflected in the literature, most famously in Chaucer’s Canterbury Tales (not the focus of this class). So we will see how pilgrimage pops up, either literally or symbolically, in much later medieval work generated in England. For example, William Langland’s Piers Plowman is a gloriously complex allegory of late fourteenth-century England.

Not all literature produced in England after the Norman Conquest was written in Middle English. Indeed, Anglo-Norman and Latin works predominated for some time after 1066. Among the works we will examine include the Anglo-Norman saint’s life of St. Katherine, written by Clemence of Barking, one of the first women writing after the Norman Conquest so far as we know. We will read the life of Christina of Markyate, abused by her parents and living in a tiny closet for four years to escape their cruelty. One of the earliest works we’ll examine is Saint Patrick’s Purgatory by Marie de France, better known, perhaps, for her Lais or short romances. Other works by women we will read include Margery Kempe’s early 15th century visionary text that is conventionally viewed as the first autobiography in English by a man or woman. And we’ll read literature written FOR women by men, including selections from the Rule for Anchoresses. And we will end by looking forward into the early 17th century, by seeing how Shakespeare’s play, All’s Well That Ends Well, picks up on the theme of pilgrimage in this poignant pilgrimage play written after the Reformation.

Students will be reading great works of literature that will take a lot of time but are immensely rewarding. Be prepared to read, think and work a lot.

**Objectives:** To read material produced in England after the Norman Conquest, with a special focus on the fourteenth century and early fifteenth century with a brief foray into Shakespeare. To learn how to read in terms of historical context and theoretical sophistication.

**Books:**
- *The Life of Christina of Markyate*, trans. CH Talbot with Samuel Fanous and Henrietta Leysey [9780199556052]
- *All’s Well That Ends Well*, William Shakespeare [9780743484978]

On TRACS:
- *Saint Patrick’s Purgatory*, Marie de France
- *Life of Saint Catherine*, Clemence of Barking

**Evaluation:**
Final paper (25%), midterm (25%), leading class discussion with short paper (20%), *Piers Plowman* two-page paper (20%), class participation/preparation (10%)

**E-Mail:**
morrison@txstate.edu
**English 3353.251: British Poetry and Prose of the Sixteenth Century (WI)**  
**TR 11am-12:20pm, FH 226**

**Instructor:** Elizabeth Skerpan-Wheeler

**Course Description:** We will study a variety of literary responses, by both men and women, to major cultural and social issues of the time, especially the Protestant Reformation. Writers will probably include, but will not be limited to, Sir Thomas More, Anne Astell, John Foxe, Sir Philip Sidney, and Edmund Spenser. We shall focus in particular on Spenser’s great English epic, *The Faerie Queene*, Spenser’s Protestant reinterpretation of the chivalric romance (quests, knights, ladies, evil beings, and strange creatures). No particular knowledge of Christian doctrine is assumed or expected. The instructor’s approach to the religious issues and beliefs of the period is academic and secular.

**Books:** An anthology of 16th-century prose and poetry, a separate anthology of the poetry of Spenser

**Evaluation:** One short paper, one long documented essay, midterm, final (the midterm and final will include essays), participation

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

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**English 3368.251: The British Novel (WI)**  
**TR 12:30pm-1:50pm, FH 130**

**Instructor:** Paul Cohen

**Course Description:** The novel has been the dominant literary genre in English for well over a century. We will study some highlights in the history of the novel in the British Isles, from the first such book to an example from 2005. The course will familiarize students with several great and representative English novels, as well as with the nature of fiction and of the novel.

**Books:** Tentative list:  
*Robinson Crusoe*, Daniel Defoe (Penguin Classics)  
*Tristram Shandy*, Laurence Sterne (excerpt) (Penguin Classics)  
*Emma*, Jane Austen (Penguin Classics)  
*Wuthering Heights*, Emily Brontë (Oxford World’s Classics)  
*Great Expectations*, Charles Dickens (Oxford World’s Classics)  
*The Ground Beneath Her Feet*, Salman Rushdie (Picador)  
*Remainder*, Tom McCarthy (Vintage)

The Rushdie and McCarthy books are only available in these editions, while the others are available in many editions. If you have other modern, unabridged, annotated editions, they are fine with me.

**Evaluation:** A short paper (15% of course grade, and a longer documented research paper (35%). Two exams (25% each), each consisting of objective questions and an essay.

**E-Mail:** pc06@txstate.edu

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**English 3385.251: Children’s Literature (WI)**  
**MWF 9am-9:50am, FH 228**  
**English 3385.252: Children’s Literature (WI)**  
**MWF 11am-11:50am, FH 227**

**Instructor:** Dr. Graeme Wend-Walker

**Course Description:** This course presents an overview of the field of Children’s Literature – both the literature itself and the discourse around it. What does “Children’s Literature” mean, exactly? What makes *Peter Rabbit* worthy of our attention? Why do certain works endure in the public imagination? These and other questions will
be addressed as we discuss a range of classic and contemporary texts. Along the way, we will consider issues of genre, audience, culture, and critical perspective. By the end, students will be able to describe key concerns in the field and be able to discuss Children’s Literature through a range of critical frameworks. American, British, Mexican-American, Vietnamese, and Australian texts will be considered.

**Books:**

**Evaluation:**
Exam (with take-home long-answer component); essay; final exam; quizzes and occasional homework exercises; attendance and participation.

**E-Mail:**
gw15@txstate.edu
to a historical moment. Spotlighting individual authors will enhance our understanding of a YA texts’ expression of their cultural context. And, given film’s import to the study of youth culture, as well as the popularity of YA cinematic adaptations, we will consistently consider movies that offer applicable tie-ins to our YA text/author.

Format: primarily lecture with some discussion

Books:

The reading list MAY include the following titles:

*Harry Potter and the Chamber of Secrets*, Rowling
*The Perks of Being a Wallflower*, Chbosky
*Twilight*, Meyer
*The Outsiders*, S.E. Hinton
*The House on Mango Street*, Sandra Cisneros
*Monster*, Walter Dean Myers
*Tantalize*, Cynthia Leitich Smith


This course may also require you to view at least a couple of films outside of class.

Evaluation: 2 exams, 2 essays

E-Mail: Kk19@txstate.edu

**English 3388.251: Women and Literature (WI)**

**MW 11am-12:20pm, FH 116**

**Instructor:** Geneva M. Gano

**Course Description:** Women and/as Others: Humanism, a way of viewing humans as exceptional and primary beings in the world who deserve certain basic (“human”) rights, has been the dominant philosophy of the modern age. This course takes a broad look at the way that women imagined themselves as human—or, at times, as other-than-human—since around the time of the Enlightenment. In the texts we will consider together, we will see how women of many ages, races, classes, sexualities, abilities, and religions write about their sense of “otherness” in relation to their societies’ defining humans, the men who occupied legal and social positions of power. Some of these women protested this characterization of themselves, while others embraced it. In this course we will examine how and why women have compared themselves to animals, monsters, angels, slaves, and cyborgs; we will also evaluate the aesthetic and rhetorical effectiveness of their claims, comparing across time and culture as we do so. This course has an ambitious historical scope (>300 years!) but will focus particularly on women’s writing within the English-language tradition.

**Books:**

*Oroonoko*, Behn
*Frankenstein*, Shelley

Other shorter works

**Evaluation:** 4 Reading Responses, 2 Formal Papers, Midterm Exam, Final Exam, Participation

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

**English 3389.251: The Discipline of English (WI)**
<table>
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<th>Course Title</th>
<th>Time</th>
<th>Location</th>
<th>Instructor</th>
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<tbody>
<tr>
<td>English 4310.251</td>
<td>Modern English Syntax</td>
<td>TR 2pm-3:20pm, FH 130</td>
<td></td>
<td>Dickie Heaberlin</td>
</tr>
<tr>
<td>English 4325.251</td>
<td>Literature of the Southwest (WI)</td>
<td>TR 2pm-3:20pm, FH 226</td>
<td></td>
<td>Robin Cohen</td>
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<tr>
<td>English 4348.251</td>
<td>Senior Seminar in Fiction Writing (WI)</td>
<td>MW 2pm-3:20pm, FH 228</td>
<td></td>
<td>John Blair</td>
</tr>
<tr>
<td>English 4348.252</td>
<td>Senior Seminar in Fiction Writing (WI)</td>
<td>MW 12:30pm-1:50pm, FH G06B</td>
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<td>Chad Hammett</td>
</tr>
<tr>
<td>English 4349.251</td>
<td>Senior Seminar in Poetry Writing (WI)</td>
<td>MW 12:30pm-1:50pm, FH G06B</td>
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<td>Kathleen Peirce</td>
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**Course Description:**

- **English 4310.251:** The nature of English studies as a formal field, its components and their relationships. Open only to candidates with 90 semester credit hours.
- **English 4325.251:** Student will learn to recognize the structure of English sentences, beginning with very simple structures and progressing throughout the semester to increasingly complex ones.
- **English 4348.251:** Workshop in writing fiction and evaluating manuscripts. Students produce portfolio of creative work. Prerequisite: ENG 3348.
- **English 4348.252:** Workshop in writing fiction and evaluating manuscripts. Students produce portfolio of creative work. Prerequisite: ENG 3348.
- **English 4349.251:** Each student will produce two-to-three pieces of fiction for class to critique. In-Class activities, participation required.

**Books:**

- My guidebook, *English Syntax*, will be placed on Tracs.
- To Be Determined

**Evaluation:**

- Fours test and a final.
- Each student will produce two-to-three pieces of fiction for class to critique.
- In-Class activities, participation required.
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<th>Course Description:</th>
<th>Workshop in writing poetry and evaluating manuscripts. Students produce portfolio of creative work. Prerequisite: ENG 3348.</th>
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<td>Evaluation:</td>
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<tr>
<td>E-Mail:</td>
<td><a href="mailto:kathleenp@txstate.edu">kathleenp@txstate.edu</a></td>
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**English 4350.251: Senior Seminar in Film**  
**M 3:30pm-4:50pm, FH G06B**  
**Instructor:** Dr. Rebecca Bell-Metereau

| Course Description: | Highly interactive introduction to film and media, including film criticism, analysis and vocabulary. All students will critique scholarly research, screenplays, and video projects that demonstrate concepts learned through the film and media emphasis. Each student will choose a specialization, and revise that category for a final project: a screenplay, video, or critical essay. No previous edit or screenwriting skill required. Recommended prerequisite: English 3307 Introduction to Film, other film course, or contact instructor. |
| Books:              | On Filmmaking, by Paul Cronin & Martin Scorsese  
Fast, Cheap and Under Control: Lessons from the Greatest Low-Budget Movies of All Time, by John Gaspard  
Rebel Without a Crew, by Robert Rodriguez  
Tentative Film List: Soylent Green, Babette’s Feast, Supersize Me, Winged Migration, Erin Brokovich, Wall-E, Avatar, Blackfish, Her, This Changes Everything |
| Evaluation:         | 1) Draft Screenplay 5 pp. double-spaced (20%)  
2) Draft Short video 3-5 minutes (20%)  
3) Draft Analytical paper 7-9 pp. double-spaced (20%)  
4) Final version of 1, 2, or 3, depending on your choice (20%)  
5) Daily work, critique student work, & participation (20%) |
| E-Mail:             | Rb12@txstate.edu                                                                                           |

**English 4351.251: Chaucer and His Time (WI)**  
**TR 3:30pm-4:50pm, FH 229**  
**Instructor:** Leah Schwebel

| Course Description: | A class devoted to the study of Chaucer's masterpiece, the Canterbury Tales. |
| Books:              | Jill Mann, the Canterbury Tales |
| Evaluation:         | Essays, midterm, participation |
| E-Mail:             | Las235@txstate.edu |

**English 4355.251: Late Shakespeare (WI)**  
**MW 11am-12:20pm, FH 113**  
**Instructor:** Joe Falocco

| Course Description: | English 4355 studies representative works of Shakespeare’s career from Hamlet onward. Students will read these plays in their entirety, take quizzes on this reading, and prepare paraphrases and textual analyses for key passages from each play. For a final project, students will have the opportunity to either write a five-page paper or prepare a scene for performance. |

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**Bring it to class each day. No exceptions. No excuses.**

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

**E-Mail:** jf48@txstate.edu

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**English 4355.252: The Later Shakespeare (WI)**

**TR 2pm-3:20pm, FH 229**

<table>
<thead>
<tr>
<th>Instructor:</th>
<th>Elizabeth Skerpan-Wheeler</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Course Description:</strong></td>
<td>A survey of selected works of Shakespeare from <em>Hamlet</em> onwards, including “problem” comedies, tragedies, and romances. The class will identify key historical and cultural events that shaped the creation and reception of Shakespeare’s plays; interpret Shakespeare’s literary language; apply knowledge of the theatrical world (both Shakespeare’s and our own) to their reading of the plays; analyze how the plays achieve their effects; and appreciate the reasons for the importance of the works of Shakespeare to English and world literature.</td>
</tr>
<tr>
<td><strong>Books:</strong></td>
<td><em>The Norton Shakespeare</em>, vol 2: The Later Plays, ed. Stephen Greenblatt et al.</td>
</tr>
<tr>
<td><strong>Evaluation:</strong></td>
<td>Three short response/discussion papers (30%), one article review (10%), one bibliographical essay (20%), scholarly term paper (20%), final examination (20%).</td>
</tr>
<tr>
<td><strong>E-Mail:</strong></td>
<td><a href="mailto:es10@txstate.edu">es10@txstate.edu</a></td>
</tr>
</tbody>
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**English 4385.251: Advanced Children’s and Adolescent Literature (WI)**

**TR 12:30pm-1:50pm, FH 252**

<table>
<thead>
<tr>
<th>Instructor:</th>
<th>Marilynn S. Olson</th>
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</thead>
<tbody>
<tr>
<td><strong>Course Description:</strong></td>
<td>From Neverland to Narnia. Memorable Children’s Works and their Contexts from 1904-1953.</td>
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<tr>
<td><strong>Books:</strong></td>
<td>We will read <em>Peter Pan, The Silver Chair, The Brownies’ Book</em> [Harlem Renaissance children’s periodical, online], a modernist picturebook, <em>The Little Prince</em>, and two more selections chosen for lasting qualities related to milestone events of the period, with appropriate critical sources and periodical and verse supplements.</td>
</tr>
<tr>
<td><strong>Evaluation:</strong></td>
<td>Quizzes, brief journals, student presentations, research paper</td>
</tr>
<tr>
<td><strong>E-Mail:</strong></td>
<td><a href="mailto:mo03@txstate.edu">mo03@txstate.edu</a></td>
</tr>
</tbody>
</table>
This short film, Career of a Salesman, showed what the producers believed was a more typical American salesman, and was an attempt to defuse possible accusations that the Death of a Salesman was an _ film. Central Intelligence Agency Anti-Americanism United States African-American Civil Rights Movement (1955â€“1968). [report]. Death of a Salesman is a 1951 film adapted from the play of the same name by _ Arthur Miller The Crucible A View from the Bridge All My Sons. [report]. Death of a Salesman at the _. CDNOW Amazon.com Box Office Mojo Internet Movie Da The manuscript tells the story of how the young governess is hired by a man who has become responsible for his young nephew and niece after the death of their parents. He lives mainly in London and is not interested in raising the children himself. The boy, Miles, is attending a boarding school, while his younger sister, Flora, is living at a country estate in Essex. She is currently being cared for by the housekeeper, Mrs. Grose.Â The television movie The Haunting of Helen Walker/The Turn of the Screw (1995) featuring Valerie Bertinelli, Michael Gough, and Diana Rigg. Presence of Mind (1999), an Spanish-made film adaptation with Sadie Frost and Harvey Keitel. A British television adaptation The Turn of the Screw (26 December 1999) with Jodhi May and Colin Firth.