

SPRING 2018 Course Descriptions

1000 and 2000-level courses are listed here only if they have special topics. For a complete list of courses, see TCU class search.

1000s

ENGL 10103.030 OR 10103.040: INTRODUCTION TO FICTION: SCIENCE IN FICTION

Jennifer Griffith

MWF 11-11:50 OR MWF 12-12:50

Core: LT, HUM

English Major: lower-division elective

Writing Major: lower-division elective

Course Description: This class introduces students to 19th and 20th C. works of British and American short and long fiction (including films) that explore and critique explosive developments in science and technology and their implications. During this period of rapid scientific advancement in Europe and America, intellectuals grappled with the promise as well as the risks of humanity's increasing knowledge of and power over nature and natural forces. As we explore works involving science during these centuries, we will ask the following questions: How do humans grapple (in fiction) with the potential—both positive and negative—of scientific and technological progress? What concerns do these texts show about the impact of science and progress on the individual, family, and society? (How) does society's view of human nature and society change during this period? What does it mean to be human? I expect students to keep up with the daily reading assignments (3 novels, various short stories, and 2 films). I determine the course grade based on reading quizzes/journal entries, 2 semester exams, a final exam, class participation, and a discussion presentation (in which a group of students leads class discussion on a text).

ENGL 10113.021: INTRODUCTION TO POETRY: THE POETRY OF WATER

Linda K. Hughes

MW 3:30-4:50

English Major: lower-division elective

Writing Major: lower-division elective

Course Description: Relevant to humanities majors, social science majors, environmental science majors, and all who enjoy words with rhythm, this course introduces you to poems about adventurous and Middle Passage sea voyages, responses to love and death, depictions of mythic creatures, environmentalist poetry, and religious poems (given water's associations with purification, rebirth, and baptism). In addition to gaining greater awareness of the meaning and significance water has had for human beings over a long arc of history and the verbal artworks they have produced, you will demonstrate your own creativity and water poetry's personal connection to you by creating a video interpretation of one of the poems assigned this semester. Like all sections of Introduction to Poetry, this course will also cover poetry's formal elements (line, stanza, meter, rhyme, figures, sound effects) and apply analytical methods to a range of poems in both traditional and experimental forms by writers from Homer to Native American Leslie Marmon Silko. Additional requirements include unannounced reading quizzes (in-class

interpretations of a line, stanza, or theme that depend on your having read the assigned poem in advance), a midterm and final, and class participation.

ENGL 10133.005: VICTORIAN MYSTERY AND MURDER

Annette Wren

T/TR 8-9:20

English Majors: lower-division elective

Writing Majors: lower-division elective

Course Description: In the midst of rapid urban development and a skyrocketing population, the Victorian Era witnessed a rise in murder and an obsession with the macabre as faceless terrors like Jack the Ripper stalked London's streets. A significant portion of literature during this time reflects this obsession with mystery and death, and it is stories and novels that make up this course. We'll examine how Victorian literature reflects and often revels in this atmosphere by examining these texts alongside social and cultural shifts and advances in legal reform.

In addition to a select number of Arthur Conan Doyle's Sherlock Holmes stories, readings will include short stories such as Conan Doyle's "The Case of Lady Sannox," Robert Louis Stevenson's "The Body Snatcher," and Elizabeth Gaskell's *The Grey Woman*. We'll also read two shorter novels, Anna Katharine Green's *The Leavenworth Case* and Mary Elizabeth Braddon's *Lady Audley's Secret*, as well as tackle Bram Stoker's *Dracula* as a semester-long project. In addition to daily reading quizzes, there will be short reflection papers and a semester-long creative writing project.

ENGL 10133.070: INTRODUCTION TO LITERATURE: AUSTRALIAN LITERATURE

Nathanael O'Reilly

MW 2-3:20

Core: LT, HUM

English Major: lower-division elective

Writing Major: lower-division elective

Course Description: Students will read, discuss and write about a broad selection of Australian literature. Through close engagement with the required texts, class discussion and their own research and writing, students will gain an understanding of many of the important figures, works, and themes in Australian literature, along with an understanding of Australian history, culture and geography.

ENGL 10133.074: INTRODUCTION TO LITERATURE: AUSTRALIAN LITERATURE

Nathanael O'Reilly

MW 3:30-4:50

Core: LT, HUM

English Major: lower-division elective

Writing Major: lower-division elective

Course Description: Students will read, discuss and write about a broad selection of Australian literature. Through close engagement with the required texts, class discussion and their own research and writing, students will gain an understanding of many of the important figures, works, and themes in Australian literature, along with an understanding of Australian history, culture and geography.

**ENGL 10303.074: APPROACHES TO FILM: THE CINEMATIC SUBLIME:
SPECTACLE AND TRANSCENDENCE**

Kristen Lacefield

MW 3:30 – 4:50

Core: LT, HUM

English Major: lower-division elective

Writing Major: lower-division elective

Course Description: This course will include a range of films and readings concerned with experiences of the sublime, spectacle, and transcendence. Films will include surreal, psychedelic, sci-fi, and metaphysical content. While it is a film course, there will be a significant reading component. Students will read texts across a range of disciplines, including philosophy, psychology, and literary fiction.

ENGL 10303.080: APPROACHES TO FILM: HORROR FILM AND LITERATURE

Kristen Lacefield

MW 5:00

Core: LT, HUM

English Major: lower-division elective

Writing Major: lower-division elective

Course Description: This course will focus on films and novels in the suspense and/or horror genres. Students can expect that some content will be disturbing, violent, occultic, and will feature uncomfortable and controversial themes and situations. Students will not be able to opt out of material because it makes them uncomfortable; therefore, it is advised that interested students consider whether such a course is appropriate for them. Students should also be advised that this course will include secondary readings in philosophy, psychology, and religious studies.

ENGL 10803: Introductory Composition

Multiple sections are available; see class search for additional section times.

**ENGL 10803.035: INTRODUCTORY COMPOSITION: TL;DR: WRITING (FOR)
ONLINE (COMMUNITIES)**

Sara Kelm

TR 11-12:20

Core: Fulfills university WCO requirement but does not count for English or Writing major.

Course Description: This themed version of 10803 will inquire into the writing that is done online, both in terms of genre and content. Students will analyze their own online presence, learn about different online sources through creating a faux-Wikipedia page, and research online communities and fandoms. We will also think about how to write for and be responsible to varied online audiences, as well as the ethical and security considerations that emerge when interacting online. All writing will be published on the internet in students' online portfolios, which they will create for this class.

Required Texts:

The Curious Writer, 5th edition (Ballenger)

Other public online texts as assigned

2000s

ENGL/WRIT 20133.070: PERFORMING IDENTITY

Chantel Langlinais Carlson

MW 2 – 3:20

Core: FA

English Majors: lower-division elective

English Minors: Writing

Writing Majors/Minors: Creative Writing

Course Description: In this course we will read and analyze plays, experimental collaborative performances, and both traditional and slam poetry, specifically focusing on the construction of identity through the written word and performance. We will study how these modes of creative expression act as a means of personal expression, social discourse, and cultural communication. We will investigate the creative potentials to reflect, critique, construct, and enact a performing artist's emergent identity, including how one defines/identifies with race, class, gender, sexual orientation, etc. Then, students will write and perform 1) an original slam poem, 2) a series of monologues revolving around gender and/or sexual identity, and 3) an experimental dramatic scene revolving around a major social/political/race-related issue. Students will also take part in a collaborative workshop environment where each person should receive constructive feedback on his/her work through written and oral responses. In addition, students will be asked to complete reading assignments, take quizzes, and complete writing exercises. Your final project will be a collaborative performance piece that implements the themes and techniques we have discussed over the course of the semester.

ENGL 20223.050: GENDER, CULTURE, REPRESENTATION: GENDER REPRESENTATION IN THE LITERATURE OF DYSTOPIA AND UTOPIA

A. Layne Craig

MWF 1-1:50

Core: CA, HUM, WGST

English Major: lower-division elective

Writing Major: lower-division elective

Course Description: In a year when women dressed as “handmaids” protested in the Texas capitol, and George Orwell’s *1984* shot to the top of the bestseller list in response to the American election, dystopian literature obviously plays an important role in our culture. In this class, students will look particularly at examples in different media of the genres of utopia and dystopia, whose narratives so often revolve around issues of gender and sexuality. We will learn about the history of these two genres and the relationship between them, examine their characteristics and how different authors manipulate those, and look particularly at how gender, sexuality, reproduction, and related issues are treated in utopias and dystopias. We’ll read works from authors including Margaret Atwood, Charlotte Perkins Gilman, Octavia Butler, and Kazuo Ishiguro; examples of visual media we’ll view include the films *Children of Men* and *Gattaca*. Students will also have opportunities to look at YA dystopias and contemporary television shows

as part of a short independent research project. Grades will be based on reading quizzes, short answer exams, and two written assignments, one of which will have a presentation component.

ENGL 20333.035: LANGUAGE, TECHNOLOGY, AND SOCIETY

Jackie Hoermann-Elliott

T/TR 11-12:20

English Major: lower-division elective

Writing Major: lower-division elective

Course Description: Prerequisite: ENGL 10803 or equivalent and sophomore standing (24 hours). This seminar builds on ENGL 10803 by focusing on how various composing technologies influence the production, distribution, and consumption of texts. Students will work individually and collaboratively to read, discuss, and create textual documents that expose hidden cultural assumptions about the role of technology in society.

ENGL 20733.50: SCIENCE FICTION: MOTHERHOOD IN HORROR & SCI FI

Charles Hicks

MWF 1-1:50

Core: LT, HUM

English Majors: lower-division elective

Writing Majors: lower-division elective

Course Description: This course aims to introduce students to significant depictions of maternity in science-fiction and horror literature and film. Students will explore how certain texts utilize specific characteristics and tropes of each genre to represent the maternal body and the experience of motherhood. One of the primary goals of this course is to analyze how these works challenge preconceived notions of what it means to be a mother and how we define the process of mothering itself.

ENGL 20733.60: SCIENCE FICTION: MOTHERHOOD IN HORROR & SCI FI

Charles Hicks

MWF 2-2:50

Core: LT, HUM

English Majors: lower-division elective

Writing Majors: lower-division elective

Course Description: This course aims to introduce students to significant depictions of maternity in science-fiction and horror literature and film. Students will explore how certain texts utilize specific characteristics and tropes of each genre to represent the maternal body and the experience of motherhood. One of the primary goals of this course is to analyze how these works challenge preconceived notions of what it means to be a mother and how we define the process of mothering itself.

ENGL 20803: INTERMEDIATE COMPOSITION: WRITING ARGUMENT

Multiple sections are available; see class search for additional sections.

ENGL 20803.005: INTERMEDIATE COMPOSITION: ORALITY AND LITERACY

Jackie Hoermann-Elliott

T/TR 8-9:20

Core: Counts for the University WCO requirement but not for the English or Writing major

Course Description: Prerequisite: ENGL 10803 or equivalent and sophomore standing (24 hours). Writing workshop that builds on ENGL 10803 by focusing on the analysis and production of arguments, especially in terms of oral communication as an ancient and modern composing practice. Students will work individually and collaboratively to read, research, and compose effective arguments on issues of local, national, and historical importance.

ENGL 20803.007: INTERMEDIATE COMPOSITION: CRIMES AGAINST NATURE

Megh Johnson

T/R 8 – 9:20

Core: Counts for the University WCO requirement but not for the English or Writing major

Course Description: “Crimes Against Nature” is a themed composition course that aims to create critical readers, writers, and rhetoricians of the environments that surround us. This course uses rhetorical theory to explore the dynamic relations among mass media, nature, science, public policy, and social movements. Through a variety of readings, documentary films, panel discussions, and writing activities, students will engage contemporary arguments about issues surrounding “the environment” - issues like global climate change, environmental activism, the rhetoric of “organic,” greenwashing, energy use, water quantity and quality, environmental pollutants, and the role of social movements. Students will effectively argue positions on some of the controversial issues associated with environmentalism at the national, state, and campus level, keeping in mind that these arguments have the power to promote new forms of awareness and activism in the 21st century.

ENGL 20803.010: INTERMEDIATE COMPOSITION: HEALTH AND SOCIETY

A. Layne Craig

MWF 9-9:50am

Core: Counts for the University WCO requirement but not for the English or Writing major

Course Description: This course expands upon the writing skills and strategies introduced in ENGL 10803, focusing on argumentative and analytical writing. Students in this section of 20803 will read and write about the social and cultural dimensions of our experiences with medicine. Health and health care are often thought of as belonging solely in the realm of science: medical research studies, new treatments for diseases, and health care policy seem to be the purview of specialists, who inform us of our options for taking care of our bodies, not the other way around. In this class, though, we will explore ways that discussions of medical issues among the general public can affect the way health care is understood and distributed. Over the course of the semester, students will write in different genres and for different audiences. Before Spring Break, we will focus on assignments in which students use research and argumentation skills to respond to visual and written texts. After Spring Break, we will narrow our focus to issues of public health, and writing assignments will be combined with a service learning opportunity. Grades will be based on four writing assignments, participation and writing process work, and a revision assignment.

ENGL 20803.017: INTERMEDIATE COMPOSITION: ORALITY AND LITERACY

Jackie Hoermann-Elliott

T/TR 9:30-10:50

Core: Counts for the University WCO requirement but not for the English or Writing major

Course Description: Prerequisite: ENGL 10803 or equivalent and sophomore standing (24 hours). Writing workshop that builds on ENGL 10803 by focusing on the analysis and production of arguments, especially in terms of oral communication as an ancient and modern composing practice. Students will work individually and collaboratively to read, research, and compose effective arguments on issues of local, national, and historical importance.

ENGL 20803.018: INTERMEDIATE COMPOSITION: CRIMES AGAINST NATURE

Megh Johnson

T/R 9:30 – 10:50

Core: Counts for the University WCO requirement but not for the English or Writing major

Course Description:“Crimes Against Nature” is a themed composition course that aims to create critical readers, writers, and rhetoricians of the environments that surround us. This course uses rhetorical theory to explore the dynamic relations among mass media, nature, science, public policy, and social movements. Through a variety of readings, documentary films, panel discussions, and writing activities, students will engage contemporary arguments about issues surrounding “the environment” - issues like global climate change, environmental activism, the rhetoric of “organic,” greenwashing, energy use, water quantity and quality, environmental pollutants, and the role of social movements. Students will effectively argue positions on some of the controversial issues associated with environmentalism at the national, state, and campus level, keeping in mind that these arguments have the power to promote new forms of awareness and activism in the 21st century.

ENGL 20803.020: INTERMEDIATE COMPOSITION: (MULTI)MEDIA AND IDENTITY

Angela Moore

MWF 10:00-10:50

Core: Counts for the University WCO requirement but not for the English or Writing major

Course Descriptions: Students will work individually and collaboratively to analyze and compose arguments about how media shapes identity. This course explores theories about how multimodal rhetoric has shaped culture and identity throughout history, starting with ancient theater, and working up to television, movies, and internet videos/memes today. This is a writing workshop in which students will be asked to compose both textual and multimodal arguments about identity.

ENGL 20803.022: INTERMEDIATE COMPOSITION: HEALTH AND SOCIETY

A. Layne Craig

MWF 10-10:50am

Core: Counts for the University WCO requirement but not for the English or Writing major

Course Description: This course expands upon the writing skills and strategies introduced in ENGL 10803, focusing on argumentative and analytical writing. Students in this section of 20803 will read and write about the social and cultural dimensions of our experiences with medicine. Health and health care are often thought of as belonging solely in the realm of science: medical research studies, new treatments for diseases, and health care policy seem to be the purview of specialists, who inform us of our options for taking care of our bodies, not the other way around. In this class, though, we will explore ways that discussions of medical issues among the general public can affect the way health care is understood and distributed. Over the course of the semester, students will write in different genres and for different audiences. Before Spring Break, we will focus on assignments in which students use research and argumentation skills to respond to visual and written texts. After Spring Break, we will narrow our focus to issues of public health, and writing assignments will be combined with a service learning opportunity. Grades will be based on four writing assignments, participation and writing process work, and a revision assignment.

ENGL 20803.023: VISIBLE IDENTITIES: EXPLORING POPULAR CULTURE ISSUES IN DOCUMENTARY FILMS

Chantel Langlinais Carlson

MWF 10-10:50

Core: Counts for the University WCO requirement but not for the English or Writing major

Course Description: Film director Fernando Solanas said, “We realized that the important thing was not the film itself but that which the film provoked.” Over the course of the semester, we will watch, explore, and analyze documentary films that attempt to provoke us to see issues in popular culture in a different light – issues such as social networking, body image, gender identity, and/or issues of religion. Students will complete writing assignments and take quizzes based on the films/readings assigned for that day. In addition, each student will do an individual presentation where he/she will be asked to find a recent article in the news that correlates to one of the documentaries we have viewed and present a summary of the article to the class. Students are also required to write response essays, one for each film, responding to the various societal issues related to both critical articles, as well as the documentary films. For the final exam, students will complete a final new media group project relating to issues discussed over the course of the semester. Students will be asked to reflect on what they have learned in the class about argumentative theory and application using secondary research to support their findings.

ENGL 20803.030: VISIBLE IDENTITIES: EXPLORING POPULAR CULTURE ISSUES IN DOCUMENTARY FILMS

Chantel Langlinais Carlson

MWF 11-11:50

Core: Counts for the University WCO requirement but not for the English or Writing major

Course Description: Film director Fernando Solanas said, “We realized that the important thing was not the film itself but that which the film provoked.” Over the course of the semester, we will watch, explore, and analyze documentary films that attempt to provoke us to see issues in

popular culture in a different light – issues such as social networking, body image, gender identity, and/or issues of religion. Students will complete writing assignments and take quizzes based on the films/readings assigned for that day. In addition, each student will do an individual presentation where he/she will be asked to find a recent article in the news that correlates to one of the documentaries we have viewed and present a summary of the article to the class. Students are also required to write response essays, one for each film, responding to the various societal issues related to both critical articles, as well as the documentary films. For the final exam, students will complete a final new media group project relating to issues discussed over the course of the semester. Students will be asked to reflect on what they have learned in the class about argumentative theory and application using secondary research to support their findings.

ENGL 20803.045: INTERMEDIATE COMPOSITION: WRITING AS ARGUMENT – CLASS, LITERACY, & POWER -- SL

Jennifer Griffith

T/TR 12:30-1:45

Core: Counts for the University WCO requirement but not for the English or Writing major

Course Description: Students in this section of 20803 must participate in community service work for approximately 10 hours. As an Intermediate Composition course, this class will focus on reading, creating, and analyzing arguments, specifically those involving power and its connection with class, literacy, and poverty. We will engage texts and a film exploring diverse environments in which power, socio-economic status, and literacy intermingle and impact poverty and its alleviation. Our service sites are related to our readings. Students will choose to tutor students at a local elementary school, to work with students at the Boys & Girls Club Panther site, or to connect with those experiencing homelessness through The Net. *Students will need to arrange transportation to/from the site; carpooling with other students in the class may be an option.* The course workload reflects this additional demand. Based on the readings, in-class discussions, and community service work, students will investigate a problem of relevance to their site and argue for a solution. In addition to this final research essay, students will complete daily writing and reading assignments, an argument analysis essay, a research portfolio supporting their final essay, and a final group project related to their site.

ENGL 20803.047: INTERMEDIATE COMPOSITION: MYSTERIES AND MISHAPS IN THE MEDIA

Michal Horton

TR 12:30-1:50

Core: Counts for the University WCO requirement but not for the English or Writing major

Course Description: This themed section of ENG 20803 focuses on our dual role as consumers and producers of information. Students will analyze and critique various source types, conduct research into stories circulating in the media (urban legends, myths, mysteries), evaluate the reliability of arguments (mishaps or misinformation), and ultimately make arguments of their own. Students will compose written arguments as well as visual arguments, with three research-based papers and a final non-text based project in either digital format (e.g., a video, an image, an infographic) or another visual format (e.g., a crafted object, a printed image, a collage).

ENGL 20803.070: INTERMEDIATE COMPOSITION: TECH & CULTURE

T.J. McLemore

MW 2-3:20

Core: Counts for the University WCO requirement but not for the English or Writing major

Course Description: The line between science fiction and reality becomes fuzzier each year. Within our lifetimes, we will likely see the invention of autonomous machines, attempts at interplanetary travel and colonization, and a reimagining of the concept of work. We may even choose to alter the direction of our own evolution. In this themed section of ENGL 20803, we'll engage with the techniques of argumentative rhetoric through an exploration of our relationship to our technological artifacts and abilities—in particular, we'll discuss how we will (or should) define our species and its priorities moving forward into this century. Just because we have the ability to do something, does it mean that we should? And what role does the academy have to play in this ongoing conversation? Welcome, Luddites and Futurists alike.

ENGL 20803.072: INTERMEDIATE COMPOSITION: WRITING AS ARGUMENT – CLASS, LITERACY, & POVERTY

Jennifer Griffith

MW 2-3:20

Core: Counts for the University WCO requirement but not for the English or Writing major

Course Description: As an Intermediate Composition course, this class will focus on reading, creating, and analyzing arguments, specifically those involving power and its connection with class, literacy, and poverty. We will engage texts and a film exploring diverse environments in which power, socio-economic status, and literacy intermingle and impact poverty and its alleviation. These investigations will be multi-disciplinary and will allow students to identify a problem of interest to them/their discipline and argue for a solution on behalf of those for whom it matters most. In addition to this final research essay, students will complete daily writing and reading assignments, an argument analysis essay, and a research portfolio supporting their final essay. As a class, we will engage in an end-of-term service project.

ENGL 20803.074: INTERMEDIATE COMPOSITION: TECH & CULTURE

T.J. McLemore

MW 3:30-4:50

Core: Counts for the University WCO requirement but not for the English or Writing major

Course Description: The line between science fiction and reality becomes fuzzier each year. Within our lifetimes, we will likely see the invention of autonomous machines, attempts at interplanetary travel and colonization, and a reimagining of the concept of work. We may even choose to alter the direction of our own evolution. In this themed section of ENGL 20803, we'll engage with the techniques of argumentative rhetoric through an exploration of our relationship to our technological artifacts and abilities—in particular, we'll discuss how we will (or should) define our species and its priorities moving forward into this century. Just because we have the ability to do something, does it mean that we should? And what role does the academy have to play in this ongoing conversation? Welcome, Luddites and Futurists alike.

3000s

ENGL 30113 BRITISH LIT TO 1800

Daniel Gil

English major: British lit AND Early lit & Culture

Writing major: Lit & Language

We will explore the English literary tradition from the 9th century epic poem *Beowulf* to the dawn of modernity. Issues we will examine include how the rise of a strong, centralized nation-state in England affects literary production; the rise of middle class and popular cultures; the status of women writers as authority figures; the effect that violent religious disputes have on literary production; and how gender, sexuality and emerging conceptions of race and ethnicity affect literature. Major authors include the *Beowulf* poet, Chaucer, Shakespeare, Mary Sidney, Philip Sidney, Spenser, Donne, Lanyer, Milton, and Behn. Requirements include regular reading and class participation, reading quizzes, and analytical essays.

Prerequisites: ENGL 10830 & ENGL 20803 (or credit therefore) plus another ENGL or WRIT course.

ENGL 30163.015: URBAN EXPERIENCES IN AMERICAN LITERATURE

A. Layne Craig

T/TR 9:30-10:50am

Core: LT, CA, WGST

English Major: American Literature

Writing Major: Lit and Language

Course Description: Puritan leader John Winthrop (and, later, President Ronald Reagan) famously called the United States a “City Upon a Hill.” In this class, students will examine literature, popular media, and cultural criticism, mostly from the twentieth century, that depicts the American city, sometimes as the shining example that Winthrop and Reagan imagined, but more often as a place in which the American Dream comes into conflict with economic, social, and political realities. We’ll look at diverse literary and cultural representations of two quintessential American cities, New York and Los Angeles, as well as one example of an American writer’s representation of Paris: authors discussed include Edith Wharton, Nella Larsen, James Baldwin, Raymond Chandler, and others. Grades will be based on discussion board participation, close reading and research papers, two exams, and in-class participation.

Prerequisites: ENGL 10830 & ENGL 20803 (or credit therefore) plus another ENGL or WRIT course.

ENGL 30183.045 PRISON LITERATURE

David Colon

TR 12:30-1:50

English major: American Lit OR Global & Diasporic lit

Writing major: Lit & Language

This course will explore a diverse selection of important and provocative books and essays about prison, incarceration, issues related to the penal system and social justice, the experiences of people who have spent time in jail, and the creative inspiration that can result from imprisonment. Our historical period will span from the mid-19th century to the present. Assigned texts will include: Oscar Wilde's *De Profundis and Other Prison Writings*, Eldridge Cleaver's *Soul On Ice*, Jimmy Santiago Baca's *A Place to Stand*, Martin Luther King, Jr.'s *Letter From the Birmingham Jail*, Aleksandr Solzhenitsyn's *One Day in the Life of Ivan Denisovich*, Nawal el Saadawi's *Memoirs from the Women's Prison*, Franz Kafka's *The Trial*, Janet Lewis' *The Trial of Soren Qvist*, John Cheever's *Falconer*, and Mumia Abu-Jamal's *Live From Death Row*. Lectures will be informed by an equally diverse range of texts, including (but not limited to) Henry David Thoreau's "Civil Disobedience," Nelson Mandela's *Conversations With Myself*, Angela Davis' *Are Prisons Obsolete?*, and Michel Foucault's *Discipline and Punish*. Assignments will include quizzes, oral presentations, a midterm exam, a final exam, and a research-based argument. Students seeking credit for CRES, LTNO, AAAS, or any other interdisciplinary programs should consult with the instructor post enrolment.

Prerequisites: ENGL 10830 & ENGL 20803 (or credit therefore) plus another ENGL or WRIT course.

ENGL/WRIT 30233.055: CREATIVE NONFICTION 1

Charlotte Hogg

T/TR 2-3:20

Core: WEM

English Major: Writing

Writing Major: Creative Writing

Course Description: The focus of our semester's work will be writing essays accompanied by close readings and analyses of the complex genre of creative nonfiction. Creative nonfiction--sometimes called immersion journalism, literary nonfiction, memoir, or the personal essay--has burgeoned as a literary genre over the past two decades but has a much longer history. While we consider the range and complexity of the genre, we will ask: What does writing essays have to do with other forms of college writing? How is the essay different from fiction? How truthful should we be in creative nonfiction? How do blogging and other new media expand/fit into the genre? As we read and write essays, we will discuss various incarnations of the genre and analyze the content and form of the texts we read and produce. Primarily, though, this is a writing course where we will compose, workshop, and revise our own essays. This class assumes that you are ready and willing to invest deeply in your own writing (through reading, drafting, and revising). Requirements of the course include active participation, careful peer feedback, weekly readings and responses, genre presentation, a portfolio of your polished creative nonfiction, and a portfolio trailer. We'll likely read Scaachi Koul, Kelly Grey Carlisle, David Sedaris, *Best American Essays*, and more.

Prerequisite: ENGL/WRIT 10203 or ENGL/WRIT 20103

WRIT 30293 NON-HUMAN RHETORIC AND REPRESENTATION

Jason Helms

MWF 9-9:50

Core: HUM, also counts for HARE minor

English major: Elective

Writing major: Rhetoric & Culture

Course description: Non-Human Rhetoric and Representation challenges students to reevaluate non-human actors by interrogating a variety of theoretical, literary and filmic texts, including theory, fiction, documentary, and children's literature.

ENGL/WRIT 30373.074: DRAMA WRITING WORKSHOP I

Chantel Langlinois Carlson

MW 3:30 – 4:50

Core: WEM

English Majors/Minors: Writing

Writing Majors/Minors: Creative Writing

Course Description: In this introductory dramatic writing workshop, students will be introduced to techniques in writing drama. Students will learn and apply the principles of writing dramatic monologues, scenes, and one-act plays, including character and plot development, stage directions, and writing dialogue. Film students are welcome in this course and will have the opportunity to work on writing for the screen as well. Prior to written assignments, students will learn critical terms (such as characterization, plot structure, setting, dialogue, staging, etc.) as well as become familiar with the possibilities of the modern stage through readings of “traditional” plays. Because this is a writing workshop, students will be able to take advantage of a collaborative environment by receiving constructive critiques on their own written work. In addition to quizzes, students will be required to write (and perform) several dramatic exercises/scenes, as well as complete a one-act play for their final project or write and film a short scene.

Prerequisite: ENGL/WRIT 10203 or ENGL/WRIT 20103

WRIT 30391.065 Publication Production: *eleven40seven* Fall 2016 Issue

Dr. Curt Rode

Tuesdays 3:30 to 4:50

English Majors: Elective

Writing Majors: Internship (if 30931 is taken 3 times for 3 credits total)

Course Description: The Tuesday section of **Writing 30391** is a one credit-hour course intended for students with an interest in literary magazine publication and basic web design. Students in the course will work in every stage of the production of the semester's print issue of *eleven40seven*, TCU's undergraduate journal of the arts, and its web edition (www.1147.tcu.edu). Specifically, students will gain knowledge of and experience in (1) the history and purpose of the student literary magazine, (2) the selection, editing, and proofing of the semester's submissions, (3) the journal's print layout and the design of the issue's web edition, and (4) the distribution and promotion of the

completed issue. Students will also receive, as needed, practical software training. The course may be repeated for credit.

Prerequisite: ENGL 10803 and ENGL 20803

WRIT 30391.066 Publication Production: *eleven40seven Chapbook Contest*

Dr. Curt Rode

Thursdays 3:30 to 4:50

English Majors: Elective

Writing Majors: Internship (if 30931 is taken 3 times for 3 credits total)

Course Description: The Thursday section of **Writing 30391** is a one credit-hour course intended for students with an interest in chapbook production. Students in the course will work in every stage of our 2nd regional chapbook contest, open to all currently enrolled undergraduate students in the state of Texas. Specifically, students will gain knowledge of and experience in (1) the history and purpose of the chapbook, (2) the solicitation, editing, and selection of the semester's winning single-authored manuscript, and (3) the distribution and promotion of the winning manuscript. Students will also receive, as needed, practical software training. The course may be repeated for credit.

Prerequisite: ENGL 10803 and ENGL 20803

ENGL 30453.030: THE VICTORIAN NOVEL: CROSSING AND PATROLLING BORDERS

Linda K. Hughes

MW 2-3:20

English Major/Minor: British Literature

Writing Major/Minor: Literary and Language Studies

Course Description: In this course you will have the chance to experience the pleasure that Egan cites with six novels, four by the major authors Charlotte Brontë, Charles Dickens, George Eliot, and Thomas Hardy. The course is designed to help you reflect simultaneously on what it means to be a global citizen (as per TCU's mission). In addition to the four authors already mentioned, you'll read a Victorian YA novel by Mary Howitt and the first country house detective novel by Wilkie Collins. As well, you will examine the experience of reading serially as so many Victorians did (just as today many watch ongoing narratives in TV series like *Game of Thrones* or *Outlander*).

All novels in the course involve cultural and religious differences, movements across national borders, and the opportunities or anxieties these create. In *Villette* (1853) by Charlotte Brontë, the young orphaned Englishwoman Lucy Snowe travels to the foreign city of Villette to teach English in a girls' school; like Brontë herself, daughter of a Protestant minister who spent time in a Brussels, Belgium school, the Protestant Lucy must negotiate a foreign language, foreign customs, and immersion in a Roman Catholic culture. Charles Dickens's sensational historical novel *A Tale of Two Cities* (1859) portrays movements between England and France against the backdrop of the French revolution and the threats of violence or death generated by cultural upheavals and clashing belief systems. George Eliot's *Middlemarch* (1871-2), which we'll read serially like Eliot's first readers, includes key events in Rome, an Anglo-Polish

principal character, and the serious consequences of ignoring global scholarship in Germany and France. Thomas Hardy's *The Return of the Native* (1878) pits a fiery daughter of an Italian immigrant from the Greek isle of Corfu against a gentle English country girl, and a protagonist recently returned to England after a career as a diamond merchant in Paris. An international conspiracy, imperial violence, racial difference, and Hindu versus Protestant faiths are central to Wilkie Collins's detective novel *The Moonstone* (1868). Finally, Mary Howitt explicitly takes up how best to travel and encounter cultural difference in *Which is the Wiser: or, People Abroad: A Tale for Youth* (1842), which also involves a young woman's choice between two suitors.

Besides assigned readings, requirements will include reading quizzes, a final exam, two short papers (5-7 pp.), and participation.

Prerequisites: ENGL 10830 & ENGL 20803 (or credit therefore) plus another ENGL or WRIT course.

ENGL 30633: Early Modern Women Writers: *The Rise of the Woman Writer*

Mona Narain,

MWF 11-11:50

CORE: HUM, CA, WGST

English Major: British lit and Early lit

Writing Major: Lit & Lang

Course Description: *Aphra Behn, Eliza Haywood, Lady Mary Wortley Montagu, Maria Edgeworth and Jane Austen*—some of these women's names are well known to us as writers while others not so much. The very notion of women writing for public consumption was considered scandalous before this period in history. Male contemporaries called Aphra Behn a "punk" because she wrote plays that showed women in powerful positions making their own way in a patriarchal society. Eliza Haywood's heroines created multiple personas to travel abroad or seduce lovers to bend gender rules. How can we forget Jane Austen's heroine Eliza Bennet's refusal to be part of the marriage market, shocking everyone as she turned down Mr. Collins' proposal? Maria Edgeworth argued for female education and Lady Mary Montagu insisted that the English start inoculating their children, a practice she learnt in Turkey. These women writers were trailblazers.

In this course we will read a variety of texts in different genres by women writers of the long eighteenth century (1660-1830) to understand the "rise" of the woman writer and the literary history of women's writing in this period. We will analyze how they created a space for themselves in the literary sphere, how they participated in contemporary debates about gender roles, the institution of marriage, the role of poetic inspiration, whether women should be educated and whether women should write at all for public consumption. Assignments for the course will include seminar style discussions, quizzes, student presentations and a longer final research project.

Prerequisites: ENGL 10830 & ENGL 20803 (or credit therefore) plus another ENGL or WRIT course.

WRIT 30893: DIGITAL INCLUSIVENESS: CULTURE IDENTITY & AUTHORIZING

Joddy Murray

T/TR 11:30

Core: CA, WEM

English Major: Upper-division elective

Writing Major: Rhetoric & Culture

Course Description: With the growing importance of digital technology in education, commerce, employment, health and entertainment, this course sets out to examine the crucial relationships between technology, cultural identity, and authorship. We will examine how issues of race, class, gender, sexual identity, and ability are composed using various composing technologies, as well as how these technologies have been challenged and modified through the efforts of diverse people. Additionally, we will also explore the growing debate surrounding the "digital divide" and issues regarding access within the context of the 21st century—in both advanced as well as developing countries. Finally, we will look at the ways communities (including online communities) construct themselves rhetorically, especially in terms of how these communities form their identities within a social context based on cultural identity. By looking specifically at the way social identities and technology have been and continue to be entwined, and by considering alternative constructions of race, class, gender, sexual identification, and ability, this course will ask each student to explore contemporary issues around inclusiveness that are increasingly part of our national discourse.

Prerequisite: ENGL 20803

ENGL 38023: RESEARCH SEMINAR IN AMERICAN LITERATURE: FINDING HOME

Sarah Robbins

MW 2-3:20

English Majors or Minors: American Literature

Note: Majors may sign up for this class as 38033 to have the class count for global/diasporic lit.

Writing majors: do not take this class; the Writing seminar will be offered in Fall 2018.

Course Description: This offering of the junior seminar for English majors and minors will focus on *finding home*. Through reading and writing that incorporates personal responses and builds into a sustained research project, we'll explore themes of migration, displacement, settler colonialism, and resistance in a range of imaginative and non-fiction texts that position American culture in a global, cross-cultural context.

Tentative list of major readings: Robert Conley, *Mountain Windsong: A Novel of the Trail of Tears*; Paulette Jiles, *News of the World*; Francisco Jiménez, *The Circuit*; Mohsin Hamid, *Exit West: A Novel*; and one choice text from the cluster of Maxine Hong Kingston, *China Men*; Jeanne Wakatsuki Houston and James Houston, *Farewell to Manzanar*; or Lan Cao, *Monkey Bridge*.

Prerequisites: English majors or minors only; students must have junior or senior standing and must have completed one 30000-level ENGL or WRIT course. Introduces English majors and minors to a sustained, long-format research project over the course of the semester. Students will discuss and examine the practical and professional aspects of the English major while attempting

to synthesize and integrate their various learning experiences in American literature and writing. This course is not repeatable for credit.

ENGL 38033: RESEARCH SEMINAR IN GLOBAL LITERATURE: FINDING HOME

Sarah Robbins

MW 2-3:20

English Majors: Global/Diasporic Literature

English minors: Elective

Note: English majors or minors may sign up for this class as 38023 to have the class count for American lit.

Writing majors: Do not take this class; the Writing seminar will be offered in Fall 2018.

Course Description: This offering of the junior seminar for English majors and minors will focus on *finding home*. Through reading and writing that incorporates personal responses and builds into a sustained research project, we'll explore themes of migration, displacement, settler colonialism, and resistance in a range of imaginative and non-fiction texts that position American culture in a global, cross-cultural context.

Tentative list of major readings: Robert Conley, *Mountain Windsong: A Novel of the Trail of Tears*; Paulette Jiles, *News of the World*; Francisco Jiménez, *The Circuit*; Mohsin Hamid, *Exit West: A Novel*; and one choice text from the cluster of Maxine Hong Kingston, *China Men*; Jeanne Wakatsuki Houston and James Houston, *Farewell to Manzanar*; or Lan Cao, *Monkey Bridge*.

Prerequisites: English majors or minors only; students must have junior or senior standing and must have completed one 30000-level ENGL or WRIT course. Introduces English majors and minors to a sustained, long-format research project over the course of the semester. Students will discuss and examine the practical and professional aspects of the English major while attempting to synthesize and integrate their various learning experiences in American literature and writing. This course is not repeatable for credit.

4000s

ENGL/WRIT 40203.035: FICTION WRITING WORKSHOP II

Matthew Pitt

T/TR 11-12:20

English Major: Writing

Writing Major: Creative Writing

Course Description: Creating ideas for fiction may seem to be a private matter. But the process of cultivating those ideas into full-on, credible worlds, or crafting sentences into the best versions of themselves, can benefit from multiple voices. In this class we will respond to impromptu writing prompts, as well as more developed student stories or chapters: spotting spark, and then imagining ways to kindle it. We will discuss and present published fiction, pinpointing the indelible craft choices that enrich it. We will also read about, and hear from, writers describing stories behind their own stories: the paths in revision they took to jumpstart stalled drafts. Sharing these varied solutions—conducting more research, embracing a risk, working in a form or voice foreign to your own, et cetera—will benefit your work, and its own eccentric path from crawling to soaring.

Prerequisite: ENGL/WRIT 10203 or ENGL/WRIT 20103

ENGL 40213: Poetry Writing Workshop II

Alex Lemon

MWF 10-10:50

English major: Writing

Writing major: Creative Writing

Course description: “Poetry is not only dream and vision; it is the skeleton architecture of our lives,” the poet Audre Lorde said. “It lays the foundations for a future of change, a bridge across our fears has never been before.” And in this advanced poetry writing class, we will immerse ourselves in the ramifications of Lorde’s words; we will explore poetry’s manifold tangles. **Your** poetry is the focus of this course, but to write well you must read well. To help develop your poetic craft and your eye for high quality work we will read and discuss a spectrum of literature, engaging both traditional and contemporary poetics in a variety of ways. Course materials will include collections by contemporary poets and an anthology of classical work. Requirements include weekly writing assignments, journaling, statements of poetics and analysis, one presentation and typed workshop responses. Our methods of poetic consumption will be ranging and, as the needs of the class dictate, fluid. Our approaches will be imbued with jubilation. Expect a challenging array of workshops, craft discussions, writing exercises and student-led craft talks.

WRIT 40233.030: WRITING FOR PUBLICATION

Carrie Leverenz

MWF 11-11:50

Core: WEM

English Major: Writing

Writing Major: Design & Editing

Course Description: WRIT 40233, Writing for Publication, focuses on both key terms in the phrase “writing for publication.” In addition to writing multiple pieces in publishable magazine genres such as features, profiles, and commentaries, students will also explore the cultural work that publication does—Who writes and publishes? What kind of writing gets published? What purposes do magazines serve? How does digital publication change magazine writing and the cultural work magazine do?

In addition to regularly publishing your work-in-progress on a blog of your own design, students will collectively plan, produce, and publish an online magazine to exhibit your best work.

Required Texts:

John McPhee, *Draft No. 4: On the Writing Process*

Best American Magazine Writing 2017

Additional readings as assigned.

Prerequisites: ENGL 10830 & ENGL 20803 (or credit therefore) plus another ENGL or WRIT course.

WRIT 40253.45: PROFESSIONAL WRITING: SEEING SCIENCE**Sharon Harris****T/TR 12:30-1:50****Core: WEM****English Major: Writing****Writing Major: Design and Editing, Digitally Intensive**

Course Description: This writing, rhetoric, and design course offers students the opportunity to create and to analyze compositions with particular audiences in mind. The theme “Seeing Science” means that writers will apprehend, visualize, experience, discern, visit, and escort one another into places where science, art, public policy intersect. Not only will writers experiment with data visualization, but they will also probe the questions behind the data: What is trustworthy? How do beliefs affect acceptance of science? How are photographers and other artists capturing disappearing species, changing landscapes, and bits of nature that seldom emerge from our blind spots? Writers will create their own works of art using found science; produce a rhetorical case study to investigate the collaboration between scientists, science journalists, and policy makers; and compose text, audio, and visual products for distinctive audiences to address the role of science in contemporary life. Thus the course will appeal to English and Writing majors and minors, as well as pre-nursing and nursing students, philosophy students, and English Education majors.

Required texts: Craig Childs’ *Apocalyptic Planet*, selections from Andrew Shtulman’s *Scienceblind*, selections from Proctor and Schiebinger’s collection *Agnotology: The Making and Unmaking of Ignorance*, *Last Word on Nothing* blog, and other readings as assigned.

Prerequisites: ENGL 10830 & ENGL 20803 (or credit therefore) plus another ENGL or WRIT course.

WRIT 40253.015: PROPAGANDA ANALYSIS AND PERSUASION**Richard L. Enos****T/TR 9:30AM – 10:50AM****Core: CSV****English Major: Theory****Writing Major: Rhetoric & Culture**

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

Prerequisites: ENGL 10830 & ENGL 20803 (or credit therefore) plus another ENGL or WRIT course.

WRIT 40273: WRITING INTERNSHIP

Ann George

Day/time TBA

English majors: Writing

Writing majors: Internship

Course Description: Students with 60 credit hours and a Writing/English GPA of 3.0 or CUM GPA of 2.8 can receive workplace experience (and, depending on agency policy, sometimes a stipend) from companies or agencies in publishing, advertising, grant writing, web writing, or other fields. Duties are arranged to fit each student's schedule, and work opportunities may include research gathering, editing, social media/web authoring, or document production. Students will produce a writing portfolio at the end of term. Students need to work a minimum of 8 hours a week during the semester to receive three hours of credit. This course may be repeated once for credit.

NOTE: Students should plan to meet with the internship coordinator the semester before the one in which they'll be enrolled in the course. Students are responsible for setting up their own internships. Some internships are competitive, and some require applications 6 weeks-6 months in advance. Each agency may have only 2 interns per semester. Internships for fall semester must be confirmed by the first Monday in August and internships for spring by the end of fall finals week.

Interested students should read through internship procedures and agency contacts on the English department website <http://eng.tcu.edu/undergraduate/internships/>. Further information available from the Internship Coordinator, Dr. Ann George (322 Reed).

ENGL 40443.015: BRITISH LITERATURE SINCE 1900

Nathanael O'Reilly

TR 9:30-10:50

English Majors: British Literature

Writing Majors: Lit and Language

Course Description: Students will read, discuss and write about a broad selection of twentieth and twenty-first century British literature. Through close engagement with the required texts, class discussion and their own research and writing, students will gain an understanding of many of the important figures, works, themes and issues in British literature published between 1900 and the present.

Prerequisites: ENGL 10830 & ENGL 20803 (or credit therefore) plus another ENGL or WRIT course.

ENGL 40553.074: STUDIES IN 19TH-CENTURY AMERICAN LITERATURE: SOCIAL JUSTICE MOVEMENTS TO REFORM AMERICA

MW 3:30PM – 4:50PM

Core: LT, HUM, WEM

English Majors: American Literature

Writing Majors: Lit and Language

Course Description: TCU's logo frequently occurs in company with the phrase "Learning to Change the World." In this course we will learn about how Americans living in the nineteenth century demonstrated their commitment to changing their world for the better through a variety of reform movements. Often called the Age of Reform, the nineteenth-century was characterized by an awareness of the inequities, injustices, and problems of society and the impulse to fix them. Native American rights, women's rights, abolition, temperance, education, health, dress, labor, immigration--all of these areas became subject of reformers' efforts. We will read famous publications addressing these matters and explore archives of primary sources to gain additional insights into the nineteenth-century quest for social justice, its successes, its failures, and the legacies it has left us today. Significant portions of the class will be organized through projects and group work.

Prerequisites: ENGL 10830 & ENGL 20803 (or credit therefore) plus another ENGL or WRIT course.

ENGL: 50233 Studies in Creative Writing: Advanced Multi-Genre Workshop

Alex Lemon

M 1-3:40

English major: Writing

Writing major: Creative Writing

Course description: The Advanced-Multi Genre Workshop is a craft/workshop course in writing poems, short fiction, and creative non-fiction. This class is intended for students who are dedicated to creative writing, who have a strong background in CW and previous experience workshopping. "Workshop" implies that the products of our minds as well as the writing process are our chief concerns—concerns that will encourage a persistent questioning of everyday assumptions about genre, meaning, structure, form, voice, tone, etc. In this course, you are expected to read, discuss, and lead discussion on literary texts in multiple genres (short stories by Denis Johnson, cnf/memoir by Maggie Nelson and Durga Chew-Bose and assorted contemporary poems from two anthologies) BUT will be produce four assignments of original creative work in the genre/s of your choosing.

In class we will do thought and writing experiments, share work, constructively critique each other's writing and discuss problems and possibilities with the imagination and writing.

Admission by instructor permit; contact Prof. Lemon for permission.