FALL 2019 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 10103.045: Introduction to Fiction: Dystopian Fiction
Professor Cheryl Slocumb
TR 12:30 – 1:50
Core: LT, HUM
English Majors: Lower-division elective
Writing Majors: Lower-division elective
Course Description: The popularity of film franchises such as The Hunger Games, the fascination with the Netflix series Black Mirror, and recent increased sales in the literary classic 1984 seem to indicate a renewed societal fascination with dystopian fiction. The question is why? Do fans of this type of fiction simply find the commentary hidden in the subtext of the stories intriguing? Or, are the events of the day truly inspiring reflection not only on the current state of our society but also on how those same events may impact our future? If so, is society, are we, as an audience, prepared to explore the moral and philosophical issues that the authors and creators of Dystopian fiction present to us? These questions, and others, we will attempt to answer as we read, view, and discuss several examples of Dystopian fiction throughout the course of the semester.

ENGL 10103.055: Introduction to Fiction: Dystopian Fiction
Professor Cheryl Slocumb
TR 2:00 – 3:20
Core: LT, HUM
English Majors: Lower-division elective
Writing Majors: Lower-division elective
Course Description: The popularity of film franchises such as The Hunger Games, the fascination with the Netflix series Black Mirror, and recent increased sales in the literary classic 1984 seem to indicate a renewed societal fascination with dystopian fiction. The question is why? Do fans of this type of fiction simply find the commentary hidden in the subtext of the stories intriguing? Or, are the events of the day truly inspiring reflection not only on the current state of our society but also on how those same events
may impact our future? If so, is society, are we, as an audience, prepared to explore the moral and philosophical issues that the authors and creators of Dystopian fiction present to us? These questions, and others, we will attempt to answer as we read, view, and discuss several examples of Dystopian fiction throughout the course of the semester.

ENGL 10113.060: Introduction to Poetry
Professor Curt Rode
8W1: MW 2:00 – 4:40
8W2: MW 2:00 – 4:40
Core: LT, HUM
English majors: Lower-division elective
Writing majors: Lower-division elective
Course Description: Jack Gilbert once wrote, “We find out the heart only by dismantling what / the heart knows.” And that’s where poetry comes in, as the means to that end, as the dismantling tool. This course will foster the student’s understanding of the essential elements of poetry written or translated into the English language. To aid in our dismantling, special attention will be paid to basic terminology, the development of reading strategies, as well as to the historical, cultural, and biographical contexts relevant to the assigned readings. Success in the course will be determined by two exams, a two-component project, a robust threaded discussion, and the quality of each student’s contribution to the course. Come into this course ready to join the conversation; even better, come prepared to unlearn what you know.

ENGL 10133.070: Introduction to Literature: Contemporary Australian Literature
Professor Nathanael O’Reilly
MW 2:00 – 3:20
Core: LT, HUM
English majors: Lower-division elective
Writing majors: Lower-division elective
Course Description: Students will read, discuss, analyze and write about Australian literature published between the year 2000 and the present. Through close engagement with the required texts, class discussion and their own analysis and writing, students will gain an understanding of important writers, works, and issues in contemporary Australian literature, along with knowledge of Australian culture, history and geography.
Assigned works will include novels, collections of short stories, and poetry. Authors to be studied include Kate Grenville, Felicity Castagna, Ellen Van Neerven, Peter Carey, Christos Tsiolkas and Tim Winton. Assignments will include reading quizzes, in-class writing, discussion participation, in-class group work, a mid-term exam, and a final exam.

2000s

ENGL 20623.020: Introduction to Women's Writing
Professor Chantel L. Carlson
MWF 10:00 – 10:50
CORE: CA, LT, HUM
English Majors: American Literature
Writing Majors: American Literature
Course Description: In this survey course of American fiction, drama, and poetry, we will explore ways in which female American writers since 1900 responded to and were influenced by major cultural influences such as modernization, the changing racial, ethnic, and gender representations over the century, America at war, and the emergence of the American counterculture. Through these themes, we will discuss broader questions such as what extent the texts celebrate and critique specific aspects of American culture. As a way of setting this literature within larger, cultural contexts, we will consider it alongside other forms of media from the period, including film, music, and/or artistic representations.

ENGL 20623.030: Introduction to Women's Writing
Professor Chantel L. Carlson
MWF 11:00 – 11:50
CORE: CA, LT, HUM
English Majors: American Literature
Writing Majors: American Literature
Course Description: In this survey course of American fiction, drama, and poetry, we will explore ways in which female American writers since 1900 responded to and were influenced by major cultural influences such as modernization, the changing racial, ethnic, and gender representations over the century, America at war, and the emergence of the American counterculture. Through these themes, we will discuss broader questions such as what extent the texts celebrate and critique specific aspects of American culture. As a way of setting this literature within larger, cultural
contexts, we will consider it alongside other forms of media from the period, including film, music, and/or artistic representations.

ENGL 20913.635: Literature & Civilizations I  
Professor Daniel Juan Gil  
TR 11:00 – 12:20  
Core: LT  
English Major: Early Literature and Culture  
Writing Major: Elective  
Course Description: This class examines the relationship of literary texts to changing social values across 2000 years. We will start with Homer’s ancient epic poems which celebrated masculine military heroism as the path to immortality and we will end with the first modern novel, Cervantes’s Don Quixote, which celebrates such ideals as love, curiosity and compassion. We will ask why ancient cultures produced epic poems whereas modern cultures produce novels, and we will try to understand the role that novels play in our own contemporary cultural universe. Specific topics will include the connection between art and violence in Homer’s pre-modern Greece, the conflict between propaganda and art in Virgil’s celebration of the Roman Empire, the rise of psychological introspection in Augustine’s Confessions, the return to pre-modern values in the early medieval poem, Beowulf, Dante’s vision of the individual in a cosmological context, and Cervantes’s shift away from representing heroes and toward representing everyday people in an everyday world. Emphasis on constructing strong interpretations through class discussion and written analysis. Course requirements include: active class participation, essay exams and analytic essays. Satisfies the LT requirement in the core curriculum.

WRIT 20303.015 and 016: Writing Games: Gender and Sexuality in Video games  
Jason Helms and Gabrielle Kirilloff  
TR 9:30-10:50  
Core categories CA, HUM  
English majors: Writing  
Writing majors: Design and Editing/Digitally Intensive  
Much like a culture’s writing practice in general, games provide insight into the people who make and play them. Just as ancient board games like Mancala are key artifacts for understanding cultures of the past, today’s games articulate much about who we are and what we value. Games both
influence and are influenced by other elements of culture, as we see game adaptations of books and movies as often as games themselves are depicted through other media. While games are themselves written by designers, a great deal of writing is also produced through and about the play of those games. This class asks students to explore the rhetorical dimensions of writing within and about games, considering both how games are a form of writing and how writing hybridizes genre conventions. While both games and writing have long been important elements of culture, students in this class will come to better understanding how the two are mutually informative. Students will consider how games inform writing, how writing informs games, and how both games and writing compose the world at large. This iteration of the course will focus on gender and sexuality in video games. Both gender and sexuality are complex concepts that shape our lives. We will be learning about the ways each is constructed, often without our knowledge. We will be critiquing a variety of games, often games we might love. Such critique can sometimes disappoint us when we learn our heroes have weaknesses. Other times it can empower us as we realize we have more control over our gaming than we previously thought. If you are interested in playing games without thinking critically about them, sorry Mario, but your princess is in another castle. If you are interested in creating games that question constructions of gender and sexuality, you’ve landed in the right spot. In the course we will be making our own text-based games. Text-based games or interactive fiction (IF) have been around for over forty years, and still retain a vibrant community of designers and players. While many videogames are written metaphorically (like a film is “written” beyond the script), these games are designed entirely through text. As you design your own games, you will be doing a great deal of writing. You will design two games for this course. The first game will be collaboratively designed and you will be responsible for one small part of it. The second game will be entirely your own. We will start small, with no assumption that anyone knows anything about coding, video games, or even computers. The program we will be using, Inform, is renowned for its ease of use. Smaller projects along the way will help you to become competent in basic interactive fiction writing.
English 30103.045: Introduction to Literary Theory
Professor Neil Easterbrook
TR 12:30 – 1:50
Core: WEM
English Majors: Theory
Writing Majors: Upper Division Literature and Language

Course Description: This course will introduce the dissonant, challenging ideas developed in the last 50 years within a disciplinary field known as literary theory—an eclectic and perspicacious mix of philosophy, poetry, politics, psychology, and several other words that begin with ‘p’ (although there are some humorless folks who’d say that it’s a matter of one compound noun that begins with ‘b’ and rhymes with ‘it’). Consequently, this course will be a philosophical investigation into literary language, one that will attempt to force everyone (including the instructor) into a careful and rigorous reevaluation of those categories we use to analyze literature in particular and culture in general—literature, interpretation, reading, language, agency, tradition, genre, history, identification, representation, and so forth. While this course focuses on conceptual problems rather than schools of criticism or practical criticism, a portion of the course will examine how theoretical questions emerge from even the most common and naïve readings of literary texts.

Required reading: For a course in English, there is only a small amount of reading, since the focus will be on thinking and on writing. The reading will be Literary Theory: A Very Short Introduction (Jonathan Culler); The Theory Toolbox (Jeffrey Nealon and Susan Searles Giroux); three chapters from a book on reserve—Reading Texts: Reading, Responding, Writing (Kathleen McCormick, Gary Waller and Linda Flower); four or five pdf essays by key twentieth century theorists; poems by Amy Clampitt, William Carlos Williams, Adrienne Rich, John Ashbery, and Jorie Graham; short stories by Jorge Luis Borges and Pamela Zoline. We will also read a single book of theory, probably Interpretation and Overinterpretation (Umberto Eco).

Recommended reading: The Penguin Dictionary of Literary Terms and Theory (J.A. Cuddon, 4/e) and the Dictionary of Critical Theory (David Macey).

Required writing: Three 6+ page papers, one of which must be carefully revised and resubmitted. Six quizzes—with questions given in advance! No exams. Regular attendance and informed, active participation. Occasional editing exercises, such as worksheets (not graded).
ENGL 30143.035: American Literature since 1865
Professor Curt Rode
TR 11:00 – 12:20
Core: LT, CA, HUM
English majors: American Literature
Writing majors: Upper Division Literature & Language
Course Description: This section of English 30143 will explore the ways in which American writers have responded to the rapid cultural, political, and technological shifts (both in the United States and globally) from the Civil War to the present day. Our discussion will focus on the key literary movements of the 19th, 20th, and 21st centuries—Realism & Naturalism, Modernism, the Harlem Renaissance, the Black Arts Movement, Postmodernism, and beyond—paying special attention to the ways in which literature has resisted, questioned, and/or endorsed the changes American culture has experienced over the last 160 years. Success in the course will be determined primarily by the quality of the student’s performance in two major exams, a robust online discussion, a formal essay, and one Multimodal Project. Each student should come to class with a sincere interest in American literature and a willingness to enrich a lively class and online discussion.

WRIT 30223.020: Technical Writing & Information Design
Professor Brad Lucas
MWF 10:00 – 10:50 AM
CORE: WEM
English majors: Writing
Writing majors: Design and Editing/Digitally Intensive
Prerequisites: 10803, 20803, and one other ENGL or WRIT course.
Course Description: Technical writers do challenging work to make life easier for others. They strive to communicate complex information clearly. This course is designed as an introduction to technical writing, with additional preparation for CPTC certification through the Society for Technical Communication (see www.stc.org).
At its core, technical writing relies on fundamentals of rhetoric, with attention to purpose, audience, content, and style. However, it pays special attention to [1] meeting a text-user’s needs for navigating, understanding, and retaining information and [2] reflecting an organization’s identity, ensuring its reliability and responsibility, and meeting its ethical and professional standards.
We will focus on generating content through primary research, distilling it from secondary sources, arranging it for diverse genres and media, and presenting it with attention to visual design and verbal delivery. We will practice editing text for concision and clarity, revising prose to meet genre and style expectations, and using industry standards to organize content for multiple delivery systems. We will use Richard Johnson-Sheehan’s Technical Communication Today to guide our learning about written and visual communication; reviewing and editing; project planning and analysis; content development and management; and organizational design and production delivery. We will develop both individual and collaborative projects ranging from traditional print reports to coded texts designed for a range of users and uses. Throughout the course, our projects will focus on ethics and equity, access and inclusivity, and a mindset for cultural proficiency.

In our increasingly complex world, technical communicators are needed almost everywhere. No matter what life path you pursue, this course will further develop your rhetorical skills, extend your engagement with digital media, and expand the range of your own writing to help meet those needs, whenever and wherever you might find them.

WRIT 30243.015: Rhetorical Practices in Culture: 1930s America
Professor Ann George
TR 9:30 – 10:50
Core: CA, WEM
English majors: Theory
Writing majors: Rhetoric and Culture
Course Description: The 1930s was a decade of crisis: the Depression and the growing threat of fascism exacerbated existing tensions around class, race, gender, ability, religion, and sexual orientation. The 1930s, thus, witnessed a period of intense culture activity through which Americans reexamined their ways of life and (re)defined their individual and collective identities. Students in this course will immerse themselves in the cultural rhetoric of 1930s America with an eye to understanding two things: (1) how it reflects and/or responds to the decade’s social, political, and economic upheavals and (2) how a wide variety of texts, media, and experiences works to, as one critic says, “prompt people to reconsider not only what they believe, but also what they want, and who they are, are not, and might become.” Students will explore the decade’s stunningly varied and vibrant popular culture—classic films (Gone with the Wind, Wizard of
Oz, Snow White), documentary photography (Dorothea Lange, Margaret Bourke-White), music (Woody Guthrie and Aunt Molly Jackson to Billie Holiday and Bessie Smith), modern PR (Edward Bernays’s Propaganda)—and analyze the controversies that nearly tore the nation apart: the Scottsboro Boys trials, eugenics programs, the proposed 1936 Berlin Olympics boycott, migrant and industrial workers’ rights, efforts to legalize birth control, Huey Long’s “Share the Wealth” plan, and the treatment of WWI vets. Finally, students will interrogate our cultural memory of the 1930s; the creation and maintenance of the story of who “counts” and what it means to be an American has a politics: we remember certain people and events, forget—or erase—others that don’t fit our sense of “ourselves” or the story “we” like to tell (who are “we”? who gets to tell the story?) Women, people of color, workers, and radicals often don’t appear in history books, nor do events that challenge traditional ideology (the Hawk’s Nest Tunnel—site of one of the worst industrial accidents in American history). Or sometimes we remember someone but rewrite their story to better fit our vision of America. (Helen Keller was a philanthropist; she was also a radical socialist.) For their final project, students will recover a “forgotten” 1930s figure or rewrite/revive a piece of history.

Likely Texts: Langston Hughes, The Ways of White Folks; John Steinbeck, Harvest Gypsies: On the Road toward the Grapes of Wrath; online collections of photographs and posters, music, video clips, advertisements, and speeches.

CRWT 30343.055: Fiction Writing Workshop I
Professor Sidney Thompson
TR 2:00 – 3:20
Core: WEM
English majors: Writing
Writing majors: Creative Writing
Course description: “Reality,” Flannery O’Connor said, “is something to which we must be returned at considerable cost.” Writing stories then should be about much more than simply being accurate or believable with our details; the process should enlighten the writer as much as the reader, and be imminent and dangerous. That is the goal for this intermediate course on the art of the short story. Fashioning a sharply honed reality requires risks of vulnerability, which can come at a cost for the writer and the reader alike. When confronted with some uninvited moment, an ironic truth, we may realize our passivity, our numbness, our culpability, and then
appreciate the enlightenment. Or we might respond with denial. This course will help you embrace the rupture in the trust that you and the reader will survive it and be grateful. You will also develop basic skills of craft essential to writing powerful realistic fiction. Students will read and discuss one another’s work, which will include short assignments and prompts, as well as complete stories. To inform the writing, we will read essays on the craft of fiction, in addition to classic and contemporary short stories for examples of such fundamental elements as characterization, imagery, the balance of scene and summary, and point of view.

WRIT 30390.074: Publication Production: eleven40seven
Professor Chantel L. Carlson
M 3:30 – 4:50
Core: N/A
English Majors: Writing
Writing Majors: Internship
Course Description: This 1.5 credit-hour course is 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.

WRIT 30390.075: Publication Production: Community Outreach Chapbook
Professor Chantel L. Carlson
W 3:30 – 4:50
Core: N/A
English Majors: Writing
Writing Majors: Internship
Course Description: This 1.5 credit-hour service-learning course is intended for students with an interest in basic book publication and web design, as well as community outreach. Students in the course will be
working directly with the Women’s Center of Tarrant County, listening to and collecting stories about why people come into this field of work. Their stories will be collected and compiled as a series of monologues in a chapbook; this will require time spent “on site.” Students will gain knowledge of and experience in (1) the history and purpose of monologues as a form of dramatic storytelling, (2) the collection, selection, editing, and proofing of participants’ stories, (3) the design of the chapbook’s print layout, and (4) the distribution and promotion of published chapbook. Students will also receive, as needed, practical software training. The course may be repeated for credit.

ENGL 30593.074: American Fiction, 1960 to the Present: Cold War Culture
Professor Joseph Darda
MW 3:30 – 4:50
Core: N/A
English majors: American Literature
Writing majors: Upper Division Literature & Language
Course Description: In 1955, publishing executive William Spaulding invited Dr. Seuss to dinner. Spaulding had heard reports that American children were falling behind Soviet children in reading comprehension because they found their primers boring and would rather spend their time watching television and reading comic books. Spaulding gave Dr. Seuss (Theodor Geisel) a list of three hundred words and asked him to write a book that a first grader could read on her own. Dr. Seuss returned a manuscript titled The Cat in the Hat. Spaulding worried that six-year-olds weren’t pulling their weight in the Cold War, and he built a commercial market for children’s literature as a weapon against the Soviet Union.

This course investigates some of the surprising connections between the Cold War and American culture. The Cold War, in which the capitalist West vied with the communist Soviet bloc for dominance in nuclear weapons and space exploration and influence in decolonizing Asia and Africa, left few things untouched in postwar America, including an illustrated cat in a hat. Some of the connections we explore will be obvious—nuclear war in Dr. Strangelove (1964), the CIA in Joan Didion’s Democracy (1984). Some less so—anticommunism in Ralph Ellison’s Invisible Man (1952), Star Wars (1977) as a parable about American imperialism in Vietnam.

This course asks how Cold War politics governed the culture Americans made and consumed in the years after World War II and how
culture motivated, reflected, and challenged prevailing ideas about capitalism, communism, and American power. How did the government use literature and art to advance Cold War interests? How did writers and artists respond to the second red scare? What can Cold War culture teach us about literature and art in the twenty-first century? How is the Cold War still with us? This fall, we will use novels, films, and visual art to consider how the Cold War built the incongruous cultural world—free and constrained, creative and uniform—in which we live.

ENGL 30653: Jane Austen: Novels and Films
Professor Bonnie Blackwell
W 6:00 – 9:40
English Majors: British Literature
Writing Majors: Upper Division Literature & Language
Course Description:

WRIT 30663.030: Women’s Rhetorics
Professor Charlotte Hogg
MWF 11:00 – 11:50
Core: CA, WEM
WGST Attribute
English Majors: Writing
Writing Majors: Rhetoric and Culture
Course Description: Throughout history, women have used writing, speaking, and other means of communication to influence the world around them. In this course, we will study women’s rhetorics asking the questions: What are women’s rhetorics and (how) do they differ from other rhetorics? How have non-traditional rhetors found ways to make their voices heard in the public sphere? In what historical, social, and political contexts has women’s writing/speech emerged and/or been suppressed? The purpose of this course is to tackle these and additional questions that arise from our readings, writings, and discussions. We’ll think about our histories as composers (whether male or female), how we write and speak, and how we use composing and rhetoric to take action in the world. We will examine rhetorical strategies in a variety of ways—from speeches and essays to blogs, Tweets, crafting, and more—to consider how these strategies might inform our thinking about women’s roles and influence various contexts, as well as strategies for writing for diverse audiences and purposes. Texts include Available Means, Women’s Rhetorical Acts, and more.
Assignments may include a rhetorical profile of a woman or women’s collective, and action rhetoric project, and a final research project.

ENGL 30733.020: Satire: Black Humor and Satire
Professor Brandon Manning
MWF 10:00 – 10:50
Core: HUM
English majors: American Literature OR Global & Diasporic Literature
Writing majors: Upper Division Literature & Language
This course serves as an advanced seminar on the black humorous and satirical tradition in African American literature and visual culture. We will begin the course cultivating a genealogy of black folk expressive culture that leads into a robust representation of humor and satire during Antebellum slavery. We will examine the role of humor, satire, and play in shaping and responding to different moments of black cultural production in the 20th century: the Harlem Renaissance, the Black Arts Movement, and the 90s. We will look back to figures like Charles Chesnutt, Zora Neale Hurston, George Schuyler, and others, and put them in conversation with contemporary writers and cultural producers like Paul Beatty, Issa Rae, and Dave Chappelle to consider how humor and satire have evolved and in what ways has it stayed the same. We will seek the answer to questions such as: What is black satire? What role does humor play in black cultural production? And, how does laughter and misunderstanding function within the broader matrix of black cultural production?

ENGL 30843.074: Australian Literature
Professor Nathanael O’Reilly
MW 3:30 – 4:50
Core: LT, HUM
English majors: Global and Diasporic Literature
Writing majors: Upper Division Literature & Language
Course Description: Students will read, view, discuss, analyze, research and write about a variety of Australian literature written between 1788 and the present. Texts studied will include Peter Carey’s True History of the Kelly Gang, Doris Pilkington’s Follow the Rabbit-Proof Fence, Tim Winton’s The Turning, Kate Grenville’s The Secret River, Gerald Murnane’s, The Plains, Christos Tsiolkas’ The Slap, Felicity Castagna’s No More Boats, Ellen Van Neervan’s Comfort Food, and numerous selections from The Literature of Australia anthology. Through close engagement with the required texts, lectures, class discussion, and their own research and
writing, students will gain an understanding of many of the important writers, texts, and issues in Australian literature, along with an understanding of Australian history, culture and geography. Our study of Australian literature will cover numerous social issues and critical approaches, including colonialism, nationalism, Indigenous identity and displacement, immigration, racism, gender roles, multiculturalism, feminism, postmodernism, postcolonialism and globalization. Assignments will include essays, in-class writing, discussion participation and an oral presentation.

ENGL 38033.070: Research Seminar in Global Literature: Finding Home
Professor Sarah Ruffing Robbins
MW 2:00 – 3:20
Core: N/A
English Majors: Junior Research Seminar, American Literature OR Global/Diasporic Literature
Writing Majors: Upper Division Literature & Language
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, The Reluctant Fundamentalist; and one choice text from the cluster of Maxine Hong Kingston, China Men; Jeanne Wakatsuki Houston and James Houston, Farewell to Manzanar; Gene Yang, American Born Chinese; or Jhumpa Lahiri, The Lowland.
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 38063.050: Writing Major Seminar
Professor Charlotte Hogg
MWF 1:00 – 1:50
Core: N/A
English Majors: N/A
Writing Majors: Writing Major Seminar
Course Description: This course is designed for Writing majors and minors to launch you into possibilities as you prepare to move on from college, for you to take stock of your academic endeavors so far, position yourself for coursework in the major/minor, and think about what comes after graduation. To that end, course has four goals: to investigate professional practices that highlight writing; to study current issues regarding writing, technology, literacy, creativity, and culture; to reinforce your research and writing skills through an in-depth, independent research project; and to develop a robust online portfolio that integrates your ideas, your work, and your experiences at TCU. Likely texts include Researching Writing, Naming What We Know, and more. Prerequisites: Writing majors and minors only; students must have junior or senior standing and must have completed one 30000-level ENGL or WRIT course.

4000s

ENGL/WRIT 40223.070: Drama Writing Workshop II
Professor Chantel L. Carlson
MW 2:00 – 3:20
CORE: WEM
English Majors: Writing
Writing Majors: Creative Writing
Course Description: “Ever tried. Ever failed. No matter. Try again. Fail again. Fail better.”
SAMUEL BECKETT, Worstward Ho!
In this dramatic writing workshop, students should become familiar with the possibilities of the modern stage through the exploration of experimental playwrights (and filmed adaptations of these plays): the world of Samuel Beckett, Margaret Edson, Suzan-Lori Parks to name a few. Students will study the rise and fall of the character and the ever-changing identity/role of the actor. During the semester, students will also see what's going on in the world of theatre today, including theatrical adaptations, experimentations,
and collaborations. Students will not only apply the principles of dramatic writing (including character and plot development, stage directions, and writing dialogue), but will also become familiar with how experimental playwrights challenged these predefined notions of theatre and created new possibilities for the stage. 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 final project. Film students are also encouraged to register.

**WRIT 40243.035: Professional Writing**
**Professor Sharon A. Harris**
**TR 11:00 – 12:20**
**Core: WEM**
**English majors: Writing**
**Writing majors: Design and Editing, Digitally Intensive (DCDA)**

**Course Descriptions:** A contemporary concept of the “learned professions” has come a long way from including only divinity, medicine, and law: What about education, engineering, or architecture? And then there are the arts and business. So one question our course will probe is what constitutes a profession and what has writing to do with its identity? A second direction for inquiry is how members of a profession communicate with others in their “guild,” and how—or if—when—and why—they reach outside their guildhalls, so to speak, to convey their professional knowledge to the laity?

In this Writing Emphasis course, students will examine how professionals tell their stories to themselves and to others in ways that work to embrace, as well as exclude, others on the basis of gender, race, economic status, political position, religion, sexual orientation, or other factors. In addition, students will create an argument as an act of citizen oratory to address a social problem to a hostile, indifferent, uninformed, or misinformed audience. Students will also investigate the genres and generic conventions of a profession, including the uses of data visualization, images, and sound across contemporary digital platforms. Readings will come from professional publications, as well as mass media sources, such as The New Yorker and The Nation, and the National Review.

**WRIT 40273: Writing Internship**
Enrollment for ENGL 40323.080: History of the Language

Professor Jill C. Havens
R 6:00 – 8:40
Core: N/A
English majors: Theory, Early Literature and Culture
Writing majors: Upper Division Literature & Language

Course Description: “Within a single person’s lifetime, words shift their meaning: pronunciations differentiate themselves; idioms from other tongues, from popular culture, and from commerce inflect our public life. English is in flux.”

— Seth Lerer *Inventing English*

In your own brief lifetime, you have already witnessed the changes made to the English language mostly through technology and popular culture. Daily access to smart phones, music, television, and computers has made
an immediate and permanent impact on how you use the English language. Other external influences shape your language: your regional, ethnic, religious, social and educational identities. But has this always been the case for the development of the English language through history?

In this course, we will explore how the English language has evolved and changed over time, from the earliest form of English, Anglo-Saxon, to the many modern “Englishes” that span the globe, by focusing on various external social, political, cultural, and religious influences that have left an indelible mark on our language. The course will cover some linguistic topics like sound change (phonology), word formation (morphology), and the recording of language (orthography). But we will spend most of our time examining how external forces, such as war, population migration, colonialism, and technology, have expanded our vocabulary and changed our accents.

**WRIT 40463.062: Multimedia Authoring IV: Comics Production**
*Jason Helms*
*TR 15:30-16:50*
*Core categories (none)*
*English majors: Writing*
*Writing majors: Design and Editing, Digitally Intensive*

**Course Description:** Welcome to English 40463, Comics Production. In this course, we will examine the different efforts required to take an idea and make it into a comic. As such, students enrolled in this course will write, draw, letter, and render comics texts of their own creation informed by the assigned readings. Students will compose multimodally and are expected to produce comics texts, visual compositions, and traditional written essays and reflections.

This course is grounded primarily within the context of rhetoric and composition, but also touches variously on studio arts, visual rhetoric, and comics studies. This multifaceted lens will provide students with a broad perspective on the production of the comic book as a cultural artifact. We will not sit comfortably with comics as the purveyor of superhero stories, but will plumb the depths of the medium and examine potentials of the medium that are only just now being explored.

**ENGL 40473.015: Milton and his Contemporaries**
*Professor Daniel Juan Gil*
*TR 9:30 – 10:50*
Core: WEM
English Majors: British Literature, Early Literature and Culture
Writing Majors: Upper Division Literature & Language

Course description: After living through a violent civil war that seems like a dress rehearsal for the American Revolution, John Milton emerged as the great poet of freedom and revolution. His monumental epic poem Paradise Lost uses the story of the fall of Satan as an allegory for the “fall” into the modern condition. Milton’s great poem casts a fresh light on issues that are still central to our own lives today: the value and limits of individualism and individual conscience; the capacity of flawed human beings to govern themselves and others; the birth of a “domestic sphere” and changes in how gender and gender roles are defined; the role of a free press and the importance of deviant thinking in a healthy society; the importance and limits of religious tolerance; the origin, power, and limits of empirical science; and the role of literary culture in defining a national identity. Paradise Lost is the last great epic poet of the Western tradition and we will examine how Milton fuses the work of Homer and Dante with radical Christian ideas to create a uniquely modern epic. This class fulfills WEM requirements and assigned work will include class presentations, group projects, an annotated bibliography, and a long final essay that we will write in stages. All interested students are welcome and no previous knowledge of Milton or 17th century English culture is required.

ENGL 40483.030: Shakespeare and Marlowe
Professor Ariane Balizet
MWF 11:00 – 11:50
Core: WEM
English Majors: Early Literature and Culture, British Literature
Writing Majors: Upper Division Literature & Language

Course Description: This is an advanced seminar in the works and world of Christopher Marlowe and his contemporary, William Shakespeare. At the core of this class is the idea that great works of literature are shaped by the political, religious, theatrical and popular culture of their historical moment. By focusing on two major dramatists of the English Renaissance, we have the opportunity to explore contrasting (but often complementary) portrayals of early modern attitudes towards honor, power, salvation, love/sex, racial and religious difference, and individual identity. The final essay for this course is a critical introduction to two plays (one by Shakespeare, one by Marlowe).
ENGL 40533.055: Toni Morrison  
Professor Stacie McCormick  
TR 2:00 – 3:20  
Core: WEM  
English majors: American Literature, Global and Diasporic Literature  
Writing majors: Upper Division Literature and Language  
Course Description: Toni Morrison remains one of the most influential American authors of our time. While her work has been studied from a number of perspectives, her work’s resonance in the area of performance deserves greater attention. Her novels have been translated into plays and major motion pictures. She has also produced a play in 2011 entitled Desdemona, which is a response to Shakespeare’s Othello. Beyond this, her novels are rich in performance elements such as folklore, songs, and other expressive forms. Our course will consider questions such as: How does performance drive Morrison’s work? What is the effect of her work being translated into plays and film? What do we learn about her aesthetic by examining her experimentation with performance? We will examine texts such as *The Bluest Eye*, *Song of Solomon*, *Beloved*, and more. Course assessments include: exams, essays, quizzes, presentations, and short writings on the readings.

CRWT 40703.045: Advanced Multi-Genre Workshop  
Professor Alex Lemon  
TR 12:30 – 1:50  
Core: N/A  
English majors: Writing  
Writing majors: Creative Writing  
Course Description: The Advanced-Multi Genre Workshop is a craft/workshop course in writing poems, 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 sustained 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 but your focus will be on producing 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.