

Spring 2020 English Department Course Options

The following courses will be offered next spring. Students should be aware that the offerings below are tentative and subject to change.

Course	Description	Professor	Meeting Time and Location	Highlighted Texts or Authors
ENG 200 Introduction to Literature	An introduction to readings in literary genres such as poetry, drama, short stories, and novels. Readings include a broad spectrum of writers, periods, and topics, and they can be from British, World, or American literature.	Multiple sections and instructors		
ENG 209 Introduction to Mythology	This course introduces students to ancient cultures, such as the Sumerians, Babylonians, Hebrews, Greeks, and Romans, and the stories of these various cultures that are still a part of modern, Western civilization. During the course, students develop a foundation in mythology and the ancient world that allows them to explore not only the myths, plays, and epic stories from these ancient cultures, but enables them to look at modern culture and see how the past has influenced the present.	Multiple sections and instructors		<i>Gilgamesh</i> , the <i>Old Testament</i> , <i>The Iliad</i> , <i>The Odyssey</i> , <i>Aeneid</i> , the plays of Euripides and Aeschylus, various myths from different cultures
ENG 211 World Literature to 1650	Survey of works representing Western and non-Western literatures from the first written literature through 1650.	Dr. West 468-2498 westkr@sfasu.edu	TR 11:00-12:15 F183	Homer, Virgil, Dante, Marguerite de Navarre, and Cervantes
ENG 212 World Literature from 1650	Survey of works representing Western and non-Western literatures from 1650 to the present. Race, sex, religion, violence, and disease—the last 350 years have been tumultuous and troubled times, as the world has undergone significant cultural, moral, and political upheavals, often leading to war. The world literatures spanning this time frame reflect the anxieties and moral and ethical dilemmas which characterize the “modern” world, which has become increasingly smaller as well as complex.	Dr. Hoagland 468-2413 hoaglande@sfasu.edu	online	Voltaire, Moliere, Ibsen, Tolstoy, Kafka, Camus, Premchand, Mahfouz, Soyinka, Achebe, Fugard

ENG 221 British Literature to 1800	Survey of major authors and literary movements/paradigms in British literature from the Anglo-Saxon period through the 18 th Century. The readings and activities in this online course focus on the themes of identity and disguise. How do texts represent and mask traits of gender, age, nationality, race, class, family, occupation, political allegiance, religious belief, and personality?	Dr. Tasker-Davis 468-2487 taskerea@sfasu.edu	online	Beowulf, Marie do France, Chaucer, Spenser, Behn, Shakespeare, Donne, Milton, Pope, Centlivre, and Haywood
ENG 222 British Literature from 1800	Survey of major authors and literary movements/paradigms in British literature from Romanticism to the present, including study of the Victorians and Moderns.	Dr. Given 468-2231 givenmw1@sfasu.edu	TR 12:30-1:45 F181	
ENG 229 Survey of American Lit, Beginnings to 1865	America. How did we get to be this way? This course offers an exploration of foundational ideas and literary and philosophical movements and figures, from Cabeza de Vaca to Emily Dickinson.	Dr. Marsden marsdensj@sfasu.edu	MWF 11-11:50 F-292	Bradstreet, Paine, Poe, Hawthorne, Melville, Melville, Dickinson
ENG 230 American Literature from 1865	This course offers an exploration of foundational ideas and literary and philosophical movements and figures from Mark Twain to Jhumpa Lahiri.	Dr. Martin 468-2007 martinmj@sfasu.edu	TR 11:00-12:15 F292	Twain, London, Chopin, Du Bois, Faulkner, Miller, Cheever, Morrison, Carver
Eng 246 Introduction to Narrative Film	This course teaches students <i>how</i> to watch movies. They will learn to read film in artistic, industrial, and cultural contexts. They'll watch a variety of genres across the history of cinema, and learn how the elements of film work, in order to describe, conduct research on, and critique a wide variety of films.	Dr. Marsden marsdensj@sfasu.edu	TR 9:30-10:45 F-183	<i>The General, Stagecoach, Sunset Boulevard, Get Out, The Shape of Water, Black Swan, Mad Max: Fury Road</i>
ENG 261 Introduction to Creative Writing	An introduction to the writing of poetry, fiction, and non-fiction with opportunities for practice and peer workshop.	Dr. Henning 468-2079 henningsd@sfasu.edu	MWF 12:00-12:50 F177	
ENG 273 Technical and Scientific Writing	This course is reading- and writing-intensive. It covers many documents that may be required in the workplace, including Memorandums, Letters, Resumes, Reports, and Instructions. The course focuses on reader-centered writing.	Multiple sections and instructors		

ENG 308
Contemporary
World Literature

“Cartography /kär'tägrəfē/ The science and practice of making maps.” How do maps define us, determine who we love and who we hate? How do borders and boundaries—both literal and figurative—serve as sites of both confinement and subversion? Taking the concept of maps as the course’s central theme, we will consider the power of maps and border-making, and the impact such “line drawing” has on lives, loves, and nations.

Dr. Hoagland
468-2413
hoaglande@sfasu.edu

TR 2:00-3:15
F183

The English Patient, Season of Migration to the North, A Small Place, The God of Small Things, Master Harold and the Boys, and Nuruddin Farah’s provocative and haunting novel, Maps.

ENG 318
19th Century
British Literature

We will read essays, fiction and poetry from the Romantic and Victorian periods of the 19th century. During this time, there were both positive and negative reactions to the 18th century Age of Reason/Enlightenment and to the recent cultural revolutions. There was also an awakening sensibility regarding the rights and powers of the individual human being. Advances in literacy, new discoveries in science, anthropology, and the spread of the British empire fueled the desire for new forms and new voices (the lives and ideas of more “common” men and women) in British literature. We will explore many of these new forms and new voices from this very significant and transformational time in literary history.

Dr. Given
468-2231
givenmw1@sfasu.edu

MW 1:00-2:15
F181

Cardinal Neman
“The Idea of a University,”
Charles Darwin
“The Descent of Man,” Mary Shelley
Frankenstein, Elizabeth
Browning “Aurora Leigh,” Robert
Louis Stevenson
“Strange Case of Dr. Jekyll and Mr. Hyde,” Henry James *The Turn of the Screw*

ENG 330
Colonial
American
Literature

English Colonial literature in America focuses on the roots of America’s mindset, and its early development from the writers of explorers and adventurers, the trials (earthly, religious, and witchcraft-related) of the colonists, through the Enlightenment, Revolution, and very early Romanticism, as they deal with questions that set up the problems of the American experiment as they persist to this day.

Dr. Marsden
marsdensj@sfasu.edu

MWF 9:00-9:50
F-292

Hariot, Bradford, Bradstreet, Taylor, Winthrop, Irving, Franklin, Paine, Wheatley, Freneau, Edwards, Behn, Jefferson, Brockden Brown (*Weiland*: a novel with mass murder, spontaneous combustion, and a sinister ventriloquist)

ENG 346
Film Studies:
Genre: Horror

Movies depicting supernatural horror have been around as long as there have been movies. What scares a culture reflects it profoundly. We'll take a look at landmarks and trends in films of supernatural horror that have sometimes changed the way we look at our world.

Dr. Marsden
marsdensj@sfasu.edu

TR 12:30-1:45
F-292

TBD: possibly *The Haunting of Hill House*, *The Exorcist*, *The Shining*, *Poltergeist*, *The Blair Witch Project*, *Paranormal Activity*, *The Sixth Sense*, *Jennifer's Body*, *It Follows*, *The VVitch*

ENG 351
Fairy Tales

Students will have the opportunity to discuss the long tradition of the fairy tale, its psychological use to the reader, as well as its shifting socio-historical importance. We'll study how writers continue to morph the blueprint of the fairy tale to suit the needs of their given audience, giving voice to often under-represented groups. The classic unit will center on tales such as those from Grimm and Perrault, the Golden Age covers the resurgence of fairytales in the 19th century, and the last unit shows how contemporary authors rework fairytales today.

Dr. C. McDermott
468-2059
mcdermotc@sfasu.edu

TR 9:30-10:45
F181

Possible authors may include: the Brothers Grimm, Charles Perrault, Lewis Carroll, George MacDonald, J. M. Barrie, Frances Hodgson Burnett, Gregory Maguire, Neil Gaiman, Melissa Albert, or Alice Hoffman

ENG 356
Young Adult Literature

In this course, we will focus our study on the broad field of Young Adult Literature. Beyond being introduced to the major theoretical voices that provide a foundation for the critical discussion of such literature, students will explore a number of texts ranging from those which are said to have "begun" the field to the most contemporary. Our overarching goal will be to come to an understanding of the development of YA literature and how contemporary authors encourage readers— young and old alike—to move towards a more complex understanding of the YA world.

Dr. Martin
468-2007
martinmj@sfasu.edu

T 6:00-8:30
F183

Texts under consideration are *Out of Darkness* by Ashley Hope Perez, *Dread Nation* by Justina Ireland, *Shout* by Laurie Halse Anderson, *Looking for Alaska*, *Thirteen Reasons Why* by Jay Asher, and *Papertowns* by John Green.

**ENG 359
Intermediate
Poetry Workshop**

This course includes readings and discussions demonstrating the basic structural and technical elements of poetry with opportunities for practice and peer workshop. Students will learn to write both open form poetry as well as learn step-by-step strategies for creating closed forms like the sestina, sonnet, villanelle, pantoum, and triolet. Students will create, revise, and edit poems, working collaboratively in a workshop setting.

Dr. C. McDermott
468-2059
mcdermotc@sfasu.edu

MWF 11:00-11:50
F177

A variety of
contemporary
poets

**ENG 361
Intermediate
Fiction Workshop**

After students have taken the introductory course, they will now focus solely on short fiction. They'll read a variety of contemporary examples of well-crafted short stories and then write their own. As it's a workshop course, students will read classmates' work as well and learn how to successfully edit manuscripts as they hone your own original work.

Dr. J. McDermott
468-2344
mcdermotja@sfasu.edu

MW 1:00-2:15
F177

**ENG 362
Intermediate
Nonfiction
Workshop**

This course is meant to help students read, discuss, and write in a strange vein without a proper name. The nonfiction novel. Gonzo Journalism. New Journalism. Longform writing. Literary reportage. Creative journalism. To put it as simply as possible, this course is intended to move students out of their own brain (at least a little bit) and to investigate the world around us as a fertile source for material.

Mr. Brininstool
468-5759
brininsta@sfasu.edu

TR 11:00-12:15
F177

John D'Gata, Joan
Didion, Jonathan
Franzen

**ENG 373
Technical and
Professional
Editing**

This project-based course will explore principles, standards, and methods of editing print and electronic media. Students will get hands-on experience as they proofread and edit both creative and professional documents, examining them for proper content, visual elements, usability, and audience accommodation.

Ms. Warren
468-2136
warrenkr@sfasu.edu

TR 2:00-3:15
F476

Technical Editing
5th edition by
Carolyn Rude and
Angela Eaton

ENG 381 Introduction to Literary Analysis	This course offers an introduction to discussions of literary analysis, literary aesthetics, research methods, and MLA requirements.	Dr. Martin 468-2007 martinmj@sfasu.edu	MW 1:00-2:15 F171	Aristotle, Pope, Wordsworth, Woolf, Eliot, Hurston, Bloom
		Dr. Given 468-2231 givenmw1@sfasu.edu	TR 2:00-3:15 F181	
		Dr. Whatley 468-2031 swhatley@sfasu.edu	online	
ENG 412 Shakespeare's Women	This course will consider the real and fictional women who influenced Shakespeare's work during his life, and we will also study the actresses and female critics who have shaped the crafting and critical reception of his work after his death.	Dr. Tasker-Davis 468-2487 taskerea@sfasu.edu	TR 9:30-10:45 F183	<i>Taming of the Shrew</i> <i>Merchant of Venice</i> <i>As You Like It</i> <i>Hamlet</i> <i>Macbeth</i> <i>King Lear</i> <i>The Winter's Tale</i>
ENG 428 The French Novel	We will review the progression of the French novel (in translation) from the eighteenth century to the present. We will be interested in formal matters (e.g., the epistolary novel, <i>style indirect libre</i>), thematic matters (e.g., the mediation of desire, existentialism) and issues of literary history and period (e.g., romanticism, realism, naturalism, the <i>nouveau roman</i>). We will take some interest also in matters of cinematic adaptation.	Dr. West 468-2498 westkr@sfasu.edu	TR 12:30-1:45 F183	<i>Dangerous Liaisons</i> , <i>Madame Bovary</i> , <i>The Stranger</i> , and <i>The Lover</i>
ENG 459 Advanced Poetry Workshop	Students will read professional collections of poetry and discuss why poems are successful and how contemporary poets use imagery, lineation, and sound techniques. Students will complete a variety of assignments which will culminate in a micro-chapbook of linked poems for their final project (8-10 poems), many of which will be workshopped by peers throughout the semester.	Dr. C. McDermott 468-2059 mcdermotc@sfasu.edu	MW 4:00-5:15 F177	Possible authors may include: Ada Limón, John McCarthy, Ross Gay, Aimee Nezhukumatathil, Solmaz Sharif, or others

**ENG 461
Advanced Fiction
Workshop**

This course's main intellectual and creative thrust is toward formal innovation: What are the parameters of a short story? Are there any? Can we question the given understandings of what a "good" or "working" short story is and turn these preconceptions on their heads? Unlike the novel the short story is often seen as more open to experimentation, to play, to anarchy, to creative expression. According to Jim Shepard: "You know, the advantage of short fiction is so many fewer people read it. You reach fewer people. You get almost no money. Nobody has heard of you. You put less food on your children's table." Note Shepard uses the word advantage.

Mr. Brininstool
468-5759
brininsta@sfasu.edu

TR 2:00-3:15
F177

**ENG 462
Advanced
Nonfiction
Workshop**

We'll examine the strange relationships between fact and art, narrative and reportage, the self and the broader world. We'll also build upon Intermediate Nonfiction by asking questions about the ethics of nonfiction and the rights and obligations a writer in this genre must uphold.

Mr. Brininstool
468-5759
brininsta@sfasu.edu

T 6:00-8:30
F177

**ENG 463
Elements of Craft**

This spring we'll read and dissect an eclectic selection of contemporary novels and short story collections. The modes will range from comedy to historical fiction to fabulism (and a lot in between). Expect to read closely, write two craft analysis papers, compose two short stories, and take both a mid-term and a final, which may include timed fiction writing. This is not a workshop course.

Dr. J. McDermott
468-2344
mcdermotja@sfasu.edu

MWF 10:00-10:50
F177

Sample Authors:
Toby Barlow,
Carmen Maria
Machado, Ann-
Marie MacDonald,
Jonathan
Tropper, Jesmyn
Ward, and more

**ENG 510
Intertextual
Austen**

The course will consist of five units of study, each focused on an Austen novel and its notable intertextuality with a particular literary genre or mode. Units of study are: 1) sentimentalism and romance, 2) the novel of manners, 3) theatricality in the novel, and 4) gothic parody.

Dr. Tasker-Davis
468-2487
taskerea@sfasu.edu

T 6:00-8:30
F183

By Austen: *Love and Friendship*;
Pride and Prejudice;
Mansfield Park;
Northanger Abbey. Also, works
by Richardson,
Burney, Inchbald,
Shakespeare, and
Radcliffe.

ENG 561
Graduate Fiction
Workshop

This is a graduate level fiction writing workshop. We will read a selection of contemporary short stories and you will write three stories for workshop discussion: two full length (2000-4000 word) stories and one short-short- story. You will also give a presentation on a contemporary short story (of your choosing) and example the author's technical decisions. Expect to read a lot, edit your peers' work, engage in active discussion, and compose original fiction of your own.

Dr. J. McDermott
468-2344
mcdermotja@sfasu.edu

W 6:00-8:30
F177