



ENG 200:93E– POPULAR LITERATURE AND CULTURE

COURSE SYLLABUS: SPRING 2025

INSTRUCTOR INFORMATION

Instructor: Carol Dale, M.Ed.

Office Location: Boles High School

Office Hours: Tuesday-Friday 8:50-9:47am and Tuesday-Thursday 4:20-4:45pm

Office Phone: 903-883-4464

University Email Address: Carol.Dale@tamuc.edu

Preferred Form of Communication: e-mail

Communication Response Time: 1-2 hours

COURSE INFORMATION

Materials – Textbooks, Readings, Supplementary Readings

Textbook(s) Required

- Foster, Thomas. *How to Read Literature Like a Professor: A Lively and Entertaining Guide to Reading between the Lines*. New York, Quill, 2003. ISBN: 9780062301673.
- Various Films Adaptations: *The Lion King (The Tragedy of Hamlet)*, *Avatar (Dances with Wolves)*; *Barbie (The Wizard of Oz)*, *Toy Story (The Horse Soldiers)*, *Twilight Saga*
- Excerpts from William Shakespeare's *The Tragedy of Hamlet*
- Various Student Selected Texts

Software Required

- Google Drive and Docs
- Microsoft Office

Optional Texts and/or Materials

- Personal Laptop, iPad, cellular device, USB plug-in drive, etc.

The syllabus/schedule are subject to change.

Course Description

(ENG 200) This course may cover a single popular medium, genre, author, or theme, such as science fiction, fantasy, mystery, romance, western, or horror, among others. This course may include popular literature in translation. The course is designed to develop discriminating reading habits, and the student may be required to make analyses and value judgments based on critical thought. Prerequisites: ENG 1302.

Student Learning Outcomes (Should be measurable; observable; use action verbs)

1. Critical Thinking—Students will be able to analyze, evaluate, or solve problems when given a set of circumstances, data, texts, or art.
2. Communications—In written, oral and/or visual communication, A&M-Commerce students will communicate in a manner appropriate to audience and occasion, with an evident message.
3. Personal Responsibility—Students will understand and practice academic honesty.
4. Social Responsibility—Students will demonstrate an understanding of societal and/or civic issues.

COURSE REQUIREMENTS

Minimal Technical Skills Needed

You will need:

- Flash drive or other means (dropbox.com account, for example) of storing digital versions of the essays and other written material you generate (always, always keep a backup of everything you turn in!)
- A valid, working email address that you check often (everyday). I will email the class through D2L, so be sure that that email is the one you check.
- Regular internet access
- Access to a computer with a word processing program and a printer (assignments must be typed uploaded through D2L in a doc or docx file)

Instructional Methods

- Instruction will be an “in-person” method in the classroom.
- If you are unable to attend the “in-person” method, you will be required to participate in an asynchronous classroom via D2L Brightspace Virtual Classroom, check in daily, complete daily formative assessments, and

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complete all assignments in the same timely manner as the “in-person” students.

Student Responsibilities or Tips for Success in the Course

Regularly logging into the course website, amount of weekly study and participation time expected.

GRADING

Final grades in this course will be based on the following scale:

- A = 90%-100%
- B = 80%-89%
- C = 70%-79%
- D = 60%-69%
- F = 59% or Below

Assessments

Assignment Name	Percentage of Grade
Writing Assignment #1: History of Film Part 1	25%
Writing Assignment #2: History of Film Part 2	25%
Cinematography Assignment	15%
Film Study Journal	15%
Daily Assignments: In-class writing/Discussion Board Posts and Responses to Classmates/ Reading Responses/Homework/Quizzes/Other Participation.	10%
Final Exam	10%

TECHNOLOGY REQUIREMENTS

Minimal Technical Skills Needed

You will need:

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- A valid, working email address that you check often (everyday). I will email the class through D2L, so be sure that that email is the one you check.

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- Regular internet access
- Access to a computer with a word processing program and a printer (assignments must be typed uploaded through D2L in a doc or docx file)

LMS

All course sections offered by Texas A&M University-Commerce have a corresponding course shell in the myLeo Online Learning Management System (LMS). Below are technical requirements

LMS Requirements:

<https://community.brightspace.com/s/article/Brightspace-Platform-Requirements>

LMS Browser Support:

https://documentation.brightspace.com/EN/brightspace/requirements/all/browser_support.htm

Zoom Video Conferencing Tool

https://inside.tamuc.edu/campuslife/CampusServices/CITESupportCenter/Zoom_Account.aspx?source=universalmenu

ACCESS AND NAVIGATION

You will need your campus-wide ID (CWID) and password to log into the course. If you do not know your CWID or have forgotten your password, contact the Center for IT Excellence (CITE) at 903.468.6000 or helpdesk@tamuc.edu.

Note: Personal computer and internet connection problems do not excuse the requirement to complete all course work in a timely and satisfactory manner. Each student needs to have a backup method to deal with these inevitable problems. These methods might include the availability of a backup PC at home or work, the temporary use of a computer at a friend's home, the local library, office service companies, Starbucks, a TAMUC campus open computer lab, etc.

COURSE AND UNIVERSITY PROCEDURES/POLICIES

Course Specific Procedures/Policies

Participation will be counted partly through your use of Top Hat (10%) and partly through the work you do in class discussions (online or f2f), in drafting your writing assignments, in group work, etc. When you answer the Before and After Reading questions in Top Hat, you will gain participation points. If you miss a deadline, you must

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contact your instructor to ask for extra time to work in Top Hat. It is your responsibility to ask for this extra time. Consistent lateness may cause a deduction of participation points.

Interaction with Instructor Statement

I will respond to your emails within 24 hours on weekdays. If you do not hear from me in that time frame (and 48 hours on weekends), please contact me again. Remember, email glitches sometimes. So, always email again if you do not hear a response.

Grievance Procedure

Students who have concerns regarding their courses should first address those concerns with the assigned instructor in order to reach a resolution. Students who are unsatisfied with the outcome of that conversation or have not been able to meet individually with their instructor, whether in-person, by email, by telephone, or by another communication medium, should then schedule an appointment with **Dr. Gavin P. Johnson, the Director of Writing** (gavin.johnson@tamuc.edu). In the case when the Director of Writing is the instructor, the student should contact **Dr. Hunter Hayes, Chair of the Department of Literature and Languages** (hunter.hayes@tamuc.edu). Where applicable, students should also consult University Procedure 13.99.99.R0.05 (“Student Appeal of Instructor Evaluation”).

Syllabus Change Policy

The syllabus is a guide. Circumstances and events, such as student progress, may make it necessary for the instructor to modify the syllabus during the semester. Any changes made to the syllabus will be announced in advance.

University Specific Procedures

Student Conduct

All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. The Code of Student Conduct is described in detail in the [Student Guidebook](http://www.tamuc.edu/Admissions/oneStopShop/undergraduateAdmissions/studentGuidebook.aspx).
<http://www.tamuc.edu/Admissions/oneStopShop/undergraduateAdmissions/studentGuidebook.aspx>

Students should also consult the Rules of Netiquette for more information regarding how to interact with students in an online forum:
<https://www.britannica.com/topic/netiquette>

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Nondiscrimination Notice

Texas A&M University-Commerce will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.

Attendance

For more information about the attendance policy please visit the [Attendance](#) webpage and [Procedure 13.99.99.R0.01](#).

<http://www.tamuc.edu/admissions/registrar/generalInformation/attendance.aspx>

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedure/s/13students/academic/13.99.99.R0.01.pdf>

AI Use in Courses

Texas A&M University-Commerce acknowledges that there are legitimate uses of Artificial Intelligence, ChatBots, or other software that has the capacity to generate text, or suggest replacements for text beyond individual words, as determined by the instructor of the course.

Any use of such software must be documented. Any undocumented use of such software constitutes an instance of academic dishonesty (plagiarism).

Individual instructors may disallow entirely the use of such software for individual assignments or for the entire course. Students should be aware of such requirements and follow their instructors' guidelines. If no instructions are provided the student should assume that the use of such software is disallowed.

In any case, students are fully responsible for the content of any assignment they submit, regardless of whether they used an AI, in any way. This specifically includes cases in which the AI plagiarized another text or misrepresented sources.

13.99.99.R0.03 Undergraduate Academic Dishonesty
13.99.99.R0.10 Graduate Student Academic Dishonesty

Academic Integrity

Students at Texas A&M University-Commerce are expected to maintain high standards of integrity and honesty in all of their scholastic work. For more details and the definition of academic dishonesty see the following procedures:

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[Undergraduate Academic Dishonesty 13.99.99.R0.03](#)
[Undergraduate Student Academic Dishonesty Form](#)

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedure s/documents/13.99.99.R0.03UndergraduateStudentAcademicDishonestyForm.pdf>

[Graduate Student Academic Dishonesty Form](#)

<http://www.tamuc.edu/academics/graduateschool/faculty/GraduateStudentAcademicDis honestyFormold.pdf>

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedure s/13students/undergraduates/13.99.99.R0.03UndergraduateAcademicDishonesty.pdf>

Collection of Data for Measuring Institutional Effectiveness

To measure the level of compliance with the university's Institutional Effectiveness guidelines, throughout the semester, I will collect some of the ungraded texts you produce. The texts will be part of a portfolio created on your behalf and will be measured to ensure that our program "promotes practices that result in higher student academic achievement; an enhanced student experience; aligned and transparent decisions; and readily available information for improvement, accountability, and accreditation" (see "Department of Institutional Effectiveness," <http://www.tamuc.edu/aboutus/institutionalEffectiveness/default.aspx>). This is solely an assessment of program effectiveness and in no way affects students' course grades or GPAs.

Students with Disabilities-- ADA Statement

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact:

Office of Student Disability Resources and Services

Texas A&M University-Commerce

Velma K. Waters Library Rm 162

Phone (903) 886-5150 or (903) 886-5835

Fax (903) 468-8148

Email: studentdisabilityservices@tamuc.edu

Website: [Office of Student Disability Resources and Services](#)

<http://www.tamuc.edu/campusLife/campusServices/studentDisabilityResourcesAndServices/>

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Campus Concealed Carry Statement

Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in Texas A&M University-Commerce buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and A&M-Commerce Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations.

For a list of locations, please refer to the [Carrying Concealed Handguns On Campus](#) document and/or consult your event organizer.

Web url:

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedure/s/34SafetyOfEmployeesAndStudents/34.06.02.R1.pdf>

Pursuant to PC 46.035, the open carrying of handguns is prohibited on all A&M-Commerce campuses. Report violations to the University Police Department at 903-886-5868 or 9-1-1.

RESOURCES

A&M-Commerce Supports Students' Mental Health

The Counseling Center at A&M-Commerce, located in the Halladay Building, Room 203, offers counseling services, educational programming, and connection to community resources for students. Students have 24/7 access to the Counseling Center's crisis assessment services by calling 903-886-5145. For more information regarding Counseling Center events and confidential services, please visit www.tamuc.edu/counsel

Writing Center

The Writing Center offers writers free, one-on-one assistance. We welcome all writers, majors, and disciplines—undergraduate and graduate students alike. In fact, we work from the premise that all writers, no matter their ability level, benefit from the feedback of knowledgeable readers. The Writing Center staff is trained to provide writers with just this service. In short, we are here to help you help yourself. The Writing Center offers one-on-one sessions with writers—both face-to-face and online—begin on the hour and last up to 45 minutes. You cannot sign up for back-to-back appointments, but you may sign up for as many appointments as you'd like each day and week. For more information, visit <https://www.tamuc.edu/writing-center>

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Library

The Velma Waters Library supports the research, learning and teaching interests of students, faculty and staff. Connect with a librarian, explore our research and course guides, and attend workshops.

- **Chat with a Librarian!** Get immediate assistance with our [chat service](#) on the main Library page: <https://www.tamuc.edu/library/>
- **Email** ask@tamuc.libanswers.com. We will respond to your email within 24 hours, often much sooner.
- **Text** your question to 903.225.2862.
- **Call** the Waters Library at 903.886.5718 or contact the librarian for your college/department to discuss your research needs.
- **Meet With Us!** Don't stay up all night searching Google. Schedule a one-on-one consultation held in-person or via Zoom with the librarian for your college/academic department.
- **Visit Us!** We'd love to meet you in-person!
 - Waters Library Research Office: Second Floor, Room 213
 - Waters Library University Archives: 4th Floor, Room 406A
 - A&M – Commerce at Mesquite Metroplex Center: Second Floor, Study Room

Student Career Preparedness Office

Meet with career advisors who can help you with the resources and tools needed to prepare you for your next phase after graduation and beyond. To schedule an appointment, you can either call 903.468.3223, emailing hirealion@tamuc.edu or go online by clicking [schedule an appointment](#).

Technical Support

If you are having technical difficulty with any part of Brightspace, please contact Brightspace Technical Support at 1-877-325-7778. Other support options can be found here:

<https://community.brightspace.com/support/s/contactsupport>

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Department or Accrediting Agency Required Content

COURSE OUTLINE / CALENDAR

1. **Film Study Journal: A Cinematic Odyssey:** Embark on a cinematic journey through the lens of a film student, exploring the art and craft of filmmaking through a 14-week journal assignment. Each week, delve into a specific aspect of filmmaking, analyzing the chosen film through the lens of narrative structure, visual storytelling, sound design, genre conventions, thematic exploration, and more. Enhance your understanding of filmmaking's power to shape perspectives, challenge perceptions, and inspire creativity. You may choose ONE of the following deliverable methods: 200-300 word essay; a 2–3 minute video essay; a 4–5 minute audio response/mini-podcast; a visual response. If you have another idea not mentioned in this list, please speak with Mrs. Dale to determine appropriate guidelines.
2. **WA#1 and WA#2s:** Writing Assignment #1 and #2 will focus on the history of film. This is a research paper. You may write about a variety of ideas: origin, development, color, animation, silent movies, studios, academy awards, etc. You will write in APA format and should have 5-7 references from different databases (i.e., TexQuest, Waters Library, Google Advanced Search, etc.). You are to write in APA format, which includes a cover page and References page. The length of the paper is 4-5 pages excluding the cover and bibliography. The real purpose of this assignment is to prove you can insert direct quotes, embed quotes in larger sentences, summarize, and paraphrase with proper parenthetical and resource documentation.
3. **Exploring Cinematography Techniques in Film:** Students analyze and understand the unique or interesting elements of cinematography in movies and how they contribute to the overall storytelling and emotional impact of the film. Students will select a film which they believe showcases unique or interesting elements of cinematography (preferably one that they have not seen before). Watch the film in its entirety, paying close attention to the cinematography techniques used by the director and cinematographer. Students will research the techniques, write an analysis of the film, prepare a short presentation, and participate in a class discussion.
4. **Daily Assignments:** In-class writing/ Discussion Board Posts and Responses to Classmates/ Reading Responses/Homework/Other Participation.

Proposed Schedule for English 200:

Weekly Schedule:

The instructor reserves the right to adjust this schedule throughout the semester to accommodate for class needs, unexpected weather, etc.

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<p>Week 1: January 13-17 View <i>The Wizard of Oz</i></p>	<p>Recognize the themes of adventure, fantasy, and friendship in <i>The Wizard of Oz</i>.</p> <p>Understand the significance of the film's setting and its use of color.</p> <p>Analyze the portrayal of iconic characters such as Dorothy, the Scarecrow, the Tin Man, and the Cowardly Lion.</p>
<p>Week 2: January 20-24 View <i>Barbie</i></p>	<p>Examine the ways in which <i>Barbie</i> parallels the plot of <i>The Wizard of Oz</i>, particularly in their shared structure of a fantastical quest.</p> <p>Analyze the use of symbolism and imagery in both <i>Barbie</i> and <i>The Wizard of Oz</i>, considering how these elements contribute to the films' themes and messages.</p> <p>Explore how both works delve into themes of friendship, self-discovery, and the power of dreams, emphasizing the transformative journeys undertaken by the protagonists.</p> <p>Discuss the underlying messages of empowerment and individuality conveyed in both <i>Barbie</i> and <i>The Wizard of Oz</i>, highlighting the significance of embracing one's true self.</p>
<p>Week 3: January 27-31 View <i>Dances with Wolves</i></p>	<p>Identify the themes of cultural exchange and environmentalism in <i>Dances with Wolves</i>.</p> <p>Analyze the portrayal of the Lakota Sioux in <i>Dances with Wolves</i>.</p> <p>Understand the significance of the film's setting and cinematography.</p>
<p>Week 4: February 3-7 View <i>Avatar</i></p>	<p>Examine the similarities and differences in the plot and themes of <i>Dances with Wolves</i> and <i>Avatar</i>.</p>

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	<p>Analyze how both films portray the relationship between humans and nature.</p> <p>Discuss the role of technology and colonization in both <i>Dances with Wolves</i> and <i>Avatar</i>.</p> <p>Consider the underlying political messages of both films.</p>
<p>Week 5: February 10-14 View <i>The Searchers</i></p>	<p>Explore the film's portrayal of the American West as both a harsh frontier and a crucible for family bonds. How does Ethan grapple with the tension between civilization and savagery, reflected in his relationships with Debbie and Martin?</p> <p>Analyze Ethan's relentless pursuit of Debbie as a descent into moral ambiguity. How does his obsession warp his sense of justice and blur the lines between hero and villain?</p> <p>Analyze the significance of the film's setting and cinematography.</p>
<p>Week 6: February 17-21 View <i>Finding Nemo</i></p>	<p>Compare Ethan's relentless pursuit in <i>The Searchers</i> with Marlin's desperate quest in <i>Finding Nemo</i>. How do their individual goals and sacrifices reflect Foster's ideas of communion and shared journeys?</p> <p>Analyze the use of water and wilderness in both films. How does geography shape their narratives, and what symbolic meaning does it hold in each story?</p> <p>Explore the ironic twists of fate in both films. How do unexpected turns of events propel the stories forward, and what "flights of fancy" offer escape or transformation?</p> <p>Move past <i>The Searchers</i>' darker themes. How does <i>Finding Nemo</i> offer a hopeful counterpoint, emphasizing themes of</p>

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	family, acceptance, and overcoming obstacles through cooperation?
<p>Week 7: February 24-28 View Kenneth Branagh's <i>Hamlet</i></p> <p>WA#1 Due</p>	<p>Recognize the themes of revenge, betrayal, and madness in <i>Hamlet</i>.</p> <p>Understand the significance of Shakespearean language and imagery in <i>Hamlet</i>.</p> <p>Analyze the character arcs of <i>Hamlet</i>, Claudius, Gertrude, and Polonius.</p>
<p>Week 8: March 3-7 View <i>The Lion King</i></p>	<p>Identify the ways in which <i>The Lion King</i> parallels the plot of <i>Hamlet</i>.</p> <p>Analyze the use of symbolism in both <i>Hamlet</i> and <i>The Lion King</i>.</p> <p>Examine the role of irony and foreshadowing in both works.</p> <p>Consider how geography plays a role in the narrative of both <i>Hamlet</i> and <i>The Lion King</i>.</p> <p>Discuss the political implications of both <i>Hamlet</i> and <i>The Lion King</i>.</p> <p>Identify the flights of fancy that occur in both <i>Hamlet</i> and <i>The Lion King</i>.</p>
<p>Week 9: March 17-21 View <i>Lonesome Dove</i></p>	<p>Identify themes of friendship, loyalty, and the American West in <i>Lonesome Dove</i>.</p> <p>Analyze the portrayal of cowboys, their code of honor, and the challenges they face.</p> <p>Understand the significance of the Texas cattle drive and its impact on the characters.</p>
<p>Week 10: March 24-28 View <i>Lonesome Dove</i></p>	<p>Examine the tension between tradition and change in <i>Lonesome Dove</i>. Analyze how the characters confront the decline of the</p>

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	<p>cowboy lifestyle and the evolving West. Consider how their choices and actions reflect these tensions.</p> <p>Discuss the portrayal of nature in Lonesome Dove. Consider how the vast landscapes and harsh environment shape the characters' lives and contribute to the film's overall tone and themes.</p>
<p>Week 11: March 31-April 4 View <i>Of Mice and Men</i></p>	<p>Examine how Lonesome Dove parallels <i>Of Mice and Men</i> in exploring themes of friendship and brotherhood, analyzing the unique dynamics in each.</p> <p>Compare the quests undertaken in both works, considering the motivations, challenges, and sacrifices made by the characters.</p> <p>Analyze the use of symbolism and irony in both films, paying attention to how they reflect the harsh realities of life and the characters' desires.</p> <p>Discuss the role of geography in shaping the narratives, considering the impact of vast landscapes and isolated settings on the characters' relationships and journeys.</p>
<p>Week 12: April 7-11</p>	<p>Makeup time for Movies</p> <p>In class time to complete research for WA#2</p> <p>Student interviews</p>
<p>Week 13: April 14-18 WA#2 Due</p>	<p>Makeup Time for Movies</p> <p>Student Interviews</p> <p>Cinematography Presentations</p>
<p>Week 14: April 21-25</p>	<p>Cinematography Presentations</p>
<p>Week 15: April 28-May 2 Film Student Journal Due</p>	<p>Revise and Edit WA#2</p> <p>Complete Film Study Journal</p>

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Revisions of WA#2 Due	
Week 16: May 5-9 Finals Week	Final Exam Review

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