

Undergraduate Course Offerings of Interest to Majors and Minors Spring 2024

Face-to-Face Sophomore Literature

Stephen King

ENGL 2303-001: Topics in Literature
MWF 10-10:50 am
Kaci O'Donnell

This special topics in literature course will explore the horror genre as a literary form empowers readers to confront fear and the many forms that it can take. We will focus on the King of Horror himself to analyze and discuss the genre. Texts for this course will include, but not limited to, Stephen King's novels (*Misery*, *The Shining*), short stories (selections from *Night Shift*), and non-fiction (selections from *On Writing* and *Danse Macabre*), as well as film adaptations of his work. We will begin and end the semester by analyzing this quote from Mr. King himself: "fiction is the truth inside the lie."

Sports and Literature

ENGL 2303-002: Topics in Literature
MW 4-5:20 pm
Matt Tettleton

This class will explore the complex and fascinating relationship between sport, culture, and storytelling. We will treat sport as a legitimate form of creative expression on the same level as art, music, and literature, and we will unpack the stories that sport tells as well as some of the literary texts it inspires. Themes may include competition, spectatorship, the flow state, bodily expression, ability and disability, and sport's role in the cultural construction of class, race, gender, and sexuality. Texts may include novels, creative nonfiction, poetry, drama, and film. Sports discussed may include basketball, baseball, softball, football, boxing, gymnastics, hockey, tennis, track and field, swimming, wrestling, volleyball, soccer, cricket, rugby, Australian rules football, and perhaps even some you've never heard of. Students may also be encouraged to attend a live sporting event on campus.

AI

ENGL 2303-004: Topics in Literature
TR 12:30-1:50 pm
Sarah Shelton

Not just the Hal 9000 or Terminators of science fiction and speculation, Artificial intelligence (AI) is instead an integral part of our daily lives, powering systems from the grammar check you use before

turning in an essay to the RAPID self-driving shuttles that transport Mavs around campus. Starting with current events, news, and conversations, we'll critically analyze both the utopian and dystopian visions of AI's potential portrayed in literature, cinema, and television to gain insight into the historical, cultural, and philosophical contexts that have shaped our concepts and understanding of AI. We'll also create our own AI-driven works, exploring the creative possibilities and ethical implications of AI as a tool for academic and artistic expression. Or, in the words of AI chatbot ChatGPT, "In this thought-provoking course that empowers you to analyze, create, and shape the future of AI, you'll unlock a fascinating journey into the world of AI—from sci-fi dreams to real-world impact—all while exploring its captivating role in our collective imagination and the stories we tell about the future."

"What Are My Words Worth?" Women in Literature and Art (Taylor's Version)

ENGL 2303-006/3300-002: Topics in Literature

TR 11 am-12:20 pm

Rachael Mariboho

English 2303 is a special topics course in literature that focuses on a particular genre, theme, or issue, to enable comparison and analysis of several texts. This section explores the cultural impact of Taylor Swift by using her song catalogue to shape our study of women's literature and art. Her lyrics provide "visible" strings to connect works by writers from disparate time periods, geographic locations, and literary traditions who, like Swift, recount personal history, reinvent folktales, and recall experiences writing in a male dominated world in service of their storytelling. We will situate texts thematically within the album eras Swift conceptualizes through her songwriting, and analyze a selection of fiction, nonfiction, and films.

Python for Linguistic Analysis of Literature

ENGL 2303-Section TBD: Topics in Literature

Day and time TBD

Bethany Shaffer

This course, offered collaboratively by the Department of English and the Department of Computer Science and Engineering, aims to equip students with the fundamental skills of Python coding while introducing them to the literary interpretation technique known as "linguistic analysis of literature." By merging the realms of coding and literary analysis, students will gain a unique perspective on how technology can be harnessed to better understand social realities and pertinent social issues within texts.

Asian Diaspora

ENGL 2309: World Literature

MWF 11-11:50 am

Ji-Nang Kim

This class examines experiences of Asian diaspora deployed in literature, visual art, and film by posing a question of how these cultural expressions represent, resist, or complicate the concepts of homeland and diaspora. In class, we will discuss short stories, fictions, poems, visual arts, and films that deal with the relationships of diasporic authors with their homelands—Korea, China, India, Sri

Lanka, and Vietnam—and their interactions in their adopted lands in the Americas and Europe. These authors’ diasporic experiences—living “in-between” the multiple histories and cultures—challenge a singularized version of Asia by producing ambivalent views on history, identity, and nationality. In class, we will consider the concept of “Asian diaspora” for the study of the immigration from Asia to England and North America in relation to colonialism, wars, exiles, or labor immigration. By selecting diverse diasporic authors including Nora Okja Keller, Salman Rushdie, and Michael Ondaatje, this class examines the interlocking themes of memory and trauma; race and gender; and migrations and borders to understand dynamics of the diverse ethnic groups of Asian Diaspora.

Sci-fi and Speculative Fiction in British Literature

ENGL 2319: British Literature

TR 2-3:20 pm

Jason Hogue

In this course, we will use the genres of science fiction and speculative fiction to explore stories and ideas that have developed in British literature from the seventeenth century up to the present day. Although Mary Shelley’s *Frankenstein* is often believed to be the first science-fiction novel (and some consider it the first horror novel as well!), we will be treating Margaret Cavendish’s earlier story *The Blazing World* (1666) as a form of proto-science fiction. In addition to *The Blazing World* and *Frankenstein*, we will also read other early science fiction works, such as the H.G. Wells classics *The Time Machine* (1895) and *The War of the Worlds* (1898) and Robert Louis Stevenson’s *Dr. Jekyll and Mr. Hyde* (1886) before we move into twentieth and twenty-first century speculative literature, when we will examine such genres as weird fiction, dystopian literature, horror, and fantasy. We will conclude the semester by moving into the visual worlds of webcomics and comic books, making our way through Alan Moore’s graphic novel *Watchmen* (1987). As we chart our way through time and space while reading sci-fi and speculative literature, my hope is that we will all be exposed to – and open to – new and exciting ideas, even if those ideas were written down centuries ago, and maybe even some provocative ideas that might help us to think in unexpected ways, leading to generative discussions and to critical and creative thinking, both modes of thought necessary for facing the future as it continues to present humankind with challenges and surprises.

American Literature

ENGL 2329

MW 2:30-3:50 pm

Matt Tettleton

This class will explore a selection of texts from important literary and historical movements in the United States. This section of American Literature focuses on key movements that illuminate the connections between the construction of American cultural and political identity and the creative expressions that arise from it. In our learning community, we will practice modern methods of literary analysis that emphasize the interplay between authors, cultures, texts, and readers. Specific movements studied may include Transcendentalism, the Abolition movement, the Harlem Renaissance, modernism, postmodernism, and the Native American Renaissance.

Gateway and Required Courses

Islands

ENGL 3333-001: Dynamic Traditions

MW 2:30-3:50

Gyde Martin

Let's go island-hopping!

There is something about islands that attracts the imagination. For the creative imagination, an island setting has endless possibilities. An island can be enchanted or cursed, a prison or a paradise, a petri-dish to observe human behavior, or some private kingdom for who knows what purpose.

We will visit every kind as we time-travel from Classical Antiquity to the present day, always reading with an eye to the culture that produced the text. Along the way the literary epochs and movements in Western literature will become familiar and serve as a foundation for future literature courses.

The popularity of islands knows no limits when it comes to genre. So expect a part of Homer's epic *The Odyssey* (Circe's island?); part of a medieval saga or maybe a lai; Shakespeare's *The Tempest*, for sure, plus one modern play; Daniel Defoe's *Robinson Crusoe*; a couple of novels, perhaps sci-fi or a murder mystery; and numerous pieces of short fiction. No dearth of choices!

Double-Consciousness in African American Fiction

ENGL 3333-002: Dynamic Traditions

TR 12:30-1:50 pm

Cedrick May

In this section of Dynamic Traditions, we'll be looking at the phenomenon of double-consciousness as it manifests itself in African American short fiction and novels, from the Harlem Renaissance to the present. Double-consciousness, first identified and defined by sociologist and historian W.E.B. Dubois as a way of seeing and navigating the world particular to African American experience, finds expression throughout the literary tradition. We will study representative works of African American literature and explore the historical significance of double-consciousness as it appears in the works of authors as varied as James Weldon Johnson, Zora Neale Hurston, James Baldwin, Henry Dumas, Toni Morrison, Percival Everett, and Victor LaValle.

There will be weekly quizzes over the readings, a midterm, and final exam.

Crime Fiction

ENGL 3333-004: Dynamic Traditions

TR 11 am-12:20 pm

Neill Matheson

ENGL 3333 Dynamic Traditions in Literature is described in the course catalog as "an introduction to literary study that focuses primarily on changes over time to a movement, genre, or motif." This course examines the origins and evolution of crime fiction as a popular literary genre, focusing on influential American and British texts. We will explore conventions, major themes, and important contexts for this genre, from the classical detective fiction of Edgar Allan Poe, Arthur Conan Doyle,

and Agatha Christie to the hard-boiled crime fiction of Raymond Chandler and the dark innovations of Patricia Highsmith. From its first emergence in the wake of the Enlightenment, crime fiction tested the power of rationality and forensic methods to restore a threatened social order by making sense of what is transgressive, inexplicable, or anomalous. We will consider changing ideas about policing, criminality, and evidence, and the centrality of the detective figure, surprisingly durable and endlessly revised in American cultural history. We will also discuss the complex and shifting gender, race, and class politics of the genre throughout its history.

Analysis and Interpretation

ENGL 3350

Section 001: MW 1-2:20 pm, Kaci O'Donnell

Section 002: TR 9:30-10:50 am, Penny Ingram

Section 003: TR 11 am-12:20 pm, Penny Ingram

This course is an introduction to the discipline of English Studies. Like other disciplines, English Studies has its own vocabulary and methodology, which must be learned in order to undertake literary analysis at the college level (and beyond). It is the purpose of this course to teach you these methods by introducing you to various strategies of interpretation, including textual strategies, contextual strategies, cultural strategies, and theoretical strategies. In developing and honing these skills of reading, analysis, and writing, you will participate in the discourse community of scholars and students in the field of English Studies. This course also incorporates learning objectives from UNIV 1101 and addresses the unique contribution the humanities can play in advancing human knowledge, progress, and justice.

Structure of Modern English

ENGL 3384-001, -002

11-11:50 am (001), MWF 9-9:50 am (002)

Gyde Martin

This is not your ordinary grammar course. Here we look at the English language with the eyes of linguists to explore the real rules grammar, the rules you already know as speakers of this language. The goal is to make you aware of what you do intuitively when you string words and phrases into sentences without having to think about it.

This conscious knowledge is expected of writing coaches, grammar teachers, editors, technical writers, and TESOL instructors—in short, in any profession where language skills matter. What's more, this conscious knowledge is empowering because it gives us confidence as writers.

We will also address several relevant topics in linguistics: language acquisition in children, the difficulties of adult language learners, dialect differences and their social implications.

No textbook required. We generate our own, one class meeting at a time.

Structure of Modern English

ENGL 3384-003

TR 9:30-10:50 am

Tim Morris

This version of Structure of Modern English will orient students to language study and to the linguistic features of English. It is an introductory course, but it should prove useful for students planning to teach English or to study law or librarianship; to editors and journalists, to technical and professional communicators, to students of literature; and really to anyone who speaks, writes, and thinks about the English language.

Among our topics will be: what do we know when know a language; written vs. spoken language; prescription vs. description; dialect vs. standard; phonology; morphology; syntax (the bulk of the course); and some comparison of English syntax to that of other languages.

Attendance is essential. There will be no papers or exams, but there will effectively be a test at every class meeting, so it will be vital to keep up with the course material.

There is no textbook to buy. All course materials will be provided at no charge.

Distribution Requirement Options and Literature Electives

The Bible as Literature (literature elective)

ENGL 3300-001: Topics in Literature

MWF 11-11:50 am

Joul Smith

Arguably the most-read text in history, the Bible is best understood as the very literary document that it is, a collection of ancient texts compiled by Christians as their sacred expression. Therefore, this course employs contemporary literary theory to provide students with a general “biblical literacy” as well as an introduction to the cutting-edge scholarship on the Bible’s origins outside of its religious construct. Students will read widely and lesser known Biblical stories that have served as cultural references and literary allusions for over a millennium, including the Garden of Eden, the tower of Babel, Noah’s ark, Samson’s hair, God betting on Job, Moses parting the Red Sea, David slaying a giant, Jonah and the whale, skeleton armies, miraculous virgin births, water turning into wine, resurrections, Jesus flying in the air, and the arrival of the four horsemen of the apocalypse. These and other Biblical narratives will be contextualized within current scholarship so that students can read the Bible as a compilation of mythologies, reconstruct its many autonomous contributing authors, and extract its tales from their religious context. Not only will students gain a general survey-knowledge of the Bible, but they will discover how the Bible itself emerged in its current literary form.

“What Are My Words Worth?” Women in Literature and Art (Taylor’s Version) (literature elective)

ENGL 3300-002/2303-006: Topics in Literature

TR 11 am-12:20 pm

Rachael Mariboho

This Topics in Literature course explores the cultural impact of Taylor Swift by using her song catalogue to shape our study of women’s literature and art. Her lyrics provide “visible” strings to connect works by writers from disparate time periods, geographic locations, and literary traditions

who, like Swift, recount personal history, reinvent folktales, and recall experiences writing in a male dominated world in service of their storytelling. We will situate texts thematically within the album eras Swift conceptualizes through her songwriting, and analyze a selection of fiction, nonfiction, and films.

Latin American Autobiography (literature elective)

ENGL 3300-003: Topics in Literature

MWF 2-2:50 pm

Chris Conway

An exploration of Latin American autobiographical writing spanning the sixteenth century to the present. Topics and authors include: Spanish chronicles of the Conquest of the New World, slavery and autobiography, childhood and memory, and autobiographical graphic fiction.

Mexican American and Chicana/o Literature (literature elective)

ENGL 3346

MWF 9-9:50 am

Erin Murrah-Mandril

This introductory class will cover Mexican American authored texts in several literary genres—poetry, memoir, novel, drama, and short story—and the ways the genres intersect, overlap, and blend identities. The course will include selections from the 19th century to the present, with special attention paid to the Chicano Movement, the Latina literary boom, and historical literary recovery. We will be exploring what shapes Chicana/o literature and the ways that this literature works to shape a Chicana/o readership.

Queer Confabs (rhetoric/theory)

ENGL 3364: Topics in LGBTQIA+ Literature and Theory

TR 3:30-4:50 pm

Daniel Kasper

This queer theory course introduces students to major thinkers of queer thought, including Michel Foucault, E. K. Sedgwick, Susan Stryker, and Judith Butler, as well as major concepts. We will use *Wuthering Heights* as a core text for analysis, allowing us opportunities to deploy theory in class. Students will learn the applicability of theory as well as the necessary and productive tensions that result from queer people trying to explain and shape the world.

Women, Motherhood, and Mothering (rhetoric/theory)

ENGL 3368-001: Topics in Feminist Theory, Gender, and Sexuality

MW 2:30-3:50 pm

Lauren Phelps

While most women share the biological possibility for pregnancy and childbirth, not all women become mothers, and for those who do, the choice as well as the experience are profoundly shaped by multiple factors and forces. We will consider historical contexts as well as contemporary policy and

politics that shape the experiences of American mothers and the ways we interpret and judge their lives and needs. This course will pay attention both to common threads and to the important differences of race, ethnicity, class, and sexual orientation. The central issues this class will address include: (1) the maternal ideal and who does (and does not) exemplify it; (2) the emotional terrain of motherhood -- diverse mothers' own feelings about pregnancy, childbirth, and motherhood ; (3) the ways that race, class, sexuality, and ethnicity inform the experiences of and resources available to mothers and the construction of motherhood in the United States; (4) how politics and religion have shaped and continue to shape motherhood and the legal and political rights of women with regard to reproduction and child-rearing; (5) the ways that mothers are represented (or represent themselves) in selected films, memoirs, photographs, and how we can "read" these in different historical contexts; (6) the labor of motherhood; and (7) the "value" of care work and motherhood. This class will draw on memoirs, film, photography, poetry, short stories, and historical and sociological literature to investigate the representations and realities of diverse mothers in the United States. Together we will seek to understand the ways in which a complex and multifaceted cultural discourse about motherhood shapes diverse experiences of motherhood.

Queer Game Studies (rhetoric/theory)

ENGL 3368-002: Topics in Feminist Theory, Gender, and Sexuality

MW 4-5:20 pm

Mark Reeder

Advanced Exposition (writing/digital authoring)

ENGL 3371

MWF 11-11:50 am

Kathryn Warren

Expository writing is typically defined in opposition to persuasive or argumentative writing. Unlike those forms, in which the author attempts to change the reader's mind, exposition is a form of writing in which the author explains, informs, or describes. Though of course the line between "informing" and "persuading" can be hard to draw, a form of writing that seeks to inform without swaying is extremely valuable: think of newspaper reporting as opposed to an op-ed, or an encyclopedia entry on Hawaii versus a Tripadvisor review. There is a way to write without attempting to advocate for a particular point of view, and in this class, you will practice doing that with clarity and precision. The major goal of the class will be to improve your ability to write effectively in what linguist Steven Pinker calls the "classic style."

Storying through Social Media (writing/digital authoring)

ENGL 3374: Writing, Rhetoric, and Multimodal Authoring

TR 3:30-4:50 pm

Sarah Shelton

Telling stories—about the self, about a brand, about institutions, etc.—is what social media is all about. In this course, we'll take a critical look at this kind of digital storytelling and—from pitch to publish—develop social media content that helps tell the story of our real-world client: UTA's Department of English. From initial concept to final publication through the department's social media feeds, students will work in teams and apply the myriad skills they've learned in their UTA

coursework in a semester-long project that will produce content that can also be used in professional portfolios. Social media or graphic design experience is NOT required; students of all skillsets, majors/minors, and talents are welcome. This is a writing-intensive course that requires weekly reflection and work on building a LinkedIn profile. It includes Maverick Advantage distinguishing activities that could be used for Career Development, Leadership, or Community Engagement.

Writing about Music (writing/digital authoring)

ENGL 3386

MWF 10-10:50 am

Mike Brittain

When writing about music, words often fail us. This course will introduce students to a wide range of music writing genres, the approaches and terminology that each modality engages, and a multitude of ways that they can write about music and song. We will consider the relationship between music and language, posing such questions as, what is a musical text—is it more than just the lyrics? What is the language of music? What does music mean, and how is that meaning shaped by social and cultural factors or by personal experience? Since the focus of the course is music and sound, students will have the option to compose multimodal work in different genres and mediums (audio essays, podcasts, video). We will examine examples of music criticism, liner/album notes, lyric theory, and theoretical and rhetorical approaches to listening to music, which will provide both a foundation and opportunity for students to invent and write in these different modalities.

Early Modern Ecologies (English before 1700)

ENGL 4322: Early Modern Literature

TR 12:30-1:50 pm

Jason Hogue

This course explores the relationship between people and natural environments, as represented in the literature of early modern England. In addition to reading poetry, prose, and drama, we will also look at some representative scientific and theoretical texts from the sixteenth, seventeenth, and eighteenth centuries, alongside current scholarship on the Renaissance/early modern period, to get a better sense of how thinking today corresponds with or differs from earlier thinking about the natural world and the role of humans in it. We will begin the course by interrogating the concept of pastoral literature, moving from there into different early modern ecologies, to think about humans, animals, plants, and other lifeforms and materialities in a variety of natural and constructed environments: from the English country house to the English garden to the environments of the “New World,” the latter of which will help us to think about the early modern period as a potential site for the beginning of our current epoch of the Anthropocene (the era of the human), a somewhat ironic title, given that humans have decided to name this global time period after themselves at the moment that they are most likely to destroy the earth. By investigating the literature and culture of this formative time in European and world history, my hope is that we can trace attitudes and ideologies that still inform current modes of destructive thinking toward the environment and the world at large. At the same time, however, we also hope to trace the origins and forerunners of beneficial environmental thinking in this era, locating discourses related to topics such as vegetarianism, sustainable living, and the careful use of nature’s “resources.”

Shakespeare: Performance, Politics, and the Personal (English before 1700)

ENGL 4326: Shakespeare

MWF 9-9:50 am

Amy Tigner

This course investigates the cultural meanings of early modern and contemporary politics and the personal, and how they are performed in Shakespeare's plays—in the past and in the present. Our study will be structured around a constellation of Shakespearean plays: *Titus Andronicus*, *Midsummer Night's Dream*, *Coriolanus*, *Hamlet*, and *The Tempest*, each of which in some way considers how the personal and the political intertwine and/or at odds with one another. The course will also consider how race, gender, and class come into play in the plays/performances. To enhance our understanding of performance, we will be examining films of the plays; some of these films are of theatrical productions, some are designed as films of Shakespeare plays, and some are modern adaptations.

Banned and Censored Works of Russian Literature (literature elective)

ENGL 4337-001: Topics in Comparative Literature

TR 2-3:20 pm

Lonny Harrison

Except for infrequent intervals of short-lived reforms, censorship was a consistent, if not always effective mechanism of state control over the arts and culture of Russia and the Soviet Union. This course, taught in English by a professor from the Department of Modern Languages, examines selected works of Russian literature and media that were banned, censored or otherwise prohibited, from the Imperial through the Soviet periods. We will discuss the role of censorship in Russian cultural life in conjunction with a detailed analysis of some of the great works of political and cultural expression that flourished in spite of it.

Magical Realism (literature elective)

ENGL 4337-002: Topics in Comparative Literature

TR 2-3:20 pm

Rachael Mariboho

The appeal of magical realism, according to Fredric Jameson, is derived from a "strange seductiveness" that is retained through a combination of realism and the fantastic. Since the Latin American boom of the 1960s generated worldwide fascination with magical realism, the proliferation of magical realist works by writers from every continent has highlighted the central role of magical realism in contemporary world literature. In this course, we will consider how magical realism has flourished as a global literary and artistic mode by studying its connection with political and historical situations and examining its broad representational possibilities for writers from diverse backgrounds and geographic locations. Because parameters of magical realism as a narrative mode are fluid and continuously evolving, we will explore our own ideas of what makes these texts magically real as we read works from Latin American, Africa, Asia, Eastern Europe, and the Middle East.

Rhetoric and Composition: History, Theory, and Practice I (rhetoric/theory)

ENGL 4341

TR 9:30-10:50 am

Jim Warren

For 2500 years, those who study, teach, and practice rhetoric—defined loosely as the art of effective communication—have engaged in an argument with their opponents over whether we are members of the species *homo seriosus* or *homo rhetoricus*. *Homo seriosus*, or “serious human being,” inhabits a world that exists independently of us. This world is knowable; we can make discoveries about it and represent those discoveries accurately through language. *Homo rhetoricus*, or “rhetorical human being,” inhabits a world that would not exist without us. We use a peculiarly human tool, language, to construct different ways of understanding this world and to bring around other members of our species to our way of thinking.

One goal of this course is for you to decide what species you belong to. To help you arrive at an informed decision, we’ll read and discuss ancient Greco-Roman texts that weigh in on the topic of rhetoric. We will examine each of these texts by considering how it imagines the different components of the rhetorical situation. In other words, we will ask what each text assumes about the nature of reality, the knower, the knower’s audience, and language.

When given a choice between death and a life in which he no longer engaged others in discussion about how to live, Socrates chose death, famously remarking that “the unexamined life is not worth living.” Taking inspiration from Socrates, our primary course objective will be to examine our world and our place in it. This is not a class that will equip you with marketable skills. It might, however, help you flourish as a human being.

Theories of Narrative (rhetoric/theory)

ENGL 4345: Topics in Critical Theory

MWF 10-10:50 am

Kathryn Warren

How do stories work, and what work do stories do? These are the two driving questions of “Theories of Narrative.” Though our focus will be on the 20th century, our historical span is broad, starting with Aristotle and ending with Zadie Smith. We’ll read work by literary critics, philosophers, psychologists, and even an economist, because the questions guiding us this semester have fascinated thinkers across disciplines. Our first big question is “how do stories work?” This portion of the course is formalist in its approach, in that we’re asking questions of the text itself. Our second big question is “what work do stories do?”, which takes us into the world beyond the text. We’ll ask what difference stories make and have made in society, for good and for ill, considering the role literature can play in fostering empathy between people and understanding between cultures, as well as laying the foundation, arguably, for an ethic of human rights.

Alongside the theory, we will read primary texts that allow us to put the theory into practice. As we’ll see, the literature is theoretical in its own right, for it has something to say about the impact of narrative on our lives, our minds, and our world. This course prompts us to reflect on the enterprise of our discipline, for reading and responding to narratives is a big part of what we English majors do. It is also a course that raises the question of what it means to be a human being, a “storytelling animal” whose distinguishing characteristic is to spin tales of make believe in order to arrive at truths.

Young Adult Literature (literature elective)
 ENGL 4366
 TR 11 am-12:20 pm
 Joanna Johnson

Young Adult literature is a unique genre as the name defines the audience and not the writer. Young Adult literature is largely written, as well as discussed academically and critically, by adults. We start this semester reading Caroline Hunt's article "Why Young Adult Literature Has No Theory" and then will work to establish that, in fact, it does. This course invites active participation in scholarly discussions and essays about Young Adult Literature. To that end, you will be reading a variety of Young Adult texts, contributing to guided discussions, and crafting a proposal and conference paper which could potentially be delivered outside of UTA. The goal of this course is to engage students in the lively and dynamic discourse of Young Adult literature that will extend far beyond the end of the semester.

Senior Seminars

Literature and the Good Life
 ENGL 4399-001: Senior Seminar
 MW 1-2:20 pm
 Desirée Henderson

What can literature teach us about living full, satisfying, ethical, and meaningful lives? Is it even appropriate to look to literature for lessons on what makes a good life?

This course explores the longstanding debate within literary studies regarding whether literature can or should be read for personal development, or whether the expectation of life lessons turns great art into lame platitudes. We will read a range of critics and authors on this essential question, before turning to literature itself for perspectives on this and other pressing topics such as: how to connect deeply with others, what makes work worthwhile, how to balance personal wants and collective needs, and so forth. In addition, we will look to bibliomemoirs, or autobiographical accounts by readers about reading, to explore the transformational power of literature. In addressing the questions of the course for themselves, the students in this class will also contribute to the creation of a new introductory English course, "Literature and the Good Life," thereby learning basic skills of curriculum design, syllabus construction, and critical pedagogy.

Reading will include short stories, essays, poetry, and one bibliomemoir (to be selected by students).

Assignments will include a curriculum proposal, three short analysis essays, an essay-length bibliomemoir, and a final project.

Strange Ecologies: Speculative Fiction and the Environment
 ENGL 4399-002: Senior Seminar
 TR 2-3:20 pm
 Neill Matheson

This course explores the environmental imagination of American Gothic and weird fiction, participating in recent scholarly and popular interest in ecogothic, nature horror, and fictions of environmental apocalypse. Gothic and weird fiction have long been concerned with challenging a fundamentally anthropocentric view rooted in Enlightenment rationality, offering visions of worlds in which the human is unsettled or displaced, even glimpses of what philosopher Eugene Thacker calls “the world without us,” in which humans are entirely absent. Nonhuman and posthuman forms of life proliferate in this strain of American literary writing, which features hybrids and monsters, chimerical beings that emerge on the borders of human and animal. Yet these dark imaginings of troubled futures resonate with real life in our own time, faced with the urgent threats of climate change and mass extinction. They describe life in the Anthropocene, or what Donna Haraway has recently termed the “Chthulucene”: she argues that to survive in the world we will live in going forward, we will need “tentacular thinking” that reaches across boundaries between discourses and between species, connecting science, politics, art, and literature. While acknowledging the sometimes comic or grotesque elements of such fiction, we will also take seriously its potential for thinking differently about our place in a more than human world.

Creative Writing Offerings

Creative Writing

ENGL 3375

Section 002: TR 9:30-10:50 am, Olivia Arroyo

Section 004: MW 2:30-3:50 pm, Amy Bernhard

This course is designed to introduce students to the world of contemporary creative writing, particularly to the genres of literary prose fiction, creative non-fiction and poetry. This will be accomplished through discussions, readings, writing assignments, and workshops. All students will compose original works of creative non-fiction, prose fiction and poetry, culminating in three final, polished portfolios (one poetry portfolio of at least 4 poems, one fiction portfolio containing a final, polished short story of 8-12 pages and one creative non-fiction portfolio containing a final, polished essay of 8-12 pages). We will practice the art of writing poetry, creative non-fiction and fiction critically as well as creatively. The primary focus of this class will be on student work. We will not hold one person’s work against another’s—there is no corner on good, and there is enough excellence to go around—but against the light of the finest that has been—is being—written, and we will encourage one another to reach beyond our current grasps, remembering that we are here not in the service of ego, but of art.

Unlike literature courses, where the discussions focus mainly on subject and theme, we will discuss these works in terms of craft. We will be architects of language, and we will learn the best ways to deliver meaning to an audience. Specifically, we will concentrate on the three “S’s” of good writing: style, structure, and specifics. Most importantly, we will learn that writing is work, but an enjoyable (and often quite rewarding) form of work.

This is an introductory course and assumes that you have had no previous writing experience (although some of you may have). The course is designed to appeal to a wide range of writing histories, and no matter what level of experience you have, if you complete all of the reading and writing assignments you will leave this class a stronger writer (and reader).

Advanced Creative Writing: Fiction

ENGL 4347

TR 11 am-12:20 pm

Laura Kopchick

This advanced workshop class centers around the writing of original, creative, fictional short stories. Prior to the commencement of this course, all students must have taken 3375 (Intro to Creative Writing) since the class assumes basic knowledge of literary devices. In this class, we will look in more particular detail at the basic qualities of a short story that you learned about in 3375. We'll read these short works of fiction not as mere passive readers but rather as architects of language, tearing down the walls and floors of these stories to figure out how they've been constructed. We'll tap against the windows and railings, bang around the pipes in our class discussions. Then, we'll write our own emulations of these stories. This isn't plagiarism—this is learning from the writers who have come before us and who have mastered techniques and tropes that we—as fellow writers—will learn to better and complicate our own writing.

Advanced Creative Writing: Poetry

ENGL 4348

MW 2:30-3:50 pm

Nat O'Reilly

Advanced Creative Writing: Poetry is a workshop course in poetry for students with creative writing experience. In this course, students will create original works of poetry and are expected and encouraged to experiment and challenge themselves. In class we will discuss writing, write our own compositions, share our work with each other, learn to constructively critique each other's writing, and discuss problems and possibilities with the imagination and writing. Students will read poetry written by a wide variety of poets and create and develop their own poetry. Students will write original poems and take part in a collaborative workshop environment where each person will receive constructive feedback on their work in both written and oral form. Additionally, students will be required to complete reading assignments and writing exercises. Students will complete a minimum of eight poetry exercises for this course in preparation for their final portfolio. The poetry exercises will include a variety of styles, forms and subject matter, including an ode, a villanelle, a sonnet, a sestina, a pastoral, an elegy and a duplex. The assigned texts will include collections by the following poets: Kim Addonizio, Taylor Byas, Jericho Brown, Victoria Kennefick and Ocean Vuong.

Advanced Creative Writing: Creative Non-fiction

ENGL 4349

MW 1-2:20 pm

Amy Bernhard

Writing can be lonely work—it's easy to call to mind the image of a solitary writer bent over a notebook or keyboard. But writing is also a way of entering into communities—as participants, observers, cultural critics—and joining in a conversation larger than ourselves. For the purposes of this class, we'll consider our membership in two distinct but overlapping communities: the local

communities in which we each live and work; and the community of the classroom, where we'll share thoughts and ideas, and strive to nurture each other as writers.

This semester we'll be writing things small and large, planned and spontaneous, raw and revised. In three units, we'll move from personal reflections to investigations of our surroundings, with plenty of room for exploration and perspective shifting in between. We'll also read widely, in order to expand our understanding of the literary landscape and to learn by example. As readers, we'll hone our skills at investigating and then articulating what we think a piece of writing is trying to accomplish, what strategies the author has employed toward that end, and whether or not the attempt is successful.

Attempt is a concept we'll keep in mind throughout the semester, as *essai*—the root of the word *essay*—means to try or to attempt. Accordingly, we'll be taking risks in this class. We will write some essays that work very well and some essays that don't work at all. In order to learn from our various successes and failures, we will keep our eyes, ears, and hearts open to the constructive criticism of our peers, and when it is our turn to critique the work of others, we will strive to offer commentary and advice that is lucid, respectful and beneficial to the author.

By the end of the course, you will have a final portfolio of original work that showcases your writing across a variety of subjects and modes. You will also have a number of works-in-progress and mini essays that you can expand and revise in the future. You will have become a more critical reader—of your own work and that of others—and you will have honed your skills as an insightful, incisive critic.

Structuring Your Novel

ENGL 4330: Topics in Creative Writing

TR 3:30-4:50 pm

Laura Kopchick

Many aspiring novelists write with the hope that inspiration will come. The result is time wasted on a flabby novel with no clear shape and a sagging pace. On the other hand, story structure gives your novel a skeleton; it forms the bones of your story. And just as adding flesh and clothing to a body makes that body more unique, so does any creative addition the writer makes to his or her basic structure. This course teaches you how to build that skeleton, from a solid premise line to building the moral argument of your novel. You ensure that your novel has a beginning, a middle and an end and you learn how reversals and reveals, as well as character wants and needs, can drive your story to a satisfying conclusion. Exercises focus on structural elements such as character ghosts, story world, and more, and by the end of the course, you have in-hand a complete outline for a novel structured in three acts (each act having 9 chapters for a total of 27 chapters). THREE of these chapters (3,000 words each, one from each act of your novel) will be written out and workshopped by your group members.

Technical Writing Offerings

Grant and Proposal Writing

ENGL 3379

***Online asynchronous**

Tim Ponce

In today's world, countless challenges exist, and there is a multitude of well-intentioned individuals and organizations eager to contribute solutions. However, due to a lack of organization and a comprehensive understanding of the intricate, interconnected nature of potential solutions, many initiatives struggle to secure the necessary funding to address these pressing issues.

This course equips you with the tools and knowledge to harness the power of research, leverage artificial intelligence (AI) technology, and craft compelling proposals for securing funding. Through an experiential learning curriculum, you will learn to use advanced research techniques, including Large Language Models (LLM) AI, to delve into complex problems and potential solutions. You will then transform your research findings into well-grounded, effective plans and grant applications.

By the end of this course, you will have gained proficiency in the art of grant writing, equipped with a robust portfolio of writing samples showcasing your ability to communicate your ideas persuasively. Whether you aspire to work as a grant writer or seek to advocate for meaningful change through effective proposals, this course will empower you to make a lasting impact in the world of problem-solving.

Professional Practice in Technical Communication

ENGL 4372

MW 2:30-3:50

Tim Ponce

As you approach the threshold of graduation and prepare to step into the professional world, the transition from the academic campus to the workplace can feel daunting. This course is designed to empower you with the skills and knowledge needed to navigate this transition seamlessly.

Throughout this course, you will focus on three key areas:

1. **Building a Stellar Portfolio:** Your portfolio is your ticket to the professional world. We will guide you in crafting a compelling portfolio that showcases your technical communication skills and experiences effectively.
2. **Mastering Job-Hunting Skills:** Effective job hunting involves more than just sending out resumes. You will learn the art of job search strategies, resume and cover letter writing, networking, and positioning yourself as a top candidate.
3. **Interviewing and Negotiation:** We'll prepare for interviews, from common questions to advanced techniques, but know that securing a job offer is only half the battle. We will also discuss negotiation strategies to ensure you land a position that aligns with your goals and expectations.

In the first half of the course, we will build out your portfolio with new samples by delving into a subject not typically encountered in the classroom: User Experience (UX) writing with the aid of Artificial Intelligence (AI). You will gain insights into how UX writing differs from other forms of communication and harness tools such as Google Bard and ChatGPT to generate initial drafts,

whether it's copy or DITA maps. The second half of the course will be dedicated to the art of presenting your portfolio in a compelling manner, making you stand out in the competitive job market.

Upon completing this course, you will be well-prepared to embark on your professional journey, armed with a polished portfolio, refined job-seeking skills, and the confidence to excel in interviews and negotiations.