



## Upper-division Course Offerings | Spring 2023

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### *Arthurian Literature*

ENGL 3333-001: Dynamic Traditions in Literature  
MWF 9-9:50 am  
Kaci O'Donnell

Once upon a time, there was a famed kingdom and magic, a beloved king and his bastard son, and a love triangle that ruined it all. No, I'm not talking about *A Game of Thrones*.

Stories of King Arthur and his knights have been a part of our literary history since the 12th century, and those stories continue to evolve even in our present day. As its own literary cycle, Arthurian literature teaches us about the history and social commentary of the medieval period while also continuing to engage with contemporary issues and themes of identity, feminism, masculinity, and more. This course will introduce students to Arthurian literature, as a continuing literary cycle that is ever-changing, yet always remaining the same. We will read a variety of genres, including poetry, short story, novel, graphic novel, music, anime, etc.

### *Detective Fiction*

ENGL 3333-002: Dynamic Traditions in Literature  
T/Th 3:30-4:50 pm  
Neill Matheson

ENGL 3333 Dynamic Traditions in Literature is described in the university 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 primarily but not exclusively on the U.S. We will explore conventions, major themes, and important contexts for this genre, from the classical detective fiction of Edgar Allan Poe and Arthur Conan Doyle 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.

### *Murder, They Wrote!*

ENGL 3333-003: Dynamic Traditions in Literature  
MWF 10-10:50 am  
Gyde Martin

This course presents the big picture: the epochs and the literary movements in Western literature. In other words, a timeline and frame of reference for any more specialized literature courses. To make this historical survey more interesting and relevant, I have chosen MURDER as a topic. Murder has been a staple of Western literature from the story of Cain and Abel to 21<sup>st</sup> century true-crime fiction, and it allows us to explore what it means to be human. This will inevitably take us into fields of religion, philosophy, law, sociology, and psychology and thereby widen our awareness of the cultural changes in the course of two millennia. Once past Classical Antiquity (*Oedipus Rex*), our texts will come primarily from English literature: medieval ballads, some folk tales (“Bluebeard”), one of Chaucer’s tales, Shakespeare’s *Othello*, a few poems (“Porphyria’s Lover”), a novella by Oscar Wilde, a psychological thriller (*The Lodger*), a detective story (“Miss Marple”)—in short, as lively a selection as possible for this deadly serious topic.

### *Magical Realism*

ENGL 3333-004: Dynamic Traditions in Literature

T/Th 11-12:20 pm

Rachael Mariboho

Dynamic Traditions in Literature is an introduction to literary study course that focuses primarily on the changes over time to a movement, genre, or motif. This section will focus on the dynamic tradition of magical realism. The appeal of magical realism, according to Fredric Jameson, is derived from a “strange seductiveness” that is maintained through a combination of realism and the fantastic. Our course will examine how the combination of realistic and irreducible elements in works of magical realism is a means for writers and artists to address social, cultural, and political issues and to make sense of historical trauma. During this semester we will define the characteristics of magical realism, examine precursors to the genre, trace its unique evolution in the twentieth century, discuss its criticisms and complications, and examine the popular culture impact of magical realism in the twenty-first century by analyzing a diverse selection of magical realist literature and films.

### **online asynchronous**

#### *The Cultural Politics of Beauty*

ENGL 3347-002: Topics in Multicultural American Literatures

Barbara Chiarello

In this course, we will explore the ways the concept of beauty functions to express dominant ideologies—or basic beliefs about how the world should function—in terms of gender, race, religion, class, and moral superiority. We will read novels and other works of fiction, as well as essays and critical articles, in order to discover how the mainstream imposes its views on each of the above categories by defining “beauty” to serve its interests. In addition to examining traditional texts, we will also look at images from popular culture in terms of how both females and males are portrayed as desirable and undesirable. In other words, the adjectives beautiful and ugly will emerge as one of a series of hierarchical binary oppositions embedded in—and serving—the status quo.

#### *The Life and Times of S. Carter*

#TheJayZClass

ENGL 3347-001: Topics in Multicultural American Literatures

M/W 2:30-3:50 pm

Kenton Rambsy

“The Life and Times of S. Carter” uses the Brooklyn-born rapper Jay-Z as a gateway figure to explore the broad parameters of African American literary history and Digital Humanities. In this course, we place Jay-Z’s music in a broad African American literary continuum of autobiographical and semi-autobiographical works by writers such as Frederick Douglass, Richard Wright, Ralph Ellison, and Malcolm X. Also, we explore the foundations of data storytelling as we transform quantitative and qualitative information into interactive visualizations using Tableau Public.

*Analysis and Interpretation*

ENGL 3350-001

M/W 1-2:20 pm

Sarah Shelton

This class is designed to hone your critical reading, analyzing, and writing skills while acquainting you with the discourse community of English Studies at UTA. For English majors and minors especially, this is a foundational course that introduces you to the general, theoretical, and pedagogical conversations happening in our field while developing the skills of analysis and interpretation required for critical and ethical work within all subfields (from technical communication to creative writing to literary studies to rhetoric and composition and beyond). This is a discussion-based, reading-and-writing-intensive course that requires active student engagement, weekly written reflections, a researched critical analysis essay, and a midterm project and final portfolio (in place of traditional midterm and final exams). This course can be taken to fulfill the UNIV 1101 requirement as a course for new transfer students within the major that will help students transition into UTA and achieve academic and personal success through recognition of campus resources and community building.

*Analysis and Interpretation*

ENGL 3350-002

T/Th 2-3:20 pm

Neill Matheson

This required course for English majors “teaches students to identify characteristics of genres, to recognize and understand critical and literary terms, and to develop and use methods and strategies for analyzing and interpreting texts.” We will focus on foundational skills in English Studies, including developing close reading skills by analyzing and writing about poetry, fiction, essays, and films. We’ll also discuss and gain familiarity with various critical and theoretical approaches to literary and cultural studies. This course also satisfies the UNIV 1101 requirement.

*Analysis and Interpretation*

ENGL 3350-003

T/Th 11-12:20 pm

Penny Ingram

Teaches students to identify characteristics of genres, to recognize and understand critical and literary terms, and to develop and use methods and strategies for analyzing and interpreting texts. Acquainting students with the unique characteristics of their discipline and reflecting on the significance of the

discipline beyond the university, this course is required for English majors in their first semester of upper-division study and also satisfies the UNIV 1101 requirement.

*Advanced Exposition*

ENGL 3371-001

MWF 10-10:50 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 reportage 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. To that end, we will pay less attention to invention and generation of content and more to honing your skills of precision, coherence, and cohesion; we will read and write in various genres of expository writing and devote much of the class to revision.

*Forms in Creative Writing*

ENGL 3375-002

T/Th 2-3:20 pm

Trevor Fuller

Writing is often thought of as something that cannot be taught, a special talent that only a few are born with and that they hone by themselves separate from society. This course will interrogate that idea. It will consider the notion of the writer, the writing process, and the culture of creative writing while exploring three of its most common forms: fiction, poetry, and non-fiction. Readings will involve chapters on craft, exemplary pieces from each of the three genres, and essays on the theory of writing. Students will be asked to write regularly in and outside of class, responding to prompts that give them the opportunity to generate their own material and imitate the material of others. They will respond to each other's work and learn to give constructive feedback that emphasizes the analysis of craft as opposed to taste. In general, the class will strive to develop the habits and attention necessary to write sensitively and give students a set of strategies to apply to all their creative writing projects.

*Forms in Creative Writing*

ENGL 3375-003, -004

M/W 4-5:20 pm (-003), 2:30-3:50 pm (-004)

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).

### *Forms in Creative Writing*

ENGL 3375-005

M/W 1-2:20 pm

Nat O'Reilly

Forms in Creative Writing is a craft/workshop course in writing poetry, fiction and creative non-fiction. This class is intended for writers who are interested in creative writing, but previous creative writing experience is not necessary. “Workshop” implies that the products of our minds as well as the writing process are our chief concerns - such concerns that will encourage a persistent questioning of assumptions about genre, meaning, structure, form, voice, tone, etc. You will be expected to experiment and challenge yourself. You will create original works of poetry, fiction and creative non-fiction, culminating in three portfolios (one poetry portfolio of at least 4 poems; one fiction portfolio containing 8-12 pages; and one creative non-fiction portfolio containing 8-12 pages). In class we will discuss writing, compose new works, share our work with each other, learn to constructively critique each other's writing, and discuss problems and possibilities with the imagination and writing. The required textbook is Janet Burroway's *Imaginative Writing: The Elements of Craft*, Fourth Edition, Pearson, 2015.

### *Business and Professional Writing*

ENGL 3376-001

T/Th 3:30-4:50 pm

Amy Hodges

This course explores business and professional writing through developing skillsets in project management and consulting. Working with a team on a client's problem, students will learn how to create documents used in a variety of workplaces: team charters, Gantt charts, task breakdown schedules, progress reports, SWOT analyses, client presentations, and recommendation reports. Students will also learn about principles of leadership, agile and scrum approaches, collaboration, decision-making, conflict resolution, emotional intelligence, and intercultural communication. This

course is for anyone considering a career that would include administration or management, human resources, corporate communication, consulting, and/or freelancing.

### **online asynchronous**

#### *Grant and Proposal Writing*

ENGL 3379-001

Tim Ponce

In this class we will embark on one of the most difficult writing journeys you will ever undertake: writing on behalf of a client in the form of a proposal or grant. The difficulty of this genre stems from what I call proposal psychologies, getting into the mind-frame of your client and representing their mission to a third party. When writing, say, a research paper, very rarely will someone you wrote about come to you and say you misrepresented their ideas. In proposal and grant writing, however, this can indeed happen. Over the next sixteen weeks, we will explore the basic logic and structure needed to write a proposal or grant by partnering with a real non-profit in the area, helping them secure grant funding by undertaking both the research and writing associated with granting. By the end of our time together, you will have a skill set and portfolio that will make you very attractive to both non-profits and businesses alike.

#### *Rhetoric and Writing with Sound*

ENGL 3380-001

MWF 11-11:50 am

Tim Richardson

Where we are is never silent. The ubiquity of sound often leads to us to ignore the sonic attributes of our surroundings and the ways in which sounds encourage or discourage behavior, mirror and enforce power structures, and persuade us toward action or inaction. This course will focus on these issues. Major projects will include audio exercises, reflective writing about sound, and will culminate in a student-produced podcast series. Along the way, students in the course will consider the following questions: What are the rhetorical effects, possibilities, and limitations of recorded sound, and how do they compare to the effects, possibilities, and limitations of writing? What makes for effective communication when it comes to recorded sound?

#### *Listening to Literature*

ENGL 3382-001

M/W 1-2:20 pm

Desirée Henderson

This course explores the adaptation of written literary texts into audio media formats such as audiobooks, audio dramas, and podcasts. We will examine how listening to literature compares to reading literature, including learning the method of critical listening or close listening. Students will study audiobook or podcast editions of traditional literary genres such as novels and short stories, as well as analyze fiction podcasts and original audio dramas. The course will culminate with a project in which students will produce and present an original audio performance of a work of literature.

*Structure of Modern English*

ENGL 3384-001, -002

MWF 11-11:50 am (-001), M/W 2:30-3:50 pm (-002)

Gyde Martin

This is not a remedial grammar course. Here we explore the real rules of the language, rules we as speakers of the language follow without having to think about. This course merely makes you aware of what your language-processing mind is doing all the time: How you build English sentences from words and phrases to get your ideas across, and how you, in turn, decode incoming sentences. Though so commonplace, this is actually nothing less than phenomenal, for this is the ability what distinguishes the human species! As we look at language with the eyes of linguists, we will also discuss language acquisition in children, the difficulties of adult language learners, and the social implications of dialect differences. No textbook required. We build our own, one class meeting at a time.

*Structure of Modern English*

ENGL 3384-003

T/Th 9:30-10:50 am

Tim Morris

This section of Structure will take an experimental, partly inductive approach to understanding the grammar of present-day standard written English. We will first establish the general elements of grammar that apply to any world language, including: word classes; clauses; subjects, verbs, objects, and complements; word order; modification; recursion.

Using Bible texts, we will look next at how the grammar of 21st-century standard English compares to the grammar of other forms of English, including historical versions (Early Modern English and Middle English) and modern dialects (Scots, African-American Vernacular English).

As a final portfolio project, students will then compare English grammar to the grammar of a different language, possibly one that fulfills the language requirement in their BA degree programs. Using the Bible, and other texts that exist in polyglot translations, students will compare languages, observe differences, and formulate tentative rules for standard written English.

*Rhetoric of True Crime*

ENGL 3385-001: Topics in Rhetoric and Composition

MWF 10-10:50 am

Kaci O'Donnell

The popularity, fascination, and obsession with true crime is not a new phenomenon. What is new are the many ways in which we can absorb stories of true crime – podcasts, documentaries, websites, TV shows, etc. are readily available to us all. So how do we “read” these stories? As a class, we will not be trying to determine the guilt/innocence of people involved in the cases or trying to solve any cases that are still open. This course will focus on rhetorically analyzing true crime shows, podcasts, etc., to best understand the ways in which narration, production choices, biases, ethics, and intended audiences shape how we understand and talk about the true crime genre.

### *History of the English Language*

ENGL 4301-001

T/Th 11-12:20

Jackie Fay

Ever wondered how, and why, the English language grew from being spoken by a million people all living on one island in 1022 to being the world's most widely spoken language in 2022 with a billion and a half speakers? Or why *rough* and *though* don't rhyme even though they look like they should? Or why there is that *s* in *island*? Or why you have one *dog* and two *dogs*, but not one *sheep* and two *sheeps*? Or why we are all supposed to spell English words in the same way even though we pronounce them differently? If y'all have questions about English (like where y'all came from and why we're not supposed to use it in papers), this course will help you find the answers in the long history of the language.

Expect to learn how the English language developed into its present form from its earliest recorded appearance as Old English, through Middle English, the early modern and modern periods, right up to the present day. Expect also to learn technical skills, such as how to make a phonetic transcript and how to talk about grammar, while you also investigate the events that motivated language change in the past and research what is influencing English right now.

### *Shakespeare and Film*

ENGL 4326-001: Shakespeare

T/Th 2-3:20 pm

Amy Tigner

Why have so many film-makers around the world chosen to adapt Shakespeare for contemporary audiences and what have they sought to do with his works? In this seminar we will begin to explore the complexities of Shakespearean adaptation by reading some of his best known plays and considering them in relation to a selection of film adaptations that engage the originals from a range of cultural and political perspectives. We will pay special attention to the cultural politics of producing Shakespeare in the twentieth (and twenty-first) century with respect to questions of race, gender, class, language, and colonialism. To what extent are Shakespeare's plays or what some critics have called "the Shakespeare effect" problematic for these writers, and to what extent has "Shakespeare" provided a common language or meeting ground for larger cultural or political conversations?

### *Structuring Your Novel*

ENGL 4330-001, -002: Topics in Creative Writing

T/Th 6-8:50 pm (-001), 12:30-1:50 pm (-002)

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.

*Jane Austen*

ENGL 4334-001: Topics in British Literature

MWF 11-11:50

Kathryn Warren

Jane Austen (1775-1817) is widely considered to be a giant of world literature, invoked alongside Charles Dickens, George Eliot, Henry James, and Joseph Conrad when tracing the “great tradition” of the English novel, as the prominent mid-twentieth-century critic F. R. Leavis described it. Though she has had her share of detractors (Mark Twain among them), Austen is, nevertheless, as canonical as they come. Critic Janet Todd proposes one reason that is the case: Austen was the first novelist to create characters modern-day readers continue to admire, identify with, and seek to emulate. The novelists Austen herself read and admired (e.g., Henry Fielding and Samuel Richardson) are now hardly ever read for pleasure. That twenty-first century readers continue to be enthralled by Austen is a testament to her endurance and—we might be tempted to say—to her transcendent, perhaps universal, appeal. How “universal” her appeal is will be an open question throughout the course, one I want you to consider and test the limits of.

Our purpose in this course, first and foremost, is one of attentive pleasure. Together we will read all six of Austen’s major novels so that by the end of this course you can legitimately claim a thoroughgoing knowledge of Jane Austen’s oeuvre. We’ll also be reading writing about Austen, not just scholarly criticism (though we will read that), but also writing done for a public audience that considers Austen’s impact on the author’s personal life, in one instance, and asks what light Austen might shed on our contemporary moment.

*Rhetoric of Social Justice*

ENGL 4346: Topics in Theories of Language and Discourse

T/Th 8-9:20 am

Peggy Kulesz

In this course we will examine the language of social justice in the United States beginning in the 19<sup>th</sup> century and moving quickly to present day. Our texts will include literature, posters, newspaper, speeches, websites, music, video, and more. Students will choose a social justice topic for their semester research and writing. No textbooks will be required and all material will be available through Canvas or library reserves.

*Advanced Creative Writing: Poetry*

ENGL 4348-001

M/W 2:30-3:50 pm

Nat O’Reilly

Advanced Creative Writing: Poetry is a craft/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 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 and an elegy. The assigned texts will include collections by the following poets: Annemarie Ní Churraín, Terrance Hayes, Seamus Heaney, Ilya Kaminsky, Ada Limón and Nikki Dudley.

*Advanced Creative Writing: Creative Non-fiction*

ENGL 4349-001

M/W 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.

*The Business of Writing*

ENGL 4351-001

Th 6-8:50 pm

[Shaun Hamill](#)

This course is intended for Creative Writing Minors who are at the end of their required course work. No new poems, stories or essays will be produced for this course. Each writer will be expected to already have a healthy body of work before taking this course (30-50 pages of prose OR 15-21 pages of poetry). This work is further workshopped and edited during the course of the semester in small workshop groups, culminating in a final, polished thesis due at the end of the semester. In addition to this thesis, each writer also participates in a public reading of their work. The third project is a research project that results in a class presentation on a current literary journal.

We sometimes imagine that the writer's life is a solitary one but, hopefully, this course will show us the reality that writers wanting to put their work into the public must rely on a group to help that goal to become a reality. This course will introduce students to the professional and practical aspects of the writing life, such as, publication, graduate school, time management, daily writing practice, etc. These topics will be covered throughout the semester via workshops, presentations, class discussions, and individual conferences with the instructor.

### *Young Adult Literature*

ENGL 4366-001

T/Th 9:30-10:20 am

Joanna Johnson

This course will analyze young adult (adolescent) literature from both education and literary perspectives. We will incorporate ideas of practical application into critical and scholarly discussions of the work. Young adult literature is unique in that, unlike other literatures—African-American, Native-American, women's literature, etc.—the description indicates the audience and *not* the author (of course, there are child authors but they are not publishing the majority of children's literature). By looking at a variety of genres within young adult literature, we will assess how these works both reflect and shape general literature and culture.

This class will be conducted primarily in a seminar format with major contributions from the students. Grading will be based on reading quizzes, two exams, short in-class papers, short presentations, an researched analytical essay, and a creative project relating to both assigned and additional readings of the student's choice.

### *Rhetoric and Composition for Secondary School Teachers*

ENGL 4370-001

T/Th 9:30-10:50 am

Jim Warren

This course is required for students pursuing an English degree with Secondary Teacher Certification, so these students constitute the primary audience. However, the course is designed to appeal to any student interested in the history, theory, and practice of writing instruction.

The first half of the course focuses primarily on rhetoric, while the second half focuses primarily on composition. Throughout both halves, we'll examine how best practices in Rhetoric and Composition often conflict with dominant practices in K-12 English Language Arts education and consider how teachers can navigate an educational landscape that is not always conducive to effective pedagogy.

In this class you will occupy the dual role of student and pre-service teacher. For example, you'll develop your analytic reading skills as you learn how to teach these skills; you'll write arguments that engage timely issues as you learn how to teach written argument; you'll complete writing assignments while getting an inside look at how those assignments were developed; and you'll get feedback on your writing as you learn how to comment on and grade student writing.

### *Social Media*

ENGL 4375: Topics in Digital Studies

M/W 4-5:20 pm

Sarah Shelton

In this experiential learning course, we'll take a critical look at social media as 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—no matter the major or minor—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 skill sets, majors/minors, and talents are welcome. This is a writing-intensive course that requires weekly reflection and contains activities/experiences that could be used for Career Development, Leadership, or Community Engagement in the Maverick Advantage Program.

### *Internship in English*

ENGL 4390-002

Tim Ponce

Internships provide an opportunity for you to take the skills that you have learned throughout your course work (e.g., close reading, editing, critical reasoning and problem solving, etc.) and generate real-life examples to use in your cover letters and résumés when you apply for jobs. No regular class meetings, but students are expected to work 10 hours each week at their internship position.

Students cannot enroll themselves in this class. There is an application process, and then students will need to meet with Dr. Ponce and with either Dr. Corder or Dr. O'Donnell (English department advisors) to discuss requirements for the class.

### *Strange Ecologies*

ENGL 4399-001: Senior Seminar

T/Th 11-12:20 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, human and plant. 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 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 species, between 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.

*Diversity on Big and Small Screens in the Age of Colorblindness*

ENGL 4399-002: Senior Seminar

T/Th 12:30-1:50 pm

Penny Ingram

This course examines a variety of representations of minority groups in film and television media and considers how ethnic and racial stereotypes have changed and developed in an era of “colorblindness.” We will explore how racial framing and the rise of white identity politics influences programming and can affect political and cultural views of the target audience for these programs. We will also explore how minority and non-US filmmakers redefine racial scripts in entertainment media.

Along with a variety of critical and theoretical readings, entertainment programming may include:

*The Walking Dead*

*The Butler*

*Django Unchained*

*Crazy Rich Asians*

*Everything Everywhere All at Once*

*Reservation Dogs*

*Lovecraft Country*