

Undergraduate Course Offerings of Interest to Majors and Minors
Summer and Fall 2024

Summer 2024

Grant and Proposal Writing

ENGL 3379 (technical writing)

***Online asynchronous, Summer 1**

Tim Ponce

In today's world, countless challenges exist, and there are 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.

Jane Austen's Victorians

ENGL 4334: Topics in British Literature (literature)

MTWR 1-3pm, Summer II

Daniel Kasper

Although she is widely known as a literary genius, Jane Austen is also a difficult figure to classify. She inherited the novel tradition from the eighteenth century but her entire career belongs to the nineteenth; she certainly read the Romantics but nobody would accuse her of being one; and she's often talked of in the same breath with Victorian writers even though she died before Victoria was born. This class takes her "most Victorian" novel, *Mansfield Park*, as a starting point to think about what the Victorians owe to Austen. Students will read Charles Dickens, Charlotte Brontë, Thomas Hardy, and George Bernard Shaw to trace her influence across the

19th century as we ask how Austen's narrative conventions and concerns influence major Victorian writers.

Rhetoric and Composition for Secondary School Teachers

ENGL 4370 (rhetoric/theory)

MTWR 10:30am-12:30pm, Summer I

Jim Warren

This course is required for students pursuing an English BA 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 reading and writing instruction.

The first half of the course focuses primarily on Rhetorical Studies, while the second half focuses primarily on Composition Studies. Throughout both halves, we'll consider how the latest research in Rhetoric and Composition conflicts with dominant practices in K-12 English Language Arts classrooms and how better to align theory and practice.

You'll occupy the dual role of student and pre-service teacher, and I will address you in each role. For example, you'll develop your analytic reading skills as you learn how to teach such skills. You'll produce written arguments that engage timely issues as you learn how to teach written argumentation. You'll complete writing assignments while also getting a look at how those assignments were developed. And you'll get ample feedback on your writing as we discuss best practices for commenting on and grading student writing.

Fall 2024

Face-to-Face Lower-Division Courses

Literature and the Good Life

ENGL 2300

MWF 11-11:50am

Kathryn Warren

What can literature teach us about living full, satisfying, meaningful lives? Is it even appropriate to look to literature for lessons on what makes a good life? This course takes seriously the possibility that the answers to those questions are “a lot” and “yes.” In this class we'll read a selection of literary texts with an eye to what they have to tell us about how we might live—how to connect with others, discern what makes work worthwhile, or balance personal desires with collective needs (to mention a few possible topics). In addition, we will look to bibliomemoirs (autobiographical accounts by readers about reading) to explore the transformational power of literature.

Assignments may include commonplace books (personal response reading journals grounded in close reading); poetry memorization and recitation; and an essay geared toward a general

readership. The emphasis of the course will not be on writing, however, but on reading and responding to literature in a way that fosters deep, focused attention and contemplation.

Sports and Literature

ENGL 2303-001: Topics in Literature

MW 2:30-3:50pm

Matt Tettleton

This class will explore the fascinating relationship between sports, culture, and storytelling. We'll visit important moments in sports history, unpack the stories that sport inspires, and learn that athletes may be some of the most important storytellers of our time. Texts may include novels, films, short stories, nonfiction, poetry, and drama; sports discussed may include baseball, basketball, football, boxing, hockey, tennis, track and field, volleyball, soccer, cricket, 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. Prior sports knowledge is not required to succeed in this class.

Women in Literature and Art (Taylor's Version)

ENGL 2303-003/3300-section TBD: Topics in Literature

TR 11am-12:20pm

Rachael Mariboho

This 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 a range of time periods, geographic locations, and literary traditions who, like Swift, recount personal history, reinvent identity, 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 short stories, poetry, novels, and films.

Medical Narratives

ENGL 2303-006: Topics in Literature

TR 2-3:20pm

Olivia Arroyo

Medical Narratives is an interdisciplinary course designed for students with interests in the pre-health professions and those in non-health-related fields. This course will explore various topics such as the treatment of healthcare workers, chronic illness, disease, pandemics, and medical experimentation through the literary lenses of fiction, poetry, and non-fiction texts.

Austen's Persuasions

ENGL 2303-010: Topics in Literature

MWF 9-9:50am

Lindsey Surratt

The name Jane Austen brings up notions of early feminism, education, and love. She is simultaneously conservative and radical, with continued adaptations and sequels proving her work stands the test of time. In this topics course on Jane Austen, we will explore three of the six completed novels along with works by female predecessors who are mentioned or alluded to within these texts. We will not only go back in time, but forward by studying recent adaptations of these texts in film and the written word, as well as engage with criticism that will further our understanding of Austen's relevance in both the 19th century and today. You will be asked to read closely and engage with the texts. Assignments will vary with focused in-class discussion, multi-media presentations, and a final paper. The three novels (subject to change) in this course are *Emma*, *Mansfield Park*, and *Northanger Abbey*.

Python for Linguistic Analysis of Literature
 ENGL 2303-Section TBD: Topics in Literature
 TR 9:30-10:50am
 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.

Literature of the Asian Diaspora
 ENGL 2309-010: World Literature
 TR 12:30-1:50pm
 Ji Nang Kim

This class examines the experiences of the Asian diaspora as portrayed in literature, visual art, and film. It poses the question of how these cultural expressions represent, resist, or complicate the concepts of homeland and diaspora. We will discuss short stories, fiction, poems, visual arts, and films that explore the relationships of diasporic authors with their homelands—Korea, China, India, Sri Lanka, and Vietnam—and their interactions in their adopted lands. These authors' diasporic experiences—living "in-between" 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" in the study of immigration from Asia to England and North America, considering aspects such as 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 the dynamics of the diverse ethnic groups of the Asian diaspora.

British Literature
 ENGL 2319-001
 MWF 8-8:50am
 Joul Smith

British Literature and the Sciences

ENGL 2319-005: British Literature

TR 5:30-6:50pm

Daniel Kasper

Since the Enlightenment, literary figures like Jonathan Swift, Mary Shelley, Charles Dickens, HG Wells, George Orwell, Alan Moore, and Tom Stoppard have engaged with and made use of natural scientific principles and discoveries—from astronomy, biology, geology, physics—as fuel for their creations, often popularizing these ideas with their readers. This survey of British Literature from the Enlightenment to the 21st Century will explore the connection between popular science and popular fiction, demonstrating for students how our ideas about the natural world are created and sustained by literary work.

The American Horror Story

ENGL 2329-001: American Literature

TR 3:30-4:50pm

Cassandra Yatron

What is horror? What element makes a text part of the horror genre? What are the subgenres of horror? What do people find scary, and why are we afraid of different things? How have human fears changed over time? Why is horror so popular?

The American Horror Story will examine horror and history in American literature. The horror genre is a unique mode of cultural criticism and a window into the author's and the audience's anxieties. In this course, we will examine *the American horror story* by researching the fears of those in the American past and connect them to the fears of the present. In class, we will explore diverse texts as well as podcasts and videos about American literature to look at what people feared and how their culture/history influenced their fears. Texts will range from Native American tales and early colonial horror stories, like "A Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson," to the horror short stories of Washington Irving, Nathaniel Hawthorne, Edgar Allan Poe, and Charlotte Perkins Gilman. The texts will range from autobiographies, short, podcasts (Lore), and film (*The Witch*, 2015).

Students will practice reading, annotating, researching, writing, and revising skills, which can be used across disciplines, all while having fun with horror!

Content warning: Some of the texts may deal with troubling content, such as sexual assault, violence, and frightening images/scenes. It is my goal to provide a safe environment for us to discuss this content productively.

Upper-Division Courses in the Major*Russian Short Stories*

ENGL 3300/RUSS 4301: Topics in Literature (literature)

TR 3:30-4:50pm

Lonny Harrison

This course consists of detailed reading and analysis of selected short stories by Alexander Pushkin, Nikolai Gogol, Mikhail Lermontov, Leo Tolstoy, Fyodor Dostoevsky, Anton Chekhov, and other classics of Russian literature. Their works are compared in the light of urgent social, political, literary and philosophical questions of their day. *The course is taught in English* and conducted in a seminar format. Russian majors and minors complete some readings and assignments in Russian.

Analysis and Interpretation

ENGL 3350-002

TR 3:30-4:50pm

Jason Hogue

How do we arrive at an interpretation of a text's "meaning"? Can a text have more than one "meaning"? Why does interpretation matter? And how do you translate an interpretive reading into a piece of analytic writing? These are all questions we will address this semester. Questions of meaning and interpretation are as old as the human species, but they continually intrigue and prod us as our world changes. Literature attempts to come to terms with the social, political, economic, and environmental shifts happening around us and offers ways of understanding ourselves and our place in the world. From this starting point, this course will introduce students to English studies by way of surveying examples of literary criticism as well as literary theory. We will consider basic approaches and move toward more advanced theoretical considerations, including various "schools" of thought such as formalism, psychoanalysis, poststructuralism, feminism, Marxism, postcolonialism and decoloniality, ecocriticism, and posthumanism. The course aims to give students perspectives on what it means to be an English major, to think through their own positionalities with regard to different texts and subject-positions, and to reflect on the stages of the writing process as it applies to everyone's unique learning styles and approaches to literature. To focus this process, we will take as our central text the early medieval epic poem *Beowulf*. Translations of the poem will include the celebrated translation by Irish poet Seamus Heaney, the recent feminist approach by Maria Dahvana Headley, and the posthumously published version by *Lord of the Rings* author J.R.R. Tolkien. We will also read John Gardner's *Beowulf*-inspired novel, *Grendel* (1971), as a culminating text to inspire and produce written interpretations.

Analysis and Interpretation

ENGL 3350-003

MWF 10-10:50am

Lauren Phelps

This course instills the skills of reading, analysis, and writing that are crucial to success as an English major by teaching students a variety of strategies for engaging with literary texts. Using those strategies, students will learn to make interpretive claims about texts that will be interesting and persuasive to the discourse community comprising scholars and students in the field of English Studies. It also fulfills the UNIV 1101 requirement for new transfer students, helping students transition to UTA and achieve academic and personal success through introductions to campus resources and communities.

Analysis and Interpretation

ENGL 3350-004

TR 11am-12:20pm

Erin Murrah-Mandril

The UTA catalog description says this of English 3350: “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.” More fundamentally, this course teaches you how to read. “But I already know how to read,” you may say. We will go down the rabbit hole of textual analysis together to explore a variety of different ways one can read as we examine how meaning is made. You will leave this class with the ability to choose from several interpretive methodologies and how to apply them to “hermeneutics,” i.e., how we read texts. We will read Carmen Maria Machado’s collection of short stories *Her Body and Other Parties* and watch one or more films as the literary examples to which we apply various forms of critical analysis. Students will be expected to read a methodological text each week, available on Canvas, in addition to Machado’s book, which can be purchased at the bookstore or online.

History of British Literature I

ENGL 3351 (Early British, survey)

MWF 9-9:50am

Kaci O’Donnell

In this course, we will look at British literature from the earliest years of the medieval period through the 18th century. As literature doesn't happen in a vacuum, we will also read about and contextualize the historical background that impacted the authors and their subject material. The main objective of this course is for students to learn the literary history of Britain during this time period, resulting in a foundational understanding of early British literary time periods and the key pieces of literature that shaped those periods. Readings will include early Irish lyrics, medieval riddles, *Beowulf*, *Sir Gawain and the Green Knight*, and selections from Marie de France, Chaucer, Queen Elizabeth I, Marlowe, Donne, Milton, and Cavendish, among others.

History of American Literature I

ENGL 3340 (literature, survey)

TR 12:30-1:50pm

Cedrick May

This course is designed to familiarize students with many of the fundamental texts that form the canon of American literature written within the context of British North America between the years 1600 and 1865. We will read a range of texts representing the period and the people who inhabited this region, covering a broad sample of literature written by women and men of various demographics. The main goal of the course is to make students confident to discuss the individual texts and the historical background within which they were written. Representative authors include Sarah Kemble Knight, Elizabeth Ashbridge, John Winthrop, Jonathan Edwards, Phillis Wheatley, Jupiter Hammon, Venture Smith, Washington Irving, Edgar Allan Poe, Walt Whitman, and Harriet Jacobs, among other familiar and not-so-familiar figures from the period.

The Cultural Politics of Beauty

ENGL 3347: Topics in Multicultural American Literatures (literature, diverse perspectives)

***Online asynchronous**

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.

Gothic Literature

ENGL 3353 (literature)

TR 11am-12:20pm

Shelley Christie

Transforming day into night is the function of the Gothic; it reaches into the shadows of the imagination in order to call into question what is perceived as stable fixed and regulated. While the Gothic is primarily considered a genre of sensation and mere entertainment, as it readily provides audiences a means of escaping from reality, scholars in various fields have begun to carefully rethink the purpose and historical function of the Gothic. According to David Punter and Glennis Byron, authors of *The Gothic*, the genre provides an available means for speaking the “unspeakable.” Furthermore, they argue, the Gothic “re-emerges with particular force during times of cultural crisis” in order to negotiate the anxieties of an age through displacement (39). By considering the Gothic through Punter and Byron’s conception of the genre, we can begin to explore the Gothic as a form of social critique and public argument. Bram Stoker’s *Dracula*, for example, tells us as much about Victorian England as it does about the supernatural.

Contemporary manifestations of the Gothic, such as Stephenie Meyer’s *Twilight* series and film productions like *Underworld*, function similar to Stoker’s text; however, they reveal current cultural anxieties and social critiques, as all texts are reflections of the age in which they are produced. While this course primarily investigates Gothic texts produced in the late Victorian age, we will also consider how the Gothic functions in contemporary culture and how we all are personally tied to this unique and enduring genre.

Animal Studies and American Literature

ENGL 3366: Topics in Literature and Environment (rhetoric/theory, theory)

TR 11am-12:20pm

Neill Matheson

This course will consider various topics and problems in critical animal studies through readings of primarily American literary texts, focusing especially on how ideas about nonhuman animals

have changed from the nineteenth century to the present. Nonhuman animals have figured prominently in American literature from its origins, looming especially large in some well-known texts, but appearing in countless others—white whales and ravens are only the beginning.

Animal studies offers multiple ways of thinking about these literary creatures. The very word creature, with its root meaning of “something created,” may suggest an affinity between animals and imaginative or literary creation. Nonhuman animals bring to the surface anxieties, fantasies, and contradictions that are deeply rooted in American culture. They embody an otherness that exceeds perceived human differences such as race or gender, though the accusation of animality has often been employed to insult and dehumanize other people. Yet animals are also familiar, present and often taken for granted in many of our lives, most commonly as pets or as food. Animals are “good to think,” as the anthropologist Claude Levi-Strauss remarked: as ideas, symbols, or metaphors, they are potent meaning-makers, generating stories that help us to understand ourselves and our relation to the world around us. But they are more than just tropes or ideas: Donna Haraway contends that dogs “are not here just to think with. They are here to live with.”

American literary texts engage with the ongoing, often everyday practices and experiences that bring humans and actual nonhuman animals together in material contact and interaction. We will read short stories and a few longer works by various authors, including Edgar Allan Poe, Anna Sewell, Jack London, Mark Twain, Elizabeth Stuart Phelps, Upton Sinclair, William Faulkner, J.M. Coetzee, and Karen Joy Fowler. We will also watch several films. Additional course readings include science writing and theory engaging with a wide range of issues in animal studies.

Queer Representations in Horror

ENGL 3368-001/GWSS 4392-002 (rhetoric/theory, theory)

MW 4-5:20pm

Mark Reeder

As discussed by Julie Kristeva, the horror genre often employs abjectivity by depicting that which does not “respect borders, positions, rules” and that which “disturbs identity, system, order.” Queer people are also often problematized as similarly transgressive and threatening to power structures. The LGBTQ+ community, as a result, often embraces the horror genre by identifying with those Othered and disenfranchised in their stories. However, is the treatment of queer people in this genre—either through coding or direct representation—as kind to its audience?

This course will examine how the horror genre positions queer people and contributes to the larger cultural discourse surrounding the community: How are characters coded as queer? What kinds of representation—positive or negative—play out in the narratives? What do these stories suggest about society’s anxieties and queer people’s relation to those concerns? We will investigate these questions and more through popular horror film and television media and their reception in America. Given that these “texts” do not exist in a vacuum, this class will also analyze how these pieces of media are situated in a larger cultural context and their salience both in the time of their production and in present day. We will use cultural studies to analyze

these media and their varied representations to determine how persistently the abject is used to define queer characters. Are these media able to grapple with queer issues using nuance and tact, or will the dull knife of heteronormative hegemony produce yet another bloodbath at the expense of the queer community?

Advanced Exposition

ENGL 3371 (writing/digital authoring, additional requirement option)

TR 2-3:20pm

Sarah Shelton

In expository writing, authors attempt to inform, teach, explain, or otherwise reveal information about a particular subject from a particular point of view. In this course, we'll use this rhetorical mode to hone our writing and investigate our process. Through workshops, critical reflection, and a focus on style, revision, and editing, we'll try out several different essays and refine our understanding of composition.

Rhetoric and Writing with Sound

ENGL 3380 (rhetoric/theory, rhetoric)

MWF 11-11:50am

Tim Richardson

In "The Future of Music: Credo," John Cage claims, "Wherever we are, what we hear is mostly noise. When we ignore it, it disturbs us. When we listen to it, we find it fascinating. The sound of a truck at 50 m.p.h. Static between the stations. Rain."

Where we are is never silent. The ubiquity of sound often leads 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, say, writing? What makes for effective communication when it comes to recorded sound?

Listening to Literature

ENGL 3382 (literature)

MWF 10-10:50am

Desirée Henderson

This course explores the adaptation of written literary texts into audio media formats such as audiobooks, audio dramas, and fiction 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 or original scripted audio dramas. The course culminates with a project in which students produce and present their own audio performances of literary texts.

Structure of Modern English

ENGL 3384 (required gateway course, language)

TR 2-3:20pm

Michael Raines

A descriptive grammar exploration of Modern English at the level of the word, phrase, and sentence. As opposed to a prescriptive grammar approach, the goals of this examination of the English language are not to teach what's "proper" English usage but to discover and understand both the unique structures of the language and many commonalities English shares with other synthetic and analytical languages, including programming languages. An awareness of a writer's audience and the rhetorical choices made to best reach or persuade a specific listener or reader will inform most evaluations regarding a student's writing. Analysis of legal, political, poetic, and other texts is combined with students' own writing to explore syntax, diction, context, and connotation in current American and non-American English language usage.

Tutoring Writing

ENGL 3387 (rhetoric/theory, experiential learning/professionalization)

TR 12:30-1:50pm

Mike Brittain

This course is designed to familiarize you with current theories and practices of modern writing centers as well as provide training in working with writers one-on-one. Students will study major scholarship on writing center theory and practice, as well as observe and discuss writing center sessions to learn best tutoring practices. Over the course of the semester, students will gain a clear understanding of what it means to tutor and teach writing by examining the many roles that writing centers play in helping students and faculty negotiate the terrain of college literacy.

English in Professional and Public Life

ENGL 3391 (elective, experiential learning/professionalization)

MW 4-5:20pm

Sarah Shelton

Explore the storytelling power of English studies while charting a path toward a future of meaningful contributions to conversations in the field and career readiness. This course delves into the history of English studies and the academic, professional, and public contexts of the many careers possible with an English degree. We'll research the various fields that fall under English studies, investigate possible career paths, create professional profiles like a resume or LinkedIn profile, engage with campus resources, participate in professional development, and reflect on and participate in conversations about the humanities' societal impact.

History of the English Language

ENGL 4301 (elective, language)

MWF 11-11:50am

Gyde Martin

Why can't we read *Beowulf* in the original Old English? Why do we need at least a helpful gloss in the margin when reading Chaucer's *Canterbury Tales* in Middle English?

Before we get into the history of the English language, we will step away to examine its pre-history and the causes behind language change. English is but one twig on a multi-branched tree of languages, all of which have evolved over time as a result of migrations, separations, invasions and long-term occupations. Like living organisms, languages change as they adapt to new circumstances, hybridize, proliferate into dialects, which again will change, given enough time. And they can, of course, also die.

The history of the English language is definitely one of proliferation. As more and more people are adding English as a second language, it is becoming the world's lingua franca. This status has much to do with political and economic supremacy that goes back centuries, but Modern English has much to recommend it: It has simplified itself over the ages, has dropped aspects of grammar that its sibs and cousins in the family tree—German, French, Spanish, Italian, etc.—have held on to. Gone are those intricacies of verb inflection and noun declension that require extensive memorization when we want to learn those languages!

To appreciate the significant changes in the English language, not only in the grammar but also matters of vocabulary and pronunciation, we will work backwards through the ages, going from the familiar to the less and less familiar.

Shakespeare and Film

ENGL 4326: Shakespeare (Early British)

***Online asynchronous**

Amy Tigner

Why have so many filmmakers around the world chosen to adapt Shakespeare for contemporary audiences, and what have they sought to do with his works? In this class, 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 centuries 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? In this online class, we will be reading a Shakespeare play about every 3 to 4 weeks and watching film/stage versions of that play every week. We will also be watching videos about Shakespeare and the plays to supplement our knowledge of the subject. Students will be required to write synopses, participate in online discussions, and write analytical papers.

And the Oscar Goes To . . .

ENGL 4350: Topics in Literature and Film (literature, diverse perspectives)

TR 9:30-10:50am

Rachael Mariboho

What makes a critically and commercially successful film adaptation of a literary work? This course explores the answer to that question by studying a select group of Academy Award nominated films for best adapted screenplay in conjunction with their literary source material. We will examine the relationship between literature and film as we read the original novels, short stories, plays, etc. and watch the films based on these texts. Students will analyze the works we study within their historical, social, and cultural contexts and consider how these contexts and the influence of commercial factors on the artistic process has affected accessibility and diversity in film.

Nature and the Child

ENGL 4365-001: Children's Literature (literature)

MW 2:30-3:50pm

Gyde Martin

We will trace this relationship from the late 19th century to the present, starting with Golden Age classics like *The Jungle Book* and *The Secret Garden* and finishing with an environmentalist dystopia.

As we read our way through the 20th century, we will note the striking changes in nature novels for children. What has happened, for example, to the feral child nurtured by Nature? And what about the child in the role of nurturer? What has steered writers away from popular stories like *My Side of the Mountain* or *Gentle Ben*?

Our ultimate question will be: How do writers for children broach the current problems of our planet? How far have they gone? How far can they go in a genre that is essentially protective of its young audience? This will take us into the overarching questions about the ethos of children's literature, namely, when and how to broach any tough topics.

These questions will be the focus of the term project: an annotated bibliography of texts that do address the environmental crisis—including picture books—and a thoughtful assessment of how the genre of children's literature is dealing with it. The latter will culminate in an essay and a class presentation.

Rhetoric and Composition for Secondary School Teachers

ENGL 4370 (rhetoric/theory; rhetoric, experiential learning/professionalization)

TR 9:30-10:50am

Jim Warren

This course is required for students pursuing an English BA 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 reading and writing instruction.

The first half of the course focuses primarily on Rhetorical Studies, while the second half focuses primarily on Composition Studies. Throughout both halves, we'll consider how the latest research in Rhetoric and Composition conflicts with dominant practices in K-12 English Language Arts classrooms and how better to align theory and practice.

You'll occupy the dual role of student and pre-service teacher, and I will address you in each role. For example, you'll develop your analytic reading skills as you learn how to teach such skills. You'll produce written arguments that engage timely issues as you learn how to teach written argumentation. You'll complete writing assignments while also getting a look at how those assignments were developed. And you'll get ample feedback on your writing as we discuss best practices for commenting on and grading student writing.

Advanced Argumentation

ENGL 4371 (rhetoric/theory, rhetoric)

M 6-8:50pm

Jim Warren

This course will supplement students' previous experiences with written argument by examining argumentation theory. In the first half of the course, we'll examine ratiocentric models of argumentation, beginning with Aristotle and extending into the 20th century. In the second half of the course, we'll consider modern critiques of and alternatives to ratiocentric models. Argumentation theory is multidisciplinary, so students should be prepared to read work in Philosophy, Communication Studies, and Rhetorical Studies.

Topics in Digital Studies—Topic and Instructor TBA

ENGL 4375

MW 2:30-3:50pm

Advanced, theoretical work in digital studies in areas such as data analytics, social networking, videogame studies, or sound studies.

Early Modern Writing, Making, and Knowing

ENGL 4399-001: Senior Seminar

TR 12:30-1:50

Amy Tigner

This senior seminar is designed so that we might investigate early modern (the sixteenth through the eighteenth century) ideas about technical, domestic, and scientific knowledge, through the practice of writing and making. We will be reading technical manuals, receipt-book manuscripts, and books of secret to discover how early moderns were making and transmitting knowledge. We will begin by considering manuscripts, learning how to read early paleography, while also learning how the manuscript itself was made. For example, we will look at several manuscript recipes for ink, both black and colored inks, and then we will experiment in making these recipes. Students will also make quills and try their hands at writing in an early style of alphabet (secretary hand). After studying the history of making paper, the class will experiment with

making paper, marbling paper, and block printing. Reading early modern receipt books and books of secret, we will consider the connections between food and medicine, writing and practice, and domestic and scientific knowledge. We will also be experimenting with the various recipes in order to think about process, production and technical practice and their relationship to writing. Final projects will involve researching, making, and writing about an early modern process of the student's choosing.

Masculinity, Media, and the Manosphere

ENGL 4399-002: Senior Seminar

MW 1-2:20pm

Penny Ingram

The course will begin with an overview of 20th century theories of gender and sexuality to offer context for the proliferation of explicit male-centered cultural discourses of the 21st century. Through an examination of right-wing evangelical movements, self-help men's groups, and the digital spaces of the so-called manosphere, where self-identified Involuntary Celibates (incels), Pick-Up-Artists (PUA), and Men Going their Own Way (MGTOW) reside, we will explore the connections between militarist masculinities, far-right "feminism," and the resurgence of white supremacist movements.

Readings include selections from the following texts:

- Ging, Debbie. "Alphas, Betas, and Incels: Theorizing the Masculinities of the Manosphere." *Men and Masculinities*, vol. 22, no.4, 2019, pp. 638-657.
- Ingram, Penelope. *Imperiled Whiteness: How Hollywood and Media Make Race in 'Postracial' America*. U Miss Press, 2023.
- Johanssen, Jacob. *Fantasy, Online Misogyny and the Manosphere Male Bodies of Dis/Inhibition*. Taylor & Francis, 2022.
- Kelly, C.R. *Apocalypse Man: The Death Drive and the Rhetoric of White Masculine Victimhood*. Ohio State UP, 2023.
- Kimmel, Michael. *Angry White Men: American Masculinity at the End of an Era*. Bold Type Books, 2017.
- Kobes du Mez, Kristen. *Jesus and John Wayne: How White Evangelicals Corrupted a Faith and Fractured a Nation*. Liveright, 2020.
- Leidig, Evian. *The Women of the Far Right: Social Media Influencers and Online Radicalization*. Columbia UP, 2023.
- Stern, Alexandra Minna. *Proud Boys and the White Ethnostate: How the Alt-Right is Warping the American Imagination*. Beacon Press, 2020

Creative Writing Offerings

Creative Writing

ENGL 3375-001

TR 11am-12:20pm

Nat O'Reilly

Creative Writing is a craft/workshop course in writing poetry, fiction and creative nonfiction. 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 questioning of everyday assumptions about genre, meaning, structure, form, voice and tone. You will be expected to experiment and challenge yourself. You will create original works of poetry, fiction and creative nonfiction, culminating in three portfolios (one poetry portfolio of at least 4 poems; one fiction portfolio containing 8-12 pages and one creative nonfiction portfolio containing 8-12 pages). During 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.

Creative Writing
ENGL 3375-002
MW 1-2:20pm
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 11am-12:20pm
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: Creative Non-fiction

ENGL 4349

MW 2:30-3:50pm

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.

Advanced Creative Writing: Screenwriting

ENGL 4352

TR 9:30-10:50am

Cedrick May

In this course, we will practice the craft of writing motion picture screenplays. While basic screenwriting experience is helpful, it is not a requirement as we will thoroughly cover the basic conventions at the start of the semester. This is a reading and writing-intensive course—it is expected that you will engage in a disciplined schedule of daily reading and writing of screenplays to develop the necessary habits for going from the blank page to a polished screenplay.

We will begin the semester developing our knowledge of screenwriting as a *craft*, one that requires daily attention and exercise. We will open with readings and analysis of popular films and their screenplays toward the goal of understanding what their authors did to connect successfully with audiences on an emotional level. As Richard Walter states in his book *Essentials of Screenwriting*, “Screenwriters should embrace screenwriting for what it is: the business of *feeling*.”

We will start with writing exercises to develop your knowledge of screenwriting fundamentals, beginning with the most basic unit of any screenplay—the *scene*. We will then transition to turning the scenes we write into full narrative screenplays. The ultimate goal of the course is to complete a feature-length screenplay of 80-120 pages in length, the typical run-time for a modern Hollywood film.

Technical Writing Offerings*Chicanos, Texas, and Technology*

ENGL 3369: Topics in Technical Writing and Professional Design

MW 4-5:20pm

Gabriel Aguilar

Chicanos, Texas, and Technology is designed to give you practice on writing about the relationships between power, technology, and marginalized communities. You will learn how technologies in railroading, agriculture, border surveillance, and generative AI impact Chicano communities. These lessons will teach you the complicated consequences that occur when a marginalized community has technology imposed upon them without their consent nor design. Chicanos have a long history of surviving with the help of the very technologies that have and continue to harm them. My projects will ask you to investigate how your community in Texas have used technology for survival and resistance. Throughout the course, we will talk about writing functions in the design and implementation of technology to your community through common technical writing genres such as memos, reports, descriptions, and infographics—projects that look attractive in a student's portfolio. At the end of the semester, you will have a thorough understanding of how Chicanos use technology while being able to write about your own community's relationships with technology through industry standard writing conventions.

Technical Editing

ENGL 3377

TR 2-3:20pm

Amy Hodges

As employees in many fields move into management and administration, they often spend more time editing others' texts rather than composing their own. Editors perform a crucial service for both readers and writers of technical texts, ensuring the quality and effectiveness of the document. In this course, we will learn about and practice technical editing as a collaborative task that demands creativity and rhetorical awareness. This course also covers levels of editing, uses of common technical style guides, principles of layout and design, use of generative AI in editing, and features of world Englishes.

Grant and Proposal Writing

ENGL 3379

***Online asynchronous**

Tim Ponce

In today's world, countless challenges exist, and there are 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.

Designing Technical Documents

ENGL 4376

***Online asynchronous**

Tim Ponce

Have you ever looked at a flyer posted around campus and thought, "that's a hot mess"? Have you ever tried to figure out the typeface used on a billboard because it looked so cool and you

wanted to use it as well? Have you ever wept over a book that beautifully intertwines well-placed visuals, proper typesetting, and intelligently placed glyphs?

Well, that last one is a bit extreme, but I have to admit that I (Dr. Ponce) I am a design nerd. I love scrolling through pages of new typefaces. I keep up with new color palettes shared by designers. I internally applaud or cringe when I see flyers, posters, PowerPoints, billboards, cereal boxes, and a host of other media.

If you are a fellow design nerd like me, you have found your home. And even if you are not, we are a very open and welcoming group. Together, we will explore best practices for designing technical documents and engage the design process, yielding a design portfolio that you can use to apply for jobs as a technical designer/communicator.

What are we going to do in this class?

This class, in many ways, is a design boot camp. While you have been reading and writing for decades, design may not necessarily have been a consideration. In today's world, words no longer stand in a vacuum. Words and text are constantly being consumed by people who consciously or subconsciously also consider the typeface, the color, and the alignment of the words and content.

In other words, form and content are inexorably interconnected. You may have the best content in the world but if your design fails to deliver it in a way that is accessible and engaging, you will have failed in your mission to communicate.

In this class, we will learn

- the basic principles of design
- how to use technology to create accessible and equitable documents
- how to produce documents that can demonstrate to an employer that you understand the concepts of user-centered design

By the end of the semester, you will be able to

- identify at least five design sins to avoid as you develop content
- identify at least three design principles that you should always incorporate in your content
- develop at least three types of documents that demonstrate production mastery of the design sins and design principles