

## Course Descriptions for SU/FA 2022 UTA Department of English (as of 3 March 2022)

### Summer 2022

#### **ENGL 2303 Topics in Literature: Children's Verse**

Martin

1030am-1230pm MTWR, Summer I

Remember Dr. Seuss? Remember Shel Silverstein? Not everyone might deem them deserving of a college lit course, but they are “heavy-weights” in their own league. So in this course, we will give them the attention they deserve by looking at their forerunners.

Starting with nursery and playground rhymes, we will trace the changing attitudes toward social class, race, gender, and to childhood itself—all the way into the 21<sup>st</sup> century. Along the way, we will also observe the changing styles in children's book illustrations. After all, many a poem is inseparable from its iconic image. Think of *The Cat in the Hat*!

#### **ENGL 2319 British Literature: Monsters and Mayhem**

Hogue

1030am-1230pm MTWR Summer II

This course investigates the tales of some of the many monsters who creep through the pages of British literature. We begin with the Anglo-Saxon epic poem *Beowulf*, which features a number of terrifying monsters, including a fire-breathing dragon. After reading about these medieval monsters, we will explore the magic and monstrosities of Elizabethan England with Shakespeare's *The Tempest*, a play that gives insight into the period of European colonialism and its interest in the exciting but scary “New World” of the Americas. Moving into the Romantic period, our journey will lead us into Dr. Frankenstein's crypt-like laboratory, from which his abominable creation escapes into the world in Mary Shelley's novel *Frankenstein*. At last, we will arrive at the Victorian era, from which many of our popular conceptions of British culture originate, and we will consider the horrors and mysteries of the streets of Victorian London, such as the *Strange Case of Dr. Jekyll and Mr. Hyde*. As we contemplate these differing representations of monsters, we will interrogate what sorts of cultural anxieties and societal tensions these monsters represent. Does the concept of a “monster” change through time? What a culture fears is often the key to understanding it more deeply; it is with this in mind that we approach, with trepidation, the monsters and mayhem of British literature.

#### **ENGL 3371: Advanced Exposition**

Porter

1pm-3pm MTWR Summer I

Expository writing is typically defined as a genre in which authors attempt to inform, but not necessarily persuade, their readers about a particular topic. The distinction between “informing” and “persuading”—i.e., between “explaining” and “arguing”—is, of course, contestable, but it seems reasonable to assume that a reader may be informed by a text without being persuaded by it or that a writer may write about a particular viewpoint without advocating it. The first major goal for ENGL 3371,

then, will be the improvement of your abilities to critically read and effectively write brief expository texts. The second major goal is to hone your skills in writing concisely and precisely, coherently and cohesively. That is, whereas most writing courses focus on invention or production (i.e., writing more) and perhaps sentence-level mechanics (i.e., writing correctly), we will repeatedly practice strategies for writing more effectively in fewer words); to do so, we will attend closely to matters of meaning, structure, and style at all levels of discourse, from words to phrases to clauses to sentences to paragraphs to sections to complete texts. Along the way, I will try to “demystify” concepts such as “coherence,” “clarity,” “concision,” etc. Furthermore, writing is always writing about something to someone. That “something” will be, for this course, derived from our readings and discussions about interconnections between literacy, writing instruction, grading, higher education, and society. And that “someone” will be, in addition to me, your fellow classmates, who will read and respond to your writing just as you will read and respond to their work; consequently, a significant portion of class time will be spent in peer groups.

### **ENGL 4321: Medieval Literature**

O'Donnell

1030am-1230pm MTWR, Summer II

"Abandon All Hope Ye Who Enter Here" (Dante's *Inferno*)

Dante Alighieri is most famous for his work *The Divine Comedy*, which gives one of the most expansive and descriptive works of the medieval worldview. In this course, we will read this entire text, paying particular attention to the influence of both the Catholic Church and Italian politics that helped shape Dante's writing. We will look at Thomas Aquinas's theological treatise and how Dante drew from his *Summa Theologica* to create his vision of hell, purgatory, and paradise. We will also look at Erich Auerbach's scholarship over Dante's work.

As this course is a 5-week summer course, it will be reading intensive. However, as the course is designed to be primarily discussion-based, it will also be engaging and entertaining.

### **ENGL 4370 Rhetoric and Composition for Secondary School Teachers**

Warren, J.

1030am-1230pm MTWR, Summer I

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 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.

### **ENGL 4376 Designing Technical Documents**

Ponce

8-10am Tues, 11-week session

Have you ever looked at a flyer in the lobby of a building on 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 must say that 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.

### **ENGL 4390 English Internship**

Ponce

TBA, 11-week session

## **FALL 2022**

### **ENGL 2303-006 Topics in Literature: Vampires Zombies Werewolves Ghosts**

Kasper

2pm TR

Ever wonder why vampires need to drink blood? Or why of all animals to transform into, wolves are the scariest? Do you know what to do to exorcise a ghost or raise a zombie? In this class, we'll examine some of the most famous monsters in popular culture, as well as versions from Chinese, Indian, Jewish, Haitian, and Algonquin folklore, to learn how societies use stories of the undead to police boundaries, impart knowledge, and explain the unexplainable. Vampires become STDs, Zombies reflect Slavery, Ghosts enforce Promises, and Werewolves defend Nature in a course designed to get underneath the surface image to the anxieties that we're all trying to bury every day. Join us! Just don't do the reading after dark...

### **ENGL 2303-010 Topics in Literature: True Crime**

Compton

930am TR

This course will examine the representations of true crime in literature, film, and television. True crime media experienced a cultural renaissance since the release of the podcast *Serial* in 2014. As a result, many authors have taken to using various forms of media to provide critique and commentary on the genre. The purpose of this course is for students to examine the political, social, and cultural texts made

by authors about true crime. In this course we will not be looking at the classic texts associated with true crime, but rather, art created to make audiences consider the role true crime plays in American popular culture. All texts in this course will be from the 21st century to ground our conversation in modern social and political issues. These texts will be from a variety of genres and forms such as parody, poetry, memoir, young adult fiction, and essays. This course will also focus on cultural texts such as film, TV, podcasts, and visual art. Students will examine the historical and social contexts that inform an author's work and support the arguments in the selected readings. This course requires students to think critically about commonly held societal values regarding privacy and autonomy, and to question those values in relation to the assigned texts.

Content Warning: In this course we will be discussing texts that contain difficult topics. Sexual assault, homophobia, transphobia, sexism, and racism are some of the topics that are in the assigned texts for the semester. All class discussion about these topics is expected to be respectful and collegiate.

### **ENGL 2309 World Literature**

Smith, J.

Section 001, 9am MWF

Section 010, 11am MWF

World Literature starts a meaningful discourse with texts that have originated from a variety of cultural zones around the globe. Beginning with a familiar core text, readers will be encouraged to move from occidental literary traditions to a more global perspective on imaginative and sacred texts. While exploring these traditions through four wide-ranging genres (short fiction, drama, poetry, and contemplative literature), the very nature of the words "world" and "literature" will be scrutinized alongside a philosophical negotiation of the ever-emerging issues surrounding translation and meaning.

### **ENGL 2309-012 World Literature: Asian Diaspora Literature and Culture**

Kim

10am MWF

This class examines experiences of Asian diaspora deployed in literature 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, dramas, poems, 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 in the 19th and 20th centuries. By selecting diverse texts including Theresa Hak Kyung Cha's *Dictee* (1982), Michael Ondaatje's *Anil's Ghost* (2000), Cathy Song's *Picture Bride* (1983), and David Henry Hwang's *M. Butterfly* (1988), along with films and short stories of Timothy Linh Bui, Lee Isaac Chung, Jhumpa Lahiri, Tran Vu, and Changrae-Lee, 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. Finally, we will examine Asian diasporic authors' works of electronic literature including Brian Kim Stefans's digital poems to scrutinize how technologies create new forms of transnational relationships and communications, making homeland and hostland as a single space.

**ENGL 2319-005 British Literature: Nature(s)**

Hogue

11am MWF

What is nature? Is it one thing or more than one thing? In this course, we will explore representations of nature (or Nature) in various periods of British literature, from early medieval literature up to the present day. Our readings will include poems, ballads, plays, short stories, novellas, novels, and some nonfiction. Throughout the semester, we will brave the greenwood hideout of Robin Hood tales, the intriguing islandscapes and forests of Shakespearean drama, and the scary gothic environments of horror stories, including Mary Shelley's *Frankenstein*, Robert Lewis Stevenson's *Dr. Jekyll and Mr. Hyde*, and the newer genre of "weird fiction." As we visit all of these locations via literary portrayals, our class will discuss how such depictions of nature and the environment have changed through time and how they might or might not have effects on the way people think about and interact with the land, then and now.

**ENGL 2329-002 American Literature**

Mariboho

11am TR

This course focuses on twenty-first century works that emphasize the significant role of storytelling in our lives. The texts we examine illuminate how stories assist in shaping identity, dealing with loss, surviving trauma, understanding history, and anticipating the future. We will analyze short stories, novels, films, and familiarize ourselves with the genres of fairytales, fantasy, science fiction, magical realism, and young adult literature.

**ENGL 2329 American Literature: Ban, Banish, Burn: The Past and Present of Book Censorship**

Hogan

Section 001, 230pm MW

Section 003, 1pm MW

Last November, Texas Governor Greg Abbott wrote a letter to the Commissioner of the Texas Education Agency, the Chair of the Texas State Library and Archives Commission, and the Chairman of the Texas State Board of Education about the outrage of Texas parents toward "highly inappropriate" and "clearly pornographic" books in Texas public schools. Abbott specifically cited two objectionable texts: Maia Kobabe's *Gender Queer* (2019), an autobiographical graphic novel about nonbinary gender identity, and Carmen Maria Machado's *In the Dream House* (2019), a memoir about an abusive same-sex relationship. Although both works do include sexually explicit passages (which in Kobabe's case are visually represented because it is a graphic novel) both are stories that are about more than sex. Nevertheless Abbott urged the leaders of Texas's educational institutions to develop standards that would "prevent the presence of pornography and other obscene content in Texas public schools, including in school libraries." Books that center gender and sexuality have not been the only targets of censorship in Texas. Books that deal with race and social justice have also been criticized, removed, and even banned from Texas schools. Last year, the Texas legislature passed Senate Bill 3, which aimed to control how history and racism are taught. The bill specifically prohibits any instruction that requires an "understanding of the 1619 Project," the Pulitzer Prize winning collection of historical essays and literary art put together by Nikole Hannah-Jones. By emphasizing 1619, the year when the first enslaved person was brought from Africa to what is now the United States, *The 1619 Project* (2019) challenges versions of American history that emphasize the values of 1776, when the Declaration of Independence made

the United States a nation dedicated to liberty and equality. Like other bills across the nation, SB3 effectively banned The 1619 Project from school curricula. The American Library Association defines censorship as “a change in the access status of material, based on the content of the work and made by a governing authority or its representatives.” The ALA emphasizes that censorship can take many forms, including “exclusion, restriction, removal, or age/grade level changes.” Emily Knox, author of *Book Banning in 21st-Century America*, divides these into active and passive forms. Active censorship includes bans, such as the Texas legislature’s action against The 1619 Project, whereas passive censorship could take the form of limited circulation in libraries. Columnist Kate Cohen describes this passive form as not banning but “banishing,” sending a book away so that curious readers don’t even know that it exists. Even Governor Abbott’s letter to state educational leaders could be considered a form of passive censorship, as it sent a chilling message about what those in power deem acceptable. As a result, some critics of Abbott argue, librarians might hesitate to order a specific title or others like it, and educators might reconsider teaching the book or even making it available to students in their classroom libraries.

This section of English 2329: American Literature invites you to engage this debate on book censorship in Texas. We will read Kobabe’s *Gender Queer*, Machado’s *In the Dream House*, and excerpts from Hannah-Jones’s *The 1619 Project*, as well as opinions of appreciative readers of these texts and critics who wish to see them banned or banished. We will also situate this debate within larger conversations that our nation is currently having regarding gender, sexuality, and race. Such censorship is of course not new. We will also look at historical forms of censorship and the books and art they targeted, including Nazi Germany’s burning of Magnus Hirschfield’s materials from the Institute of Sex Research (the largest archive of resources regarding non-binary genders collected at that point in history); the threats against the National Endowment of the Arts in the 1980s over the agency’s funding of artists Robert Mapplethorpe and Andres Serrano; and the continuous objections to one of the greatest writers in American literature, Nobel Prize winner Toni Morrison, whose novels *The Bluest Eye* (1970) and *Beloved* (1987) explore the history of slavery and racism in the United States. As with Kobabe and Machado’s work, objections to Morrison’s novels often focus on short passages of explicit sexual content, but supporters of Morrison’s work argue that these objections to sexual content mask anxiety about the novels’ focus on race and racism.

### **ENGL 2329-007 American Literature**

Ramírez-Buck  
1230pm TR

The theme of this section is “This Land Is Your Land: American Identity.” Throughout this semester, we will be reading short stories, poetry, and novels spanning from the 20th to 21st century written by Latinx, Native American, and African American authors. The readings will delve into the themes of identity, place, and culture. We will explore questions such as What is an “American”? What does it mean to “Be American”? How is an “American” identity created?

### **ENGL 3306 Soviet and Post-Soviet Literature in Translation**

Harrison  
330pm TR

An examination of the purpose, value and influence of the arts in revolutionary Russia with the aid of diverse source documents and media. Focus is on the symbols, stories, rituals and ideologies that defined the Russian experience of 'building socialism' in the early decades of the Soviet Union. 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.

### **ENGL 3333-001 Dynamic Traditions: Arthurian Literature**

O'Donnell

9am MWF

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, while also always remaining the same.

While we will read some medieval texts, such as *Sir Gawain and the Green Knight*, most of the medieval introduction to Arthurian literature will be given as notes and summaries. This will allow more time for us to examine more contemporary examples of Arthurian literature. Some texts we will cover are *Camelot 3000* (graphic novel), *Sword Stone Table* (collection of short stories), *The Green Knight* (movie), as well as children's and young adult Arthurian literature.

### **ENGL 3333-003 Dynamic Traditions: Borders and Borderlands**

Kulesz

8am TR

Specifically focusing on the border between the United States and Mexico, our course will question how borders and borderlands produce and are produced by the language and discourse of geographical and ideological spaces. We will examine an array of genres and voices including autobiography, historical documents, political rhetoric, news sources, advertising, fiction, music, and film to interrogate how the various depictions of borders have shaped public opinion, individual/cultural identity, and policy making.

### **ENGL 3333-004: Dynamic Traditions: American Literature and Animal Studies**

Matheson

330pm TR

This course will consider various topics and problems in critical animal studies through readings of 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. Primary texts include various works of literature and popular culture from the nineteenth century to the present, as well as two or three films. We will also read critical, historical, and theoretical writing that engages with a wide range of issues in animal studies.

### **ENGL 3345 African-American Literature**

May

9:30am TR

This course in African-American literature takes a broad survey of the tradition, beginning with the earliest writings and then transitioning to several of the most important American novels of the 19<sup>th</sup> and 20<sup>th</sup> centuries. The class will start by studying the earliest of the poetry and Black autobiographies of the eighteenth and nineteenth centuries, carefully examining the historical contexts within which these texts were written. Then we will proceed to trace the influence of these early Black writers on later novelists from the Harlem Renaissance, Civil Rights, and Black Power eras. We will be reading several novels representative of the tradition, including *My Bondage and my Freedom* (Frederick Douglass); *Tambourines of Glory* (Langston Hughes); *Passing* (Nella Larsen); *Their Eyes Were Watching God* (Zora Neale Hurston); and *If Beale Street Could Talk* (James Baldwin)

Throughout the semester we will read these texts with an eye toward history and the influence these writers have had on the literary and popular culture of the present day. Required assignments for this course will include weekly 1-page response papers, daily reading quizzes, and a 5-8 page final essay.

### **ENGL 3347-001 Topics in Multicultural American Literature**

Chiarello

Asynchronous online

### **ENGL 3347-002 Topics in Multicultural American Literature: The Life and Times of S. Carter**

Rambsy

1230pm TR

“The Life and Times of S. Carter” places 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. This class uses the Brooklyn-born rapper as a central figure to identify similarities and differences in how writers narrate works by and about black men. Jay-Z’s use of figurative language, especially his tendency to deploy similes throughout his lyrics, connects him to other writers and evidences his keen ability to connect his music to a range of ideas, people, and locations.

In this digital humanities course, we will use text mining software to pinpoint recurring words/phrases, geographic markers, and social references in Jay Z’s classic albums: Reasonable Doubt, The Blueprint, The Black Album, Vol. 2. From the data we collect, we will use visualization applications to create charts and graphs in order to visualize central characteristics in Jay Z’s lyrics. Ultimately, we will quantify the



thematic content of Jay Z's four classic albums to create datasets that can later be used to identify points of convergence between Jay Z and other prominent artists.

### **ENGL 3350 Introduction to Analysis and Interpretation**

Shelton

Section 003, 10am MWF

Section 002, 1pm MW

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 these sixteen weeks, we'll deliberately examine your process: how do you approach the complicated project of interpreting and analyzing a text in order to make an evidence-based and complex (written) argument about it? 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. Successfully using those theories and joining those conversations requires a thorough and ever-evolving understanding of the reading/analyzing/writing process and how to use it to your advantage to create persuasive and ethical arguments. This is a reading and writing intensive course that requires weekly written activities, a final literary analysis essay, and a semester-long Annotated Bibliography project (in place of midterm and final exams).

### **ENGL 3350-004 Introduction to Analysis and Interpretation**

Ingram

11am TR

What do we do when we read? How do we arrive at an interpretation of a text's "meaning"? Can a text have more than one "meaning"? Why does interpretation matter? How do you translate an interpretive reading into a piece of analytic writing? In this course we will examine these questions and issues related to them through an introduction to some of the key interpretative strategies in English studies.

### **ENGL 3353 Gothic Literature**

Christie

11am TR

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.

**ENGL 3363 Book History and Print Culture**

Corder

530pm TR

This course will introduce students to the study of the book as a material artifact, an aesthetic object, and as an economic commodity, all of which represent social, cultural, religious, political, and literary moments in human history. We will examine the “technology” of the book—book parts, formats, and production processes—and then look at different aspects of bibliography and textual studies. Once you have gained some familiarity with bibliographical descriptions and print processes, we will move into questions about authorship, readership, publishing, design, distribution, and editing.

Following this introduction, we will focus first on African American print culture, at times contrasting studies of more traditional, Anglo American aspects of printing and publishing with those that examine that of African American texts (books, magazines, reading societies). My hope is not for you to come away with a deeper knowledge of the history of African American literature, but rather, for you to be able to ask questions of inclusion, identity, and opportunity about print artifacts.

The final portion of the class will look at Modernism in print: how did authors, graphic designers, typographers adapt the format of the book or magazine to complement the ideas of creation and representation being voiced by modernist writers? We will also look at artists’ books—ways in which the book itself has been manipulated in shape, design, and readability.

**ENGL 3374 Writing, Rhetoric, and Multimodal Composition: Creative Composition**

Shelton

230pm MW

Traditionally in English studies, we hear “composition” used in course titles like “Rhetoric and Composition I” or when we talk about writing as an action (compose/composing) or as process and product (composition/s). In this course, we’ll think creatively about composition, moving beyond writing and alphabetic systems to include all modes: linguistic, visual, oral, gestural, and spatial. Art, sound, song, memes, videos, dance—we’ll explore and use all of these and more as we examine the theoretical and pedagogical conversations around this kind of *multimodal* authoring and rethink what composition can be. And we get to create our own compositions. Students will (1) create smaller individual projects based on their own interests and (2) work together to conceptualize, design, produce, and present a larger class-wide composition. This course is project-based, active, collaborative, creative, and, though multimodal, also writing-intensive.

**ENGL 3375-001 Forms in Creative Writing**

Arroyo

930am TR

Introducing students to the craft of writing and storytelling. The course will explore literature from a variety of genres, along with provide a space for students to workshop their own material.

**ENGL 3375-002 Forms in Creative Writing**

Fuller

230pm MW

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 nonfiction. 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.

**ENGL 3375-004 Forms in Creative Writing**

Bernhard

4pm MW

"Surely all art is the result of one's having been in danger, of having gone through an experience all the way to the end, where no one can go any further. The further one goes, the more private, the more personal, the more singular an experience becomes, and the thing one is making is, finally, the necessary, irrepressible, and, as nearly as possible, definitive utterance of this singularity." – Rainer

Maria Rilke In this course, you will each be in pursuit of your own artistic singularity, that unique place of imaginative expression where you arrive only after risking failure and reaching continually for the core of what is most essential to you and your vision of the world: the beautiful, the tragic, the comic, etc. In addition to workshops of our own writing, we will read, discuss, and write in response to the poems, personal narratives, and short stories of other artists. We will also explore elements of craft, the tools that will help get you where you need to go. Students are expected to do all the assigned reading and will write poetry and creative non-fiction as well as fiction. There are no exams, but the course will be reading- and writing-intensive. Grading will be based on attendance (which is mandatory), active and respectful participation, completed writing assignments, and three unit portfolios.

Required texts: All readings will be posted to Canvas with the expectation that they will be printed and brought to class. No laptops or cell phones permitted.

**ENGL 3375-006 Forms in Creative Writing**

O'Reilly

1pm MW

Forms in 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 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 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). 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.

### **ENGL 3377 Technical Editing**

Hodges

2pm TR

As employees in many fields move into management and administration, they often find themselves 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, and features of world Englishes.

### **ENGL 3380 Rhetoric and Writing with Sound**

Richardson

11am MWF

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 includes audio exercises, reflective writing about sound, and culminates 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?

### **ENGL 3384 Structure of the English Language**

Martin

Section 001: 11am MWF

Section 002: 230pm MW

We will examine English grammar, *not* to teach you "proper" grammar but to discover what is unique about the structure of this particular language. In other words, we will discover the "real" rules, rules you already know as speakers of the language. While this course is designed to help anyone working with the English language, be that as writing teachers, editors, or ESL teachers, it aims especially at students going into secondary education so they can teach grammar with confidence from any grammar handbook adopted by the school. This kind of knowledge is also of tremendous help to anyone going into technical writing! Our exploration of what it means to really know a language will also touch on related topics in linguistics, including language acquisition in children (versus adults), bilingualism, and dialect differences.

### **ENGL 3384-003 Structure of the English Language**

Hogan  
2pm TR

Lindley Murray's 1795 *English Grammar*, the textbook that most exemplifies the Age of Prescriptivism, opens with this basic definition: "English grammar is the art of speaking and writing the English language with propriety. It is divided into four parts: 1. Orthography; 2. Etymology; 3. Syntax; and 4. Prosody." This course will interrogate Murray's definition and his organizational scheme in order to understand the history, politics, and possibilities of Standard and Non-Standard American Englishes.

The course will first examine the link Murray's definition forges between grammar and propriety. For prescriptive grammarians like Murray, propriety aligns with a standardized version of English grammar, one that developed from a Latinate tradition over the course of centuries, from the early modern period until the late 18th century. This standardized version remains dominant in academic, journalistic, and professional discourses. For descriptive grammarians, propriety depends on discourse community and on differences of class, race, ethnicity, nation, region, and generation. This diversity produces other versions of English that flourish in speech, literature, music, and new media.

The course will also examine Murray's organizational scheme as it relates to contemporary Standard and Non-Standard American Englishes. Rather than a system of linguistic rules and regulations, we will consider grammar as a mode of attention oriented toward the smallest parts of language. The sentence is the province of grammar. At end punctuation, grammar cedes to rhetoric. We will attend to letters (orthography) as they come together with other letters to form words, which are divided into parts of speech (etymology). These parts then join other parts to make phrases and clauses (syntax) that beat in stressed and unstressed rhythm (prosody). The course results in an analysis as to how these small parts of language assemble to form meaning and style.

### **ENGL 3385 Topics in Rhetoric and Composition: Theory and Practice of Tutoring Writing**

Brittain  
11am TR

Theory and Practice of Tutoring Writing is a course designed to provide training in working with writers one-on-one, as well as to familiarize you with current theories and practices of modern writing centers. 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.

### **ENGL 4322 Early Modern Literature**

O'Donnell  
4pm MW

John Milton's epic retelling of Christianity's fall of mankind is largely considered one of the greatest works of the early modern period. Milton, blind in both eyes by the time he wrote *Paradise Lost*, gives breadth and character to Satan, allowing for readers to empathize with him as never seen before. In this course, we will closely read Milton's *Paradise Lost* alongside theories of psychoanalysis. Excerpts from

Freud, Lacan, Jung, and more will complement in-class discussions about Milton's fictionalized characters, themes, and plot.

### **English 4326 Shakespeare: Shakespeare and Film**

Tigner

Asynchronous online

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 their knowledge of the subject. Students will be required to write synopses, participate in online discussions, and write analytical papers.

### **ENGL 4330 Topics in Creative Writing: Writing for the Screens**

May

12:30pm TR

In *Writing for the Screens*, 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 before delving into more particular details of writing for film, television, and the web. It is important to understand from the start that 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 in order to develop the necessary habits for going from the blank page to a polished screenplay.

We will begin the semester developing an understanding of screenwriting as a *craft*, one that requires daily attention and exercise. We will open with readings and analysis of several classic films and their screenplays toward the goal of understanding what their authors did to connect successfully on an emotional level with audiences so that these movies became cultural staples. We will ask, therefore, what makes *Casablanca* work as a screenplay and a film? How did Robert E. Sherwood's *The Best Years of Our Lives* beat out another classic, like Frank Capra's *It's a Wonderful life*, for an Academy Award? What can we learn about writing action dramas by reading the script for Lilly and Lana Wachowski's *The Matrix*. How might we, as writers, make an intervention in the horror film genre by analyzing the structure of the screenplay of Jordan Peele's *Get Out* or a spy thriller like Bridget O'Connor's *Tinker, Tailor, Soldier, Spy*? Ultimately, we will put our examinations together to discover how screenwriters merge the technical *mechanics* of screenwriting with linguistic facility in order to create an *emotional effect* in audiences. As Richard Walter states in his book, *Essentials of Screenwriting*, "Screenwriters should embrace screenwriting for what it is: the business of feeling." In our examinations of these classics, we will discover useful lessons about this aspect of the screenwriting craft.

While we study the writings of other successful screenwriters, we will also engage in our own daily writing practices. In our weekly writing workshops, we will start with writing exercises to develop a high degree of competency in composing the most fundamental unit of any screenplay—the *scene*. We will then transition from scene-writing to drafting several short, narrative screenplays, including a web episode and an adaptation of a short story. The ultimate and final goal of the course is to complete a feature-length screenplay of 80-120 pages in length.

### **ENGL 4345 Topics in Critical Theory: Theories of Narrative**

Warren, K.

10am MWF

How do stories work, and what work do stories do? These are the driving questions of “Theories of Narrative,” which fulfills the Rhetoric/Theory requirement for the English major. Though we'll focus on the 20<sup>th</sup> century, our historical span is broad, starting with Aristotle and ending with Zadie Smith. We will also read several primary texts, narratives that offer theories of narrative. Together we will ask what it means to be an English major--and a human being, a “storytelling animal” whose distinguishing characteristic is to spin tales of make believe in order to arrive at truths.

### **ENGL 4347 Advanced Creative Writing: Fiction**

Kopchick

Section 001: 11am TR

Section 002: 330pm TR

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 building blocks of a literary short story that you learned about in 3375.

### **ENGL 4348 Advanced Creative Writing: Poetry**

O'Reilly

230pm MW

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 you are expected and encouraged to experiment and challenge yourselves. 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 ballad, a pastoral and an elegy. The assigned texts will include collections by the following poets: Annemarie Ní Churreáin, Terrance Hayes, Seamus Heaney, Ilya Kaminsky and Ada Limón.

**ENGL 4349 Advanced Creative Writing: Creative Non-Fiction**

Bernhard  
1pm MW

What drives a writer to spend weeks, months, years immersed in a topic? It's one thing to say you're interested in writing about the world around you. It's another thing entirely to get absolutely lost in that world—when you no longer just want to research a particular topic: you literally want to inhabit it. In this course, designed for those who have some prior experience with creative writing, we'll be exploring wonder and obsession and how those impulses are channeled into riveting essays. We'll be looking at the way writers inhabit other people's wonders and obsessions, as well as how they're guided by their own. We'll do this through readings, and most of all, through lots of writing of your own—from shorter essays designed to give you a chance to experiment with different styles and forms, to three substantial essays (personal essay, literary journalism, and one hybrid essay) that we will workshop over the course of the semester.

**ENGL 4365 Children's Literature**

Martin  
9am MWF

I have long been interested in the way children's literature addresses the "tough stuff." War certainly qualifies as such, both as first-hand trauma and as dark chapters in human history.

We will focus on WWII because in children's literature it has received more attention than any other war. Our readings will fall into three groups: What was written for children during WWII? What was written afterward for the children who lived through it? And what has been written long after WWII for later generations of children? Because writers for children are very attuned to their intended audience, it will be interesting to see what these writers were hoping to do for their young readers.

Our texts will come from both sides of the Atlantic, some in translation, and all are still in print, a fact that's noteworthy in itself. So don't be surprised if you reencounter some familiar titles, like *The Lion, the Witch and the Wardrobe* or *The Little Prince* or *Number the Stars*.

**ENGL 4366 Young Adult Literature**

Johnson  
Asynchronous online

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 children 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.

Since many successful YA texts have been made into films we will view two movies based on popular and canonized YA novels. One film attempts to translate the film into another era while the other stays true to the time period in which the novel is set. Our discussions will revolve



around how successfully (or not) the filmmakers were able to convey the original themes/characterization as we explore how social conventions, cultural expectations, and/or cinematic devices enriched or compromised the original texts.

This class will be conducted primarily in a seminar format with major contributions from the students. Grading will be based on quizzes, an exam, short papers, short presentations, and creative projects relating to both assigned and additional readings of the student's choice.

### **ENGL 4370 Rhetoric and Composition for Secondary School Teachers**

Warren, J.  
930am TR

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 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.

### **ENGL 4372 Professional Practice in Technical Communications**

Ponce  
8am TR

The topic for this year's section of Professional Practice in Technical Communication will be Instructional Design. Instructional Design (ID) is the study of how to teach adults most effectively, particularly in a digital setting. As technical communicators, you will have a variety of jobs available to you in the field of ID, with salaries starting around \$60-80K. The course will focus on creating communities of inquiry, aligning outcomes and content, and ensuring compliance with external standards (e.g., Occupational Safety and Health Administration).

### **ENGL 4399 Senior Seminar: Storytelling with Data – The Beyoncé Edition**

Rambsy  
2pm TR

In "Storytelling with Data: The Beyoncé Edition," we will discover the power of storytelling and the way to make data a pivotal point in your story. In this course, we will place Beyoncé's album *Lemonade* in a literary continuum of creative and critical works by and about Black women. We will cover works by Zora Neale Hurston, Nikki Giovanni, Toni Morrison, and others as we seek to describe how works by

these women anticipated Beyoncé's visual album. Overall, this class serves as a survey of critical thought related to Black Women's literary art.

We will also learn technical skills associated with data analytics methodologies such as (1) formulating useful research questions (2) scraping data from websites, (3) organizing and cleaning data, (4) analyzing data, and (5) creating useful data visualizations. Primarily, we will rely on Wikipedia as a central data source and work with spreadsheets to manage the information. Ultimately, we will learn the fundamentals of info graphics/visualizations and how to communicate effectively with data.

### **ENGL 4399-002 Senior Seminar: Mexican American Women Writers**

Murrah-Mandrill

1pm MW

This course will explore the fiction, drama, poetry, creative non-fiction, and scholarship of Mexican American women writers from the 19<sup>th</sup> century to the 21<sup>st</sup> century. We will discuss the agency these authors exerted and the historical constraints they experienced, often focusing on the way they bend genre expectations to push the boundaries of national, racial, gender, linguistic, or sexual norms. The development of Chicana feminist theory will be an important focal point for the course. Authors may include María Amparo Ruiz de Burton, Jovita González, Jovita Idar, Estela Portillo Trambley, Gloria Anzaldúa, Cherrie Moraga, Pat Mora, Norma Cantú, and others. The final project will be a seminar paper that incorporates literary analysis and independent research to support an original interpretation of a text, author, or theme from the course.