UTA Department of English
COLLEGE OF LIBERAL ARTS

Undergraduate Course Offerings of Interest to Majors and Minors
Spring 2025

Literature and the Good Life
ENGL 2300
MWF 11-11:50
Kathryn Warren

In his *Nicomachean Ethics,* written in the fourth century BCE, Aristotle devotes his attention to a question significant to all of us: what does "the good life" consist of? What should we humans cherish and pursue as an end in and of itself, not as a means of obtaining something else?

The term that Aristotle invokes to answer this question is *eudaimonia*, often translated as "happiness," though most interpreters agree on a broader definition, something closer to "flourishing." *Eudaimonia*, for Aristotle, is the ultimate good, more significant than wealth, power, or even honor. Of course, what that flourishing looks like—how it plays out in our lives—will be different for every person.

By taking Aristotle's question as our departure point, this class is significantly different from other English classes, where you learn to make arguments about literature (or to write it yourself). Here, instead, we'll be reading in order to pursue Aristotle's question, asking both what "the good life" consists of and how we can get there. Along the way, we'll consider what it is about literary writing that makes it so helpful in contemplating the good life—and achieving it.

Python for Linguistic Analysis of Literature
ENGL 3300-002: Topics in Literature (literature elective)
TR 11-12:20
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.

Russian and Soviet Cinema
ENGL 3300/RUSS 4302: Topics in Literature (literature in translation)
TR 3:30-4:50
Lonny Harrison

From classics of Soviet cinema to post-Soviet blockbusters, see how the cutting edge film industry in Russia and the Soviet Union pioneered both the ideological uses of film and cinema as a medium of cultural dissent and witness to social change.

Crime Fiction
ENGL 3300: Topics in Literature & 3333: Dynamic Traditions in Literature (literature elective)
TR 2-3:20
Neill Matheson

This course examines the origins and evolution of crime fiction as a popular literary genre, focusing on influential American and British texts. We will explore conventions, major themes, and important contexts for this genre, from the classical detective fiction of Edgar Allan Poe, Arthur Conan Doyle, and Agatha Christie to the hard-boiled crime fiction of Raymond Chandler and the dark innovations of Patricia Highsmith. From its first emergence in the wake of the Enlightenment, crime fiction tested the power of rationality and forensic method to restore a threatened social order by making sense of what is transgressive, inexplicable, or anomalous. We will consider changing ideas about policing, criminality, and evidence, and discuss the evolution of the detective figure, surprisingly durable and endlessly revised in American cultural history. We will also discuss the complex and shifting gender, race, and class politics of the genre throughout its history. In addition to works of print fiction, we will watch several films.

History of American Literature II
ENGL 3341 (late survey)
TR 11-12:20
Neill Matheson

In this course, we will explore a range of authors and works, both canonical and less well-known, illustrating the diversity of perspectives and kinds of writing produced in the United States from the Civil War to the present. We will discuss significant movements in American literary history, such as realism, regionalism, modernism, the Harlem Renaissance, and post-war and contemporary literature. We will read the works of mainstream American writers alongside those who represent more marginalized perspectives, exploring shifting ideas of cultural identity and national belonging. One central framework will involve considering "America" as a contact zone, a geographical, social, and political space, and ultimately an idea, that has been continually renegotiated, as a result of the interrelations of its diverse inhabitants, and their cultures and languages. We will also discuss innovations in literary forms and genres, primarily in fiction and poetry, and their broader cultural meanings. We will treat the category of "American Literature" as an open question: both a tenuous historical achievement and a lingering critical problem, its defining characteristics and boundaries remain contested. Assignments include shorter papers and a research paper, and midterm and final exams.

Analysis and Interpretation
ENGL 3350-001
MW 1-2:20
Kaci O'Donnell

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

Analysis and Interpretation
ENGL 3350-002
TR 9:30-10:50
Penny Ingram

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

History of British Literature II
ENGL 3352 (late survey)
MW 2:30-3:50
Gyde Martin

This survey presents the literary movements in Western culture--Romanticism, Realism, Naturalism, Modernism, Postcolonialism--as they manifested themselves in British literature during the 19th and 20th century. Because movements emerge in reaction to the one before, literary histories focus on the new, on the pendulum swings. In this course we will keep an eye also on what has persisted over 225 years of unprecedented rapid change.

One enduring tradition are the genres of poetry, fiction, and drama. Different literary movements have favored certain genres, experimented extensively with them, but the genres of Western literature have continued well into the 21st century.

Another unchanging element is the fundamental question behind all artistic expression at any time in history: What does it mean to be a human being *now*?

Since art is never created in a vacuum, we will pay close attention to "the real world," to the developments that have been prompting this fundamental question: the revolutions, the wars, oppression, exploitation, migration, technology, even climate change. This approach may prove helpful when we come to the 21st century, for which there is no unifying label yet, no "-ism."

What will we be reading? Obviously, texts that illustrate the characteristics of every movement, which means, high-canon texts by high-canon authors. But familiarity with the canon provides the necessary framework for other texts and other writers worth studying.

PS: No anthology to purchase. The jury is still out on the exact selection of texts, but I can promise the assigned reading will be manageable (definitely no 600-page novels) and as enjoyable as I can make it!

Latino/a Literature
ENGL 3343 (diverse perspectives)
TR 9:30-10:50
Erin Murrah-Mandril

"A grain of poetry suffices to season a century," wrote José Martí. Latina and Latino authors transform our understanding of American literature. From before the formation of the United States to the present, Latina/o poetry, fiction and drama have interrogated identity, colonization, indigeneity, nationhood, and migration in America, or rather América. This survey addresses these concerns as it provides an overview of Latino/a literature, examining major trends and historical contexts. Topics will include the intersectional influences of racialization, gender and sexual identity, bilingualism and multilingualism, experiences of the exile, and the refugee, migration, hemispheric labor and capital, and Latino/a print culture.

African American Literature
ENGL 3345 (diverse perspectives)
TR 12:30-1:50
Cedrick May

This course is designed to familiarize students with various writers of African American literature. We will study poetry, novels, autobiographies and short fiction. Through reading these works of literature, we will become familiar with the ways by which Africans and African Americans constructed identities, a usable past, enjoyed life, and resisted oppression through their writing. I will introduce you to writers that most people may know by name but have never actually studied in depth. I will also introduce you to several authors who are lesser known in our own time, but who were luminaries in their own.

Authors we will read for the course, among others, will include Phillis Wheatley, Frederick Douglass, W.E.B Dubois, Nella Larsen, James Baldwin, Toni Morrison, Percival Everett, and N.K. Jemisin.

Postcolonial Literature in English
ENGL 3355 (diverse perspectives)
TR 11-12:20
Penny Ingram

This course explores the rich and diverse body of literature and film emerging from postcolonial and decolonial contexts. The term "postcolonial" refers to the period following the formal end of colonial rule, but it also encompasses the study of the ongoing effects of colonization on formerly colonized nations and peoples. The term "decolonial" emerges from the Latin American tradition, and its focus is on dismantling the broader, global power structures that colonialism created. Through fiction, films, essays, and critical theory, students will engage with works that interrogate the legacies of colonialism, empire, and globalization, while also exploring the struggles for cultural identity, autonomy, and resistance in formerly colonized regions. The course will focus on texts from Africa, South Asia, Australia, the Caribbean, and Latin America, examining how authors challenge colonial narratives and articulate visions of decolonization.

Queer Game Studies
ENGL 3368/GWSS 4392-003: Topics in Feminist Theory, Gender, and Sexuality (theory)
MW 4-5:20
Mark Reeder

The video game industry has provided incredibly promising outlets for players of all kinds to experiment with identity and to lose themselves in countless stories. However, the place of cultural Others in the video game industry still produces contention. Using games as primary texts, this course will investigate the place of queerness in gaming, including the representation of characters and methods of resistance to game constructs. The course will also investigate how cultural systems are established, how normality and deviance are reinforced, and the kinds of representation constructed. Finally, the class will analyze how video games are situated in a larger cultural context and consider how each game contributes to the cultural discourse surrounding queerness.

Advanced Exposition
ENGL 3371-001
MW 4-5:20
Kevin Porter

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.

Advanced Exposition
ENGL 3371-002
TR 3:30-4:50
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.

Structure of Modern English
ENGL 3384 (language)
TR 3:30-4:50
Matt Tettleton

Explores Modern English grammar at the level of the word, phrase, and sentence, not to teach "proper" English but to discover and understand the unique structure of the language.

Writing with AI and Digital Tools
ENGL 3389 (experiential learning/professionalization)
*Online asynchronous
Tim Ponce

This advanced course explores the intersection of **artificial intelligence (AI)** and **data literacy** within the context of **writing**, focusing on how large language models (LLMs) and other AI tools can be used not just for text generation but to craft **data-informed, targeted documents**. Throughout the course, students will develop a robust understanding of **data literacy**, a key framework for accessing, analyzing, interpreting, and communicating data, which will shape every aspect of our writing process.

The course begins by laying a **foundational framework in data literacy**, particularly focusing on how **text**—often traditionally viewed by humanities students as a solely a creative and fluid medium—can be treated as **structured data**. Drawing on **Noam Chomsky's Universal Grammar** and the principles of **Corpus Linguistics**, students will learn to analyze text as data, uncovering patterns and trends that can enhance their own writing.

As the course progresses, students will move from theory to practice. They will apply data literacy skills to **real-world writing scenarios**, using AI tools to collect, analyze, and synthesize text data. A key feature of the course is its focus on creating **data-driven documents** such as résumés and recommendation reports based on **qualitative and quantitative text analysis**. Students will also conduct qualitative research, gathering data through interviews and using AI to interpret the results.

At the heart of the course is the emphasis on the **human element** in AI writing. While AI can assist in processing large-scale data, it is the students' **critical reasoning, ethical considerations, and creative insights** that guide the writing process and ensure the meaningful and responsible application of AI-generated content.

This course offers students the opportunity to become not only proficient in AI writing tools but also to see themselves as **humanities scholars with a stake in the larger world of data science**, where their writing and critical thinking skills are increasingly vital.

English in Professional and Public Life
ENGL 3391 (experiential learning/professionalization)
MW 2:30-3:50
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 (language)
MWF 10-10:50
Gyde Martin

Before getting into the actual history of invasions and takeovers with maps and dates, this course will introduce some basic principles of linguistics. What *is* language? What is the connection between language and thought? What does it mean to really know a language? Why can there be no "primitive" languages? Or "inferior" dialects?

This will dispel some myths and at the same time introduce the linguistic terminology needed when tracing the evolution of the English language. No worries, we will not be reading *Beowulf* in Old English. A much smaller sample will do, and that only after we have worked our way backwards from the English we speak now, always moving safely from the familiar to the less familiar. Along the way, we may discover that Chaucer's Middle English is not so foreign that it requires a translation.

Exploring the history of English will not only make the literature of earlier periods more accessible, but it will explain how this language has become the world's *lingua franca*.

Chaucer
ENGL 4325 (Early British)
MWF 9-9:50
Kaci O'Donnell

The most well-known text from medieval British literature, Chaucer's *The Canterbury Tales* continues to be widely read, taught, and analyzed today. But what makes this such an enduring text that continues to inspire translations, interpretations, and retellings? In this course, we will attempt to answer that question by focusing on the text, as well as reading different types of scholarship and theory for more in-depth analysis of Chaucer's work. The course will also include reading selections from more contemporary works that have been influenced by Chaucer's magnum opus, such as Patrice Agbabi's *Telling Tales* and Kim Zarins' *Sometimes We Tell the Truth*.

Shakespeare and Performance
ENGL 4326: Shakespeare (Early British)
TR 2-3:20
Amy Tigner

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

J. R. R. Tolkien
ENGL 4328 (literature)
MW 1-2:20
Kevin Porter

In 1961, one of J. R. R. Tolkien's critics, Philip Toynbee—despite the fact that each volume of The Lord of the Rings trilogy was in its eighth or ninth hardcover impression!—opined that "today

these books have passed into merciful oblivion." Yet Tolkien's work has outlasted its early critics, not merely lingering into the twenty-first century, but thriving, bolstered by the phenomenal commercial and artistic successes of Peter Jackson's six films and the current Amazon series The Lord of the Rings: The Rings of Power. Why? What are the sources of continued vitality Tolkien's high-fantasy writings? And what sets them apart from their many forgettable or already-forgotten imitators? In this reading-intensive course, we will explore these questions among others as we wind our way through as much of Tolkien's work as can be covered during a 15-week semester that, regrettably, won't be enough to go "there and back again." In short, we'll read The Hobbit and The Lord of the Rings and selections from The Silmarillion (which was completed by Tolkien's son Christopher in 1977, four years after his father's death, but started in 1914). Secondarily, we will learn about Tolkien's life and career; his personal and professional interests in philology, mythology, and medieval studies; his elaborate writing and revising processes; and some of his many wellsprings of inspiration in literary, mythological, linguistic, or historical sources. We will also talk about the function, if any, that myth retains in the twenty-first century as well as the role of gift-giving and the webs of obligations it creates in Tolkien's work. But beyond discussing all these topics, I wish to encourage a greater appreciation for and enjoyment of the aesthetics—both aural and visual—of the language(s) that Tolkien draws upon, extends, and, at times, creates for what is arguably the most celebrated and influential Secondary World in high-fantasy: Middle-earth.

Rhetoric and Composition: History, Theory, and Practice I
ENGL 4341 (rhetoric)
TR 11-12:20
Jim Warren

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

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

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

Literary Criticism and Theory II
ENGL 4356 (theory)
MWF 11-11:50
Tim Richardson

The study of literature is a tradition because literature begs to be talked about. This course will consider various 20th-21st Century approaches to figuring out what literature does with an ear toward understanding their usefulness (if any) here and now. Class sessions will include lecture, discussion, workshops, peer groups.

Young Adult Literature (literature)
ENGL 4366
*online asynchronous
Joanna Johnson

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

Video Game Analysis
ENGL 4375: Topics in Digital Studies (theory)
MW 2:30-3:50
Doug Stark

Why are video games enjoyable? How do they make meaning? Which game design techniques evoke feeling? This course prepares students to answer these questions by introducing them to video game analysis. To break video games down and figure out what makes them tick, each week focuses on a key design concept, from "perspective" to "sound," and from "game feel" to "critical play." Over the course of the semester, we will engage the resources of [The Basement](#) to study a range of freely accessible AAA, indie, and artistic titles that exemplify or experiment with our core terms.

Assignments include weekly "Reading Notes" and "Playing Notes" designed to facilitate comprehension and in-class discussion, short essays that task students with synthesizing their analyses into interpretations, and a final creative project: either a 7-10-minute video essay or a short video game accompanied by an artist's statement. The semester will culminate with a mini showcase where students watch or play one another's work. No prior affinity with video games is required, and while we will treat the video games as an object that demands unique approaches,

this course will impart analytical abilities, theoretical frameworks, and technical skills applicable in other contexts.

Ultimately, this course provides a rare opportunity for humanists and designers to come together and think critically about how we make one of today's most popular entertainment media.

Rorty and English Studies
ENGL 4399-002: Senior Seminar
TR 9:30-10:50
Jim Warren

In the latter half of his career, the American philosopher Richard Rorty began to claim that philosophy is best seen as a "literary genre," that his role as a philosopher was "auxiliary to the poet," and that literary critics serve as "moral advisers." He arrived at this position via pragmatism, an American philosophical tradition that prioritizes practice over pure theory, action over sheer contemplation. What makes the literary ascendant, according to Rorty, is that in contemporary life many educated people turn to it to discover what kind of people they want to become and what kind of lives they want to live. In other words, literature serves, to quote the critic Kenneth Burke, as "equipment for living."

You're nearing the end of your undergraduate studies in English. Most of you will not become professional academics. But luck permitting, you'll live another 60-80 years. In this course we'll consider the origin and development of Rorty's ideas, apply those ideas to literature, and decide for ourselves whether what we've learned as English majors can make the remainder of our lives more worth living.

Trigger Warning: We will read Vladimir Nabokov's *Lolita*, which explores in graphic detail the imagination and actions of a child sexual predator. If you cannot read this novel, please do not register for this section, as no alternative assignment will be made available.

Poetry and Memory
ENGL 4399-001: Senior Seminar
MWF 10-10:50am
Tim Morris

In the 15 weeks of our semester, this seminar's students will commit 12 poems to memory. Each student will take away a living "portfolio" of poems that they will know by heart.

Some of the 12 will be common texts that all of us will memorize. Some will not; each portfolio will also be customized in some ways. Our poems will vary in length, authorship, provenance, genre, nationality, and period. Eleven will be in English and a twelfth will not.

We will study poetry, but we will also study the craft of learning and delivering poetry. The Senior Symposium at semester's end will give an opportunity for each student to recite one of their 12 poems aloud to an audience.

We will read and discuss many different ideas about the meaning and value of memory. We will be skeptical of our own project. We will consider memory as rhetorical canon and as social infrastructure; we'll ask if internalizing a tradition is always a good thing. We will talk quite a bit about forgetting. Authors we'll consult will include Benedict Anderson, Pierre Bayard, Sven Birkerts, Umberto Eco, John Hollander, Lewis Hyde, Ted Hughes, Clive James, Catherine Robson, and Molly Worthen.

Assignments: daily writing, short papers, handwritten exams, symposium activity

Creative Writing Offerings

Creative Writing
ENGL 3375-004
MW 1-2:20
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).

Creative Writing
ENGL 3375-005
TR 12:30-1:50
Olivia Arroyo

This course is designed to introduce you to the world of contemporary creative writing, particularly to the genres of literary prose fiction, creative non-fiction and poetry. We'll kick procrastination through a daily, focused writing practice and learn awareness for our own writing processes. 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 or two short essays 4-6 pages each). We will practice the art of writing poetry, creative non-fiction and fiction critically as well as creatively. We'll experience the joy and support that comes from working within a creative writing community.

The **primary focus of this class will be on student work**. During workshop we will create a space which instills constructive criticism, civil discourse, and encouragement for fellow artists. We will also read and discuss some of the best contemporary poetry, non-fiction essays and short stories, from across various genres.

Advanced Creative Writing: Fiction
ENGL 4347
TR 2-3:20
Laura Kopchick

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

Advanced Creative Writing: Poetry
ENGL 4348
MW 1-2:20
Nat O'Reilly

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

Structuring Your Novel
ENGL 4353
TR 11-12:20
Laura Kopchick

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

Technical Writing Offerings

Grant and Proposal Writing
ENGL 3379
*Online asynchronous
Tim Ponce

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

Professional Practice in Technical Communication
ENGL 4372
TR 3:30-4:50
Amy Hodges

Ready to take your technical and professional communication skills to the next level? This course offers a unique opportunity to work in teams on real-world industry projects, gaining valuable hands-on experience and building a professional portfolio that will help you showcase your abilities to potential employers.

You'll learn essential project management skills, master the art of effective collaboration, and discover how to design user-centered solutions that truly resonate with your audience. Throughout the course, we'll also explore the intersection of technical communication and social justice. You'll learn how to use your skills to create inclusive and equitable communication materials, promote diversity and inclusivity in the workplace, and address social and environmental challenges.