

Spring 2022 English Upper-Level Course Descriptions

3300-001 Topics in Literature: Russian and Soviet Cinema

Harrison

330pm TR

This course surveys the Russian cinematic tradition from its origins through the first decades following the disintegration of the USSR. Special attention is paid to avant-garde film and theory of the 1920s; the totalitarian aesthetics of the 1930s-40s and the ideological uses of film art; the “New Wave” of the 1950s-60s; contemporary cinema in post-Soviet Russia; and cinema as a medium of cultural dissent and witness to social change.

No prior knowledge of Russian language or culture is required for Interdisciplinary (ENGL) students. Russian majors and minors complete coursework in Russian. Films are in Russian with English subtitles. The course is taught in English.

3333-001 Dynamic Traditions: German Literature in Translation

Martin

9am MWF

It really should be called “Literature *in German*” because long before there were countries like Germany, Austria, or Switzerland, there was a German language shared by various cultures across central Europe. This frees us to pick and choose with little regard for national borders. Artistic creativity, after all, disregards such artificial constraints; in fact, it thrives on cultural exchange, even across different languages.

No surprise then, if we observe much that is familiar from English literature: medieval sagas about knights on quests (with or without dragons); legends about overreachers (à la Doctor Faustus?); tales of the supernatural as well as the super-realistic. Presented in chronological order, our readings present the literary movements of Western literature, all those ‘-isms’ (Romanticism, Realism, Modernism, etc.) that will be very useful in other literature courses.

3333-002 Dynamic Traditions in Literature: Italy

Morris

4pm MW

This version of Dynamic Traditions is “Italy”; it will be a survey of Italian literature from the Middle Ages to the present day. We have two goals: to read a substantial amount of Italian literature (in English translation), and to build a knowledge of major literary and cultural periods in the West: medieval, early modern, Romantic, realist, and modernist. Italian

literature not only provides an excellent model for literary history; it also has a great influence on English-language literature.

Our texts will include poems, plays, short fiction, opera, and three full-length novels (one long, two short; don't worry, there will be plenty of time to read them). Each reading will generate a short in-class writing assignment and student-led class discussion. I will supplement the readings with lectures - including attention to art, architecture, and music. There will be two midterm exams, which will mix short-answer questions of various kinds with short essays.

There are just three relatively inexpensive paperback books to buy: *The Betrothed* (Manzoni, trans. Penman - Penguin), *Accabadora* (Murgia, trans. Mazzarella - Counterpoint), and *Clash of Civilizations over an Elevator in Piazza Vittorio* (Lakhous, trans. Goldstein - Europa). All other texts will be available on public websites or on .pdf.

3333-003 Dynamic Traditions in Literature: Magical Realism

Mariboho

10am MWF

An introduction to literary study course that focuses primarily on the changes over time to movement, genre, or motif. This section will focus on magical realism. The appeal of magical realism, according to Fredric Jameson, is derived from a "strange seductiveness" that is maintained through a combination of realism and the fantastic. We will begin by defining the characteristics of magical realism and studying influential precursors. Then, we will trace the evolution of magical realism in the twentieth century from its painterly origins to its transition to Latin American literary phenomenon, and then to its alignment with postcolonial works. In the second half of the semester, we will examine the popular culture impact of magical realism in the twenty-first century by analyzing magical realist literature and films from the past twenty years.

3333-004 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.

3343 Latino/a Literature
Murrah-Mandril
10am MWF

“A grain of poetry suffices to season a century,” wrote José Martí. This class will examine the Latina and Latino authors across the centuries, from before the formation of the U.S. to the present. Latina/o poetry, fiction, drama journalism, and memoir have interrogated identity, colonization, indigeneity, nationalism, and migration and transformed the literature of America or rather América. This survey provides an overview of Latino/a literature written in the space that would become the United State, examining major trends and historical contexts. Topics will include the intersectional influences of race, gender, sexuality, and class; bilingualism; the experiences of exiles, immigrants, and refugees; and Latino/a print culture.

3350-001 Analysis and Interpretation
Warren, K
11am MWF

This course instills the skills of reading, analysis, and writing that are crucial to success as an English major by teaching students a variety of strategies for engaging with literary texts. Using those strategies, students will learn to make interpretive claims about texts that will be interesting and persuasive to the discourse community comprising scholars and students in the field of English Studies.

3350 Analysis and Interpretation
Shelton
Section 002, 2pm TR
Section 003, 330pm TR

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? What does your process look like from reading, to taking notes, to analyzing the collected data, to writing-through, to revising, to editing, to polishing? How productive is your process and where/how can you work more deliberately and mindfully to make that process work hard for you instead of the other way around?

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 a reading- and writing-intensive course that requires weekly written reflections, two literary analysis essays, and a semester-long Annotated Bibliography project (in place of midterm and final exams).

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.

3374 Writing, Rhetoric, and Multimodal Authoring

May

11am TR

In this course, we will begin with by studying rhetorical theories of narrative and narrative modes, and how those modes effect audiences. Then we will shift focus into students writing and producing their own original research-based podcast series. In addition to the theory, students will also learn practical skills in audio production, sound design, scriptwriting, and

podcast editing. At the end of the semester, students will have a well-researched and edited four-episode podcast series on a current cultural topic that can be streamed over the Internet.

3375-002 Forms in Creative Writing

TBA

2pm TR

Forms in Creative Writing introduces students to three major forms of literary writing: prose fiction, creative non-fiction and poetry. We employ discussions, readings, writing assignments, and small-group workshops where students read and (constructively, charitably) critique one another's work. Readings and discussions examine short stories, creative essays, and poems for what makes them work: what choices creative writers make in order to build worlds, tell stories, explain themselves or the world they know, achieve verbal effects, and communicate ideas. All students 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).

3375-001 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 questioning of everyday 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 polished 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. In all aspects of the class, it is vital that we respect and trust each other, and that we engage with the material with an open mind, willing and eager to learn.

3375 Forms of Creative Writing
Bernhard
Section 005, 1pm MW
Section 004, 230pm 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.

3379 Grant & Proposal Writing
Compton
930am TR

Free money—everyone wants it. But how do you go about getting this grant money that everyone talks about? Join Professor Compton for a 15-week study of the logic and structure for winning grant proposals. Working with a local nonprofit, we will research funding sources, write grant applications, and even talk about strategies for funding our own education.

3382 Listening to Literature
Henderson
1230pm TR

This course explores the adaptation of written literary texts into audio media formats such as audiobooks, audio dramas, and podcasts. We will examine how listening to literature compares

to reading literature, including learning the method of critical listening or close listening. Students will study audiobook or podcast editions of traditional literary genres such as novels and short stories, as well as analyze fiction podcasts and original audio dramas. The course will culminate with a project in which students will produce and present an audio performance of a work of literature.

3384 Structure of Modern English

Martin

Section 001, 10am MWF

Section 002, 1pm 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.

3384-003 Structure of Modern English

Hogan

1230 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 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).

4313 Twentieth-and Twenty-first-Century American Literature
Brittain
230pm MW

In this course, we will read a wide range of American fiction written during the last fifty-plus years—from the 1960s cultural revolution to the 2020s pandemic era. Our readings will be supplemented by theoretical readings that explore issues related to this period. We will examine several postmodern works while unpacking the multiple concepts and characteristics of literary postmodernism. To accomplish this, we will examine contemporary short fiction, novels, film, music, and other cultural artifacts that display how contemporary American literature operates as a genre-blending “mix-tape” artform that reflects, refracts, and synthesizes history, race, gender, class, politics, and popular culture.

4325 Chaucer
O'Donnell
9am MWF

One of the most famous works of medieval literature, Chaucer's *The Canterbury Tales* is still read, taught, and analyzed today, from the high school classroom to scholarly publications by medievalists in academia. But what makes this such an enduring text? In this course, we will attempt to answer that question. The course will begin with us reading and analyzing *The Canterbury Tales*, focusing on the historical backdrop of the time period as well as the structure of the text itself. We will then move to contemporary works that model the structure and/or conventions of Chaucer's work. Some of these works will include *If on a winter's night a traveler*, *A Knight's Tale*, and *Refugee Tales*.

4330 Topics in Creative Writing: Structuring Your Novel
Kopchick
1230pm TR

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.

4333 Literary Genres: Life Writing
Henderson
2pm TR

This course explores the literary genre of life writing or autobiography. We will focus primarily on two forms of life writing, the diary and the memoir, in order to examine the motives behind and conventions of self-narration. Students will be introduced to theories and methods that define the contemporary study of these genres within the field of autobiographical studies. We will focus primarily on American writers with an emphasis on diverse voices and perspectives in order to explore the intersections between race, class, gender, sexuality, and the representation of the self. This course involves a service learning project that gives student the opportunity to apply their knowledge in real world environments.

Required textbook: Henderson, *How to Read a Diary: Critical Contexts and Interpretive Strategies for 21st-Century Readers* (Routledge, 2019)

4345 Topics in Critical Theory: Diversity on the Big and Small Screen in the Age of
"Colorblindness"
Ingram
11am TR

This course will begin with an historical overview of representations of minority groups in film and television media, considering how ethnic and racial stereotypes have changed and

developed in an era of “colorblindness.” We will consider how the rise of white identity politics influences programming and affects political and cultural views of the target audience for these programs. Assignments will include watching and writing on a range of film and television shows and readings will include chapters and essays from the following texts:

- Wilson, Gutierrez, and Chao, *Racism, Sexism, and the Media*
 - Nilsen and Turner, *The Colorblind Screen: Television in Post-Racial America*
 - Aldama and Nericcio, *Talking #brown tv*
 - Smith-Shomade, *Watching While Black*
 - Sim, *The Subject of Film and Race*
 - Maryann Erigha, *The Hollywood Jim Crow*
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4346 Topics in Theories of Language and Discourse: *Moby-Dick*

Warren, K

10am MWF

The theorist Mikhail Bakhtin identifies “discourse” as a property belonging to the genre of the novel above all other forms of literary expression. We could do worse, then, than to explore the multifaceted and heteroglossic nature of discourse by way of the immense, multi-voiced, poly-discursive American novel *Moby-Dick* (1851), by Herman Melville. In this course, *Moby-Dick* will be our guide to exploring theories of language and discourse. The heart of the course will be our shared reading of the novel itself. We will go slowly. Attentively. Spending 16 weeks with a single text, we will immerse ourselves, acquaint ourselves, and, above all, *devote* ourselves to sustained, intense study. Secondary reading will include literary theory (by Bakhtin and others) and theoretically informed criticism on the novel, but the intent of this class is for Melville’s novel itself to help us investigate questions about language and discourse. The class fulfills the rhetoric/theory requirement for the English major.

4347 Advanced Creative Writing: Fiction

Kopchick

Section 001, 330pm TR

Section 002, 11am 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 (Forms in 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.

4349 Advanced Creative Writing: Creative Non-Fiction

Bernhard

Section 002 4pm MW

Section 001 530pm MW

Obsession, Wonder, and the Essay: 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.

4366 Young Adult Literature

Johnson, J

930am TR

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.

4375 Digital Studies: Storying through Social Media
Shelton
1230pm TR

Telling stories—about the self, about a brand, about institutions, etc.—is what social media is all about. In this course, we'll take a critical look at this kind of digital storytelling and—from pitch to publish—develop social media content that helps tell the story of our real-world client: UTA's Department of English. From initial concept to final publication through the department's social media feeds, students will work in teams and apply the myriad skills they've learned in their UTA coursework—no matter the major or minor—in a semester-long project that will produce content that can also be used in professional portfolios. Social media or graphic design experience is NOT required; students of all skill sets, majors/minors, and talents are welcome. This is a writing-intensive course that requires weekly reflection and meets the Maverick Advantage requirements for Career Development.

4390 English Internship*
Ponce
TBA

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

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

4391 Independent Study: Student Ambassadors*
Corder and O'Donnell
TBA

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

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

4399-001 Senior Seminar: The Future of the City
Richardson
1pm MW

In perhaps the greatest display of deliberative rhetoric ever, Charles F. Kettering famously argued, “We should all be concerned about the future because we will have to spend the rest of our lives there.” *The Future of the City* considers some of the ways we talk about the future, how we argue for and describe it, to better understand what sorts of arguments are successful and what “successful” means. Taking seriously William Gibson’s claim that “the future is already here — it’s just not very evenly distributed,” we are most interested in how cities of the future are figured now, for whom they are being offered, what these visions say about our own wants, and what we can learn of the motivations and assumptions behind those offerings.

Readings will be various and may include work from rhetorical theory, design and human/computer interface theory, literature, design fiction, and new futurism. Some of the coursework will be born-digital — it’s the future — but no prior knowledge or ability in specific computer applications is required. Class will be divided between online seminar discussions and studio work and will consist of both solitary and collaborative projects, including several presentations.

ENGL 4399-002 Senior Seminar: Strange Ecologies: Speculative Fiction and the Environment
Matheson
330pm TR

This course explores the environmental imagination of American Gothic and weird fiction, participating in recent scholarly and popular interest in ecogothic, nature horror, and fictions of

environmental apocalypse. Gothic and weird fiction have long been concerned with challenging a fundamentally anthropocentric view rooted in Enlightenment rationality, offering visions of worlds in which the human is unsettled or displaced, even glimpses of what philosopher Eugene Thacker calls “the world without us,” in which humans are entirely absent. Nonhuman and posthuman forms of life proliferate in this strain of American literary writing, which features hybrids and monsters, chimerical beings that emerge on the borders of human and animal.

Yet these dark imaginings of troubled futures resonate with real life in our own time, faced with the urgent threats of climate change and mass extinction. They describe life in the Anthropocene, or what Donna Haraway has recently termed the “Chthulucene”: she argues that to survive in the world we will live in going forward, we will need “tentacular thinking” that reaches across boundaries between discourses and between species, between science, politics, art, and literature. Primary texts may include fiction by Edgar Allan Poe, Algernon Blackwood, H.P. Lovecraft, Margaret Atwood, Octavia Butler, Jeff Vandermeer, China Miéville, and Laird Hunt, as well as several films. While acknowledging the sometimes comic or grotesque elements of such fiction, we will also take seriously its potential for thinking differently about our place in a more than human world.

4399-003 Senior Seminar: Pandemics and the Media
Ingram
930am TR

When The World Health Organization declared COVID-19 a pandemic on March 11, 2020, the lives of people all around the globe were disrupted by lockdowns, mask mandates, partisan politicking, and an overburdened health system. In a time of extreme physical isolation, Americans were bombarded with messaging about the virus. From broadcast news, to narrow cast cable shows, to streaming entertainment, the pandemic was not so much endured as it was *consumed*.

This course will focus on representation, distribution, and consumption of media during the pandemic. We will explore how entertainment media products assume new meanings in changed contexts and how other discourses, including political and cultural ones, shape how texts are engaged and evaluated in times of crisis. Assignments will include watching and writing on a range of film and television shows as well as readings from a variety of cultural studies and media studies texts.