

Undergraduate Course Offerings of Interest to Majors and Minors Summer and Fall 2025

Summer 2025

Grant and Proposal Writing

ENGL 3379 (technical writing)

***Online asynchronous, Summer 1**

Tim Ponce

In today's world, countless challenges exist, and there are a multitude of well-intentioned individuals and organizations eager to contribute solutions. However, due to a lack of organization and a comprehensive understanding of the intricate, interconnected nature of potential solutions, many initiatives struggle to secure the necessary funding to address these pressing issues.

This course equips you with the tools and knowledge to harness the power of research, leverage artificial intelligence (AI) technology, and craft compelling proposals for securing funding. Through an experiential learning curriculum, you will learn to use advanced research techniques, including Large Language Models (LLM) AI, to delve into complex problems and potential solutions. You will then transform your research findings into well-grounded, effective plans and grant applications.

By the end of this course, you will have gained proficiency in the art of grant writing, equipped with a robust portfolio of writing samples showcasing your ability to communicate your ideas persuasively. Whether you aspire to work as a grant writer or seek to advocate for meaningful change through effective proposals, this course will empower you to make a lasting impact in the world of problem-solving.

Rhetoric and Composition for Secondary School Teachers

ENGL 4370 (rhetoric, experiential learning/professionalization)

MTWR 10:30-12:30, Summer I

Jim Warren

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

The first half of the course focuses primarily on Rhetorical Studies, while the second half focuses primarily on Composition Studies. Throughout both halves, we'll consider how the

latest research in Rhetoric and Composition conflicts with dominant practices in K-12 English Language Arts classrooms and how better to align theory and practice.

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

Queer Confabs: Wuthering Heights

ENGL 3364: Topics in LGBTQIA+ Literature and Theory (theory, literature)

MTWR 1-3, Summer II

Daniel Kasper

Queer Confabs is an introduction to the foundations and use of what we've called, since the early nineties, "queer theory". Deriving from a host of critical theories and analytic discourses of the twentieth century (among them gay and lesbian studies, philosophy, critical race theory, AIDS activism, aesthetics, literary history, and Black feminism), queer theory posits that the identities that we call sex, gender, and sexuality are culturally constructed by a variety of social formations, are always historically determined, and are a function of/response to/rebellion against hegemonic power structures. And, uniquely, queer theory argues that these (our) identities are not discrete categories, but always in flux; sex, gender, and sexuality are not separate or separable ideas from each other, or from any other idea.

In this course, we will begin by reading *Wuthering Heights*, a novel that is queer in multiple inflections but has been understudied in terms of queer theory. This will give all of us a shared text to use in our discussion of classic queer theory arguments, including those by Michel Foucault, Eve K Sedgwick, Judith Butler, Gayle Rubin, Lee Edelman, and Susan Stryker.

Fall 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.

Australian Literature

ENGL 3300-001: Topics in Literature (literature)

MW 2:30-3:50

Nat O’Reilly

Students will read, discuss, analyze, research and write about Australian literature written between 1788 and the present. Through close engagement with the required texts, lectures, class discussion, and their own research and writing, students will gain an understanding of many of the important writers, texts, and issues in Australian literature, along with an understanding of Australian history, culture and geography. Our study of Australian literature will cover numerous social issues and critical approaches, including colonialism, nationalism, Indigenous identity and displacement, immigration, postmodernism and postcolonialism.

Korean Literature

ENGL 3300-002: Topics in Literature (literature in translation, literature)

TR 12:30-1:50

Ji Nang Kim

This course examines the “bleak” content of Korean Transnational Literature and Culture within the context of Hanryu (한류, the Korean wave). Noting that Korean “dark tales, strewn with suffering” have drawn the most attention of the West (Mythili Rao), the course explores how this “bleak trend” has been shaped by collective traumas caused by wars, massacres, and intersecting political, social, and gender-based violence during Korea’s colonial and postcolonial history. In response to these historical traumas, Korean cultural practitioners foreground the themes of human suffering, bodily wounds, and memory to engage with global audiences, fostering collective healing, advocating for justice, and cultivating an ethical consciousness. The first section of this course delves into trauma, class consciousness, and ghost metaphors depicted in Han Kang’s *Human Acts* (2014), Kim Soom’s *One Left* (2016), Ch’oe Yun’s “There a Petal Silently Falls” (1989) and Ko Un’s poems in *Maninbo, Peace and War* (1986), as well as films such as Kwangsu Park’s *A Single Spark* (1995), Bong Joon-ho’s *Parasite* (2019), and Jang Jae-hyun’s *Exhuma* (2024). The second section focuses on gender and body politics featuring works such as Han Kang’s *Vegetarian* (2007) and Kim Young-ha’s *I Have the Right to Destroy Myself* (1996), along with films, Bong Joon-ho’s *Mother* (2009) and Chang-dong Lee’s *Burning* (2018). The final section explores themes of trauma, technology, and post-human bodies in Bo-Young Kim’s “On the Origin of Species” and Park Seonghwan’s “Readymade Bodhisattva,” Lee Bul’s installation, *Cyborg Series*, and the films such as Yeon Sang-ho’s *Jung_E*

(2023) and Lee Yong-ju's Seo Bok (2021) "The Korean wave," once viewed as a one-directional flow from South Korea to the global society, has evolved into a reciprocal exchange, in which the global audience actively participate in shaping transnational Korean culture. This course seeks to establish a dynamic communicative space, facilitating meaningful dialogue among individuals, texts, ideas, and cultures to equip students with the analytical tools to navigate with socio-cultural diversities in a globalized context.

History of American Literature I

ENGL 3340 (survey, literature)

TR 11-12:20

Cedrick May

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

Border Crossings

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

***Online asynchronous**

Barbara Chiarello

During this semester, we will examine the ways in which texts by marginalized authors challenge not only boundaries, but boundary-ness itself. In other words, is it enough to merely breach any given line of separation to attain equality, or must one also deconstruct the ideology of giving only certain groups privilege at the expense of the Other? In order to address these issues, we will use pertinent critical strategies and read the works of several cultural theorists to analyze the works of fiction listed above.

Texts (Please note: books must be the editions listed below.)

- *The Last Report on the Miracles at Little No Horse* by Louise Erdrich; Perennial (An Imprint of HarperCollins Publishers) [LR]
- *The Woman Warrior* by Maxine Hong Kingston; Vintage International [WW]
- *A Visitation of Spirits* by Randall Kenan; Vintage [VoS]
- *... And the Earth Did Not Devour Him* by Tomas Rivera; (trans by Evangelina Vigil-Pinon) Arte Publico Press [tE]
- "Thelma and Louise," the movie

Analysis and Interpretation

ENGL 3350-003

MW 1-2:20
Sarah Shelton

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

Analysis and Interpretation

ENGL 3350-004

TR 9:30-10:50

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.

History of British Literature I

ENGL 3351 (survey, early British, literature)

MWF 10-10:50

Kaci O'Donnell

In this course, we will look at British literature from the earliest years of the medieval period through the 18th century. As literature doesn't happen in a vacuum, we will also read about and contextualize the historical background that impacted the authors and their subject material. The main objective of this course is for students to learn the literary history of Britain during this time period, resulting in a foundational understanding of early British literary time periods and the key pieces of literature that shaped those periods. Early readings will include medieval riddles, selectins from *Beowulf*, *Sir Gawain and the Green Knight*, works from Marie de France and Chaucer. We will then move on to works such as *Doctor Faustus*, Donne's poetry,

selections from *Paradise Lost*, and works by Cavendish, Swift, Behn and more. I anticipate this to be a fun and engaging course that will expose you to major literary texts and histories!

History of World Literature I

ENGL 3361 (survey, literature)

MWF 10-10:50

Tim Morris

Our reading list will consist of twelve great works from the Western tradition, spanning nearly two millennia of literary history from ancient Greece to early modern Spain. We will study selections from Homer's *Iliad* and *Odyssey*, Euripides' *Hippolytus*, Vergil's *Aeneid*, Ovid's *Metamorphoses*, Chrétien de Troyes' *Perceval*, Marie de France's *Bisclavret*, Dante's *Inferno*, Boccaccio's *Decameron*, Ariosto's *Orlando Furioso*, Montaigne's *Essays*, and Cervantes' *Don Quixote*.

The standard excerpt will be in a relatively accessible recent translation. But in as many cases as possible, we will also work with a shorter excerpt from a "period" translation in early modern English, in part to become familiar with that early form of English and in part to demonstrate the great impact these translations had on the English literary tradition.

There will be regular in-class writing exercises plus exams, which will test precise historical and geographical knowledge, and precise knowledge of language and literature. There will be a comprehensive final exam.

Advanced Exposition

ENGL 3371

TR 12:30-1:50

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 precisely, coherently, 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,

besides 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.

Rhetoric and Writing with Sound

ENGL 3380 (rhetoric)

MWF 11-11:50

Tim Richardson

Where we are is never silent. The ubiquity of sound often allows 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. Through readings, listenings, writing, discussions, and projects, this course will focus on these issues. Major projects will include audio exercises, reflective writing about sound, and an audio essay. Along the way, we'll consider the following: What are the rhetorical effects, possibilities, and limitations of recorded sound, and how do they compare to the effects, possibilities, and limitations of writings and images? What counts as noise, and why? What makes for effective communication when it comes to recorded sound? What can effective mean?

Structure of Modern English

ENGL 3384 (language)

TR 2-3:20

Mike Raines

Beginning with a word-level examination of the parts of speech, this junior-level review of English structure looks at various patterns and influences common to—and, sometimes, fairly unique to—English communication. Historical commonalities as well as a healthy awareness of the evolution of the English tongue will also inform our discussion of the similarities and differences our sounds and phrasings have with Romance languages like French or other languages like German, the root of English. The course continues into clause-level and sentence-level examinations of legal, journalistic, expository, poetic, and dramatic texts in English, both current and historical. Formalist analyses of sentences from the US Constitution, *The Shorthorn*, Lewis Carroll's "The Jabberwocky," and popular song lyrics are common exercises worked in class. To that end, an understanding of various vocabulary and idiom etymologies as well as variations of phrasings will be investigated as we look at the three basic choices writers have when we compose our thoughts into language: word choice (diction), word order (syntax), and figurative language (non-literal).

Tutoring Writing

ENGL 3387 (experiential learning/professionalization)

TR 2-3:20

Mike Brittain

This course is designed to familiarize you with current theories and practices of modern writing centers as well as provide training in working with writers one-on-one. Students will study major

scholarship on writing center theory and practice, as well as observe and discuss writing center sessions to learn best tutoring practices. Over the course of the semester, students will gain a clear understanding of what it means to tutor and teach writing by examining the many roles that writing centers play in helping students and faculty negotiate the terrain of college literacy.

Student Ambassadors

ENGL 3390 (experiential learning/professionalization)

Kaci O'Donnell

This course will count in the "Experiential Learning/Professionalization" category on your degree plan - and is truly meant to be a hands-on experience for professional development and leadership cultivation. I am looking for English majors who want to learn more about the Department of English while also wanting to serve as ambassadors for our department - promoting what the department has to offer and what one can gain from being part of this community and majoring in the humanities. Please note that you must meet with me to discuss your interest in this course, as well as the responsibilities of being an ambassador, before you can be enrolled.

History of the English Language

ENGL 4301 (language)

MWF 9-9:50

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*.

Contemporary Native American Fiction

ENGL 4335: Topics in Native American Literatures (diverse perspectives; literature)

TR 2-3:20

Neill Matheson

This course focuses on literature by Native American authors from the 1960s to the present. Many of the texts for the course will be short stories and novels, but we will also read poetry, oral

narratives, and essays. Starting with the influential work of N. Scott Momaday, we will discuss contemporary Native American writers who addressed questions of cultural identity and survival through stories of forced assimilation, marginalization, and violence, while finding strength in community, ceremony, humor, and joy. We'll explore how traditional narrative forms and figures such as Trickster have been adapted for new contexts in contemporary Native American writing. In addition to Momaday, authors may include Leslie Marmon Silko, Louise Erdrich, Gerald Vizenor, Joy Harjo, Tommy Orange, and Cherie Dimaline.

Banned and Censored Works of Russian Literature

ENGL 4337: Topics in Comparative Literature (literature in translation, literature)

TR 3:30-4:50

Lonny Harrison

Except for infrequent intervals of short-lived reforms, censorship was a consistent, if not always effective mechanism of state control over the arts and culture of Russia and the Soviet Union. This course examines selected works of Russian literature and media that were banned, censored or otherwise prohibited, from the Imperial through the Soviet periods. 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.

Children's Literature

ENGL 4365 (literature)

MWF 10-10:50

Gyde Martin

Children's Literature has already established a reputation for addressing uncomfortable issues with both honesty and a strong sense of responsibility for its young readership. In this course, we will examine how this genre has been addressing the climate crisis. The objective on the part of writers, editors and publishers is quite clear: to prepare today's children for their future roles as stewards of the planet and as the next generation of policy makers and legislators.

We will read numerous eco-novels for middle-grade readers published since 2015, but we will also look at picture books for the youngest audiences. Obviously, the age of the target audience is crucial. But at every level, children's literature is facing the challenge the same challenge: how to raise awareness and concern for the planet WITHOUT causing eco-anxiety?

Rhetoric and Composition for Secondary School Teachers

ENGL 4370 (rhetoric, experiential learning/professionalization)

TR 9:30-10:50

Jim Warren

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designed to appeal to any student interested in the history, theory, and practice of reading and writing instruction.

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

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

Esports

ENGL 4375-001: Topics in Digital Studies (theory)

MW 4-5:20

Doug Stark

Since *Rolling Stone* covered the first event of its kind in 1972, video game competitions have evolved into a global industry called “esports.” We will chart this development from early arcade gaming to contemporary streaming culture and, en route, follow three paths scholars have trodden in an attempt to understand this phenomenon. First of all, we will address the status of esports as sports. E-athletes had to fight for their art to be considered a legitimate endeavor, and we will embody the trials and tribulations of competitive gaming by training to “git gud” at a popular title. But the rhetoric that persuades us to see playing a video game as a sport is hardly neutral. From the game developers who own the basis of play to the universities who have tried integrating gaming into the NCAA, the legitimization of esports has proved lucrative for various institutions. We will, second of all, consider esports an industry. If this industry was once confined to tournament arenas, then it has now spilled out onto our smartphones, laptops, and tablets by way of platforms like Twitch and YouTube. Our final approach concerns the challenges that attend turning esports into an entertaining spectacle. Overall, this hands-on course will involve playing and designing esports training environments, meeting coaches, athletes, and other esports professionals, and visiting The Basement, where we will analyze what primes a video game to become a successful esports. Assignments will include weekly response papers, and students will ultimately have the choice of three final projects: a video essay, an autoethnography, or a game design project. No prior affinity with games is required, and while we will treat esports as a phenomenon that demands unique approaches, this course will impart analytical abilities, theoretical frameworks, and communicative skills applicable to other media.

AI and the Future of Work

ENGL 4375-002: Topics in Digital Studies (elective)

MW 1-2:20

Amy Hodges

Artificial intelligence is no longer a futuristic concept; it's rapidly becoming a core component of workplaces across all sectors. In this course, we will tackle this reality head-on, exploring the critical intersection of AI and the future of work. This course moves beyond theoretical discussions of AI, focusing on the practical and ethical implications of its deployment in real-world settings. Students will explore how AI is transforming various industries, examining issues of equity, transparency, and accountability. We'll analyze real-world case studies, discuss the impact of algorithmic decision-making on hiring and performance evaluation, and develop strategies for ensuring responsible AI implementation in different scenarios. You'll gain a foundational understanding of AI literacy, preparing you to navigate and contribute to the rapidly changing job market.

This interdisciplinary course encourages students to think critically about the societal impacts of AI, fostering a nuanced understanding of its potential benefits and risks. You'll participate in collaborative projects, engage in lively debates, and learn from experts in the field. We'll explore how to design and implement AI systems that prioritize human values and promote a more just and equitable future of work. By the end of this course, you'll be equipped with the knowledge and skills necessary to advocate for responsible AI practices in your future careers, regardless of your chosen field.

Internship in English

ENGL 4390 (experiential learning/professionalization, technical writing)

***Online asynchronous**

Sarah Shelton

Not sure what you want to do with your English degree after graduation? Want to graduate with real-world experience already on your resume? ENGL 4390 gives you the chance to explore your options and apply the skills you've developed in your English courses in a professional setting of your choice. Whether you're interested in publishing, marketing, technical writing, nonprofits, research, law, teaching, or another field, this online, asynchronous course lets you try out your options and gain hands-on experience while earning course credit.

Here's how it works: you secure an internship that requires at least 10 hours of work per week. Need help finding one? The Internship Coordinators, Dr. Ponce and Dr. Shelton, can guide you through the process. Already have an internship in place? You can use that one. Either way, once you have instructor (Dr. Shelton) and advisor permissions, you enroll in 4390 during the semester you have the internship. The course itself is entirely online and includes submitting time sheets, professional development activities, and reflection assignments, but most of your time will be spent at your internship. Paid and unpaid internships are eligible.

Internships can be game changers for English majors and minors, helping them explore career paths, build resumes, and make professional connections. Even if you're not planning to intern this summer or fall, you can start planning now! Reach out to Dr. Shelton (sshelton@uta.edu) to discuss your goals and explore what kind of internship could be right for you.

Prerequisites for English majors: C or better in ENGL 3350, plus a C or better in one literature survey course (ENGL 3340, 3341, 3351, 3352, 3361, or 3362), and instructor permission.

Prerequisites for non-majors: C or better in ENGL 1301 and 1302, at least 60 hours toward your degree, and instructor permission.

May be repeated once for credit if internship duties change.

Femmedieval: From Joan of Arc to Chappell Roan

ENGL 4399-001: Senior Seminar

TR 12:30-1:50

Jackie Fay

"Femmedieval: From Joan of Arc to Chappell Roan" invites students to explore two competing narratives about medieval women. On one hand, we examine the idea that medieval women were passive and oppressed figures shaped by societal constraints; on the other, we consider the notion of medieval women as rebellious and idealized icons of strength. We will read a range of original texts about medieval women--some familiar, like Grendel's Mother and the Wife of Bath, and some lesser-known, such as Saint Margaret, swallowed and then disgorged by a dragon, and Saint Euprosyne, who lived for 38 years as a monk. By juxtaposing these medieval texts with their modern reinventions by performers like Chappell Roan, students will assess how perceptions of female power and resistance have evolved over time and why this period in particular continues to fascinate us.

The Digital

ENGL 4399-002: Senior Seminar

MW 2:30-3:50

Doug Stark

Supposedly, we live in a "digital culture." But what does that mean? Why has "the digital" transformed this thing we call culture? And what are the aesthetic, ethical, and political consequences of this transformation? To address these questions, this course will err from the common sense of digital — as a unique property of technologies like the computer — to understand it, instead, as a more pervasive form of representation in tension with "the analog." Whereas digital representation works through discrete units like letters and integers (including your fingers or "digits," which is where the term "digital" comes from), analog representation works through continuity or continuous variation, like the waves of an oscilloscope. Having established a framework for thinking about "digital," "analog," and "culture," we will examine a range of works that, while still recognizable as literature, film, television, or some other enduring cultural form, nonetheless deviate from tradition by dint of the digital. Topics will include hypertext fiction (e.g., Jackson's *my body: a wunderkammer*, 1997), interactive fiction (e.g., Porpentine's *Howling Dogs* 2012; Anthropy's *Queers in Love at the End of the World* 2013), electronic poetry (e.g., Montfort's *Taroko Gorge* remixes 2009), visual novels (e.g., Salvato's *Doki Doki Literature Club* 2017), video games (e.g., Barlow's *Her Story*, 2015; Galactic Cafe's *The Stanley Parable* 2013), streaming platforms (e.g., Brooker's *Bandersnatch* 2018), machinima (e.g., Skawennati's *TimeTraveller* 2014; Farocki's *Parallel* series 2014), digital remix (e.g., DJ Spooky's *Rebirth of a Nation* 2015), social media (e.g., Hodge's *Touch* 2018), and AI-generation

(e.g., Latitude's *AI Dungeon* 2019; Mismatch Media's *Nothing Forever* 2022; Cheng's *Life After BOB* 2021). In each case, we will consider the digital creatively and critically, seeing it as both a unique means of expression and a form that imposes a certain order on our lives. Assignments will include weekly response papers that ask students to interpret a primary text in light of the secondary reading and a final project sequence based on one of our topics that will prepare students to present at the senior symposium.

Creative Writing Offerings

Genres of Creative Writing

ENGL 2375-001

TR 3:30-4:50

Laura Kopchick

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). 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. ***This course was formerly offered as 3375: Creative Writing. Students who have taken 3375 cannot take this course for credit.***

Genres of Creative Writing

ENGL 2375-002

MW 1-2:20

Nat O'Reilly

Genres of Creative Writing is a craft/workshop course in writing poetry, fiction and creative nonfiction. This class is intended for writers who are interested in creative writing, but previous creative writing experience is not necessary. "Workshop" implies that the products of our minds as well as the writing process are our chief concerns - such concerns that will encourage a questioning of everyday assumptions about genre, meaning, structure, form, voice and tone. You will be expected to experiment and challenge yourself. You will create original works of poetry, fiction and creative nonfiction, culminating in three portfolios (one poetry portfolio of at least 4 poems; one fiction portfolio containing 8-12 pages and one creative nonfiction portfolio containing 8-12 pages). During class we will discuss writing, compose new works, share our work with each other, learn to constructively critique each other's writing, and discuss problems and possibilities with the imagination and writing. ***This course was formerly offered as 3375: Creative Writing. Students who have taken 3375 cannot take this course for credit.***

Advanced Creative Writing: Creative Nonfiction

ENGL 3336

MW 2:30-3:50pm

Amy Bernhard

Writing can be lonely work—it's easy to call to mind the image of a solitary writer bent over a notebook or keyboard. But writing is also a way of entering into communities—as participants, observers, cultural critics—and joining in a conversation larger than ourselves. For the purposes of this class, we'll consider our membership in two distinct but overlapping communities: the local communities in which we each live and work; and the community of the classroom, where we'll share thoughts and ideas, and strive to nurture each other as writers.

This semester we'll be writing things small and large, planned and spontaneous, raw and revised. In three units, we'll move from personal reflections to investigations of our surroundings, with plenty of room for exploration and perspective shifting in between. We'll also read widely, in order to expand our understanding of the literary landscape and to learn by example. As readers, we'll hone our skills at investigating and then articulating what we think a piece of writing is trying to accomplish, what strategies the author has employed toward that end, and whether or not the attempt is successful.

Attempt is a concept we'll keep in mind throughout the semester, as *essai*—the root of the word essay—means to try or to attempt. Accordingly, we'll be taking risks in this class. We will write some essays that work very well and some essays that don't work at all. In order to learn from our various successes and failures, we will keep our eyes, ears, and hearts open to the constructive criticism of our peers, and when it is our turn to critique the work of others, we will strive to offer commentary and advice that is lucid, respectful and beneficial to the author.

By the end of the course, you will have a final portfolio of original work that showcases your writing across a variety of subjects and modes. You will also have a number of works-in-progress and mini essays that you can expand and revise in the future. You will have become a more critical reader—of your own work and that of others—and you will have honed your skills as an insightful, incisive critic. ***This course was formerly offered as 4349. Students who have taken 4349 cannot take this course for credit.***

Advanced Creative Writing: Screenwriting

ENGL 4352

TR 9:30-10:50

Cedrick May

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

screenplays to develop the necessary habits for going from the blank page to a polished screenplay.

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

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

Technical Writing Offerings

Business and Professional Writing

ENGL 3376

MW 1-2:20

Gabe Aguilar

ENGL 3376 provides you an opportunity to immerse yourself in writing in your aspiring discipline, field, and career trajectory. You will practice writing to both professional and lay audiences throughout key writing genres that span across industry and academia. Throughout the course, we will talk about how writing functions within professional communities and discuss strategies you can use to make your writing effective and responsible. Some activities we will do include interviewing professionals in your aspiring career path, reviewing documents that you will encounter in your profession, translating technical writing for lay audiences, and redesigning communication from industry and academia. There are two goals for the course. The first is for you to have a set of writing that can be used in a portfolio or given to a potential employer as a writing sample. The second is to give you a competitive advantage among others that have not had the practice writing in their discipline. We will prepare you to hit the ground running, so to speak. Overall, this course will prepare you for the job market, graduate school, medical or law school, or any of your other goals upon graduation.

