

SUMMER 2018 ENGLISH COURSE DESCRIPTIONS

ENGL 2338 Technical Writing
Dr. England
Summer I
1030am-1230pm MTWR

This course covers the processes of researching, drafting, designing, editing, and revising technical reports, proposals, instructions, résumés, and professional correspondence for specific audiences. Upon successful completion of this course, students should be able to:

- Understand technical writing as an essential skill for your career.
- Describe the characteristics of your target audiences and write in a way that meets their information needs.
- Improve your writing style and write in concise and clear language.
- Observe and follow appropriate generic conventions for common technical and professional documents.
- Design documents to help readers easily locate, understand, and retain information.
- Revise documents for organization, style, and design.
- Write and work as a member of a team.
- Design and deliver effective presentations.

English 4370 Rhetoric and Composition for Secondary School Teachers
Dr. J. Warren
Summer I
1030am MTWR

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.

We'll frame the course with some of the historical and epistemological issues involved in the study of rhetoric, paying particular attention to the quarrel between rhetoric and philosophy that spans virtually the entire history of Western thought. In many ways, this dispute remains with us today and influences the type of language instruction predominant in public education.

As we delve into rhetorical theory as manifested in the English/Language Arts classroom, we'll consider questions like the following: What is "rhetoric," "composition," and "rhetoric and composition?" Why do we teach reading and writing differently from the way it was taught 50 or 100 years ago? Why is reading and writing

taught so differently in college and in high school, and what, if anything, should we do to improve alignment between the two?

This is a content course, not a pedagogy course, but to study composition is to study writing instruction as a research field. Consequently, the content knowledge you acquire will inform your own teaching practices. As you learn what pedagogical practices are supported by the latest scholarship in rhetoric and composition, you'll occupy the dual role of student and teacher-in-training. For example, you'll learn how to teach analytic reading skills as you practice these skills. You'll learn how to teach argument as inquiry as you produce written arguments that engage timely issues. I'll take you "behind the scenes" of writing assignments that you then complete. We'll talk about how to comment on and grade student writing as I give you feedback on your writing. We'll consider the best ways to teach grammar and mechanics as you sharpen your command of Standard Written English.

ENGL 2303 "Mapping the Apocalypse"

Ms. Rowntree

Summer II

1030am-1230pm MTWR

The threat of earth's final collapse figures prominently in literature. In the 21st century, apocalyptic fiction, film, and non-fiction continue to project a future of ruin. The destruction of the environment, by human progress, is a primary theme running through much of contemporary environmental literature. This course will examine Margaret Atwood's MaddAddam trilogy as a representation of that theme and map the fictional environments present in the three novels. We will also read short stories and essays that describe contemporary environments and map those as well. By representing the environment geo-spatially, we will critique these projections of the future and develop our own geography of the future of the environment.

Course Assignments:

1. One complete map of an environment represented in the trilogy
2. Short Reflection essays (4 total)
3. Signature Assignment Paper

ENGL 4326 Shakespeare

Dr. Worlow

Summer II

1-3pm MTWR

In this course, students will gain a grounding in the contexts from which several of Shakespeare's major works emerged during the Elizabethan and Jacobean period. I want

to help students learn how to access Shakespeare and to bridge those original contexts to today. To do so, students will read on elements of early modern English culture, Machiavelli's *The Prince*, selected other readings from the period, and, of course, several works by Shakespeare himself. We will definitely read many of his plays and the sonnets. Assessment includes weekly response/reflection essays, a midterm exam, quizzes, presentation, and a research-based argumentative term paper.

FALL 2018 ENGLISH COURSE DESCRIPTIONS

ENGL 2303 Heroes & Monsters

Dr. Ponce

8am MWF (section ###)

9am MWF (section ###)

What do Luke Skywalker, Odysseus, Thor, and Dante all have in common? Give up? They are all heroes. Now, I know what you're thinking. How can I begin to suggest that a lightsaber welding Jedi and the king of a small Greek island are remotely the same? Likewise, what could the Norse God of Thunder and a medieval Italian political refugee have in common? While on the surface these four seem to be completely unrelated, our class will explore how such diverse characters display particular characteristics that cause their society to bestow upon them the title "hero."

Yet the title "hero" itself seems to bring up all kinds of questions. Who gets to decide who is a hero and who is a monster? Is there some kind of universal code? Can one person see someone as a hero and another person see him as a monster? We will explore these questions and more as we look at characters from *The Odyssey*, *Frozen*, *Medea*, *The Völsunga Saga*, *The Avengers*, *Dante's Inferno*, *Dr. Faustus*, *The Faerie Queene*, and *Star Wars*.

ENGL 2303 Graphic Memoir

Dr. Miller

11am TR (section 010)

1230pm TR (section ###)

This course takes a literary and historical approach to exploring graphic memoir. We consider the histories of life writing and graphic novels to develop an understanding of their intersection in the graphic memoir. Students are introduced to language and concepts necessary to understand the interplay between text and image. Debates about

high/low culture and adult/child culture are addressed, as are discussions of a variety of socially significant themes such as disability, religion, gender, sexuality, adultism, and war.

Texts studied (likely) include: Art Spiegelman's *Maus*, Marjane Satrapi's *Persepolis*, David Small's *Stitches*, Cece Bell's *El Deafo*, and Alison Bechdel's *Fun Home*.

ENGL 2309 World Literature – Banned!

Dr Miller

930am TR (section 010)

10am MWF (section 012)

This course takes a literary and historical approach to world culture by identifying books, films, and advertisements that have been banned or otherwise censored under various political or moral regimes. We consider when, where, and why texts were/are banned, censored, or sabotaged. Students are introduced to language and concepts necessary to critically analyze the texts studied beyond their censorship histories.

Books studied (likely) include Aldous Huxley's *Brave New World* (UK), Mian Mian's *Candy* (China), and Harper Lee's *To Kill a Mocking Bird* (US). Films studied (likely) include *The Kite Runner* (banned in Afghanistan, based on book by Afghan-American) and Deepa Meta's *Water* (censored in India).

ENGL 2339-007

Dr. Frank

7pm TR

English 2329.007 is a course of selected readings in American Literature that suggest the range and depth this literature has achieved in its brief existence--brief when compared with the temporal range of the largely-European literatures that in part ground American Lit and that include Classical, Medieval, Renaissance, modern, and contemporary literatures.

The course features examples of four basic literary genres: epic (novel, short story, i.e., narrative fiction), drama, poetry, and essay. One might best call the course a selection from among currently recognized examples of an American literary tradition. The course's anthology is by any measure exceptional in its range and quality.

You, the students, are asked a) to read the scheduled selections closely, attempting to understand, initially from your own point(s) of view, what these selections are saying or trying to say—what ideas they are setting forth, and b) to note your responses. The

course's emphasis on understanding is importantly an emphasis on your relating to a given assigned text first of all out of your existing self and situation.

You're also asked to recognize specific literary genres in your speaking and writing, and to write with usages currently accepted in English.

The course also includes a selection of four "ways" of knowing typical of the humanities and includes writing three one-page papers plus a longer, required signature assignment, each paper making use of one of the four selected "approaches to 'knowing'" as means of generating or recognizing specific types of understandings.

The course also includes a scheduled mid-term and an exam, all of the items of which will have been covered in class.

ENGL 2338 Technical Writing

Mr. Huff

1pm MW (section 008)

530pm MW (section 001)

7pm MW (section 003)

2338 is a technical approach to academic argument. It encompasses correctly formatted, persuasive emails and business letters. 2338 includes visual argument in the form of an informative brochure stressing layout and other forms of graphic design in the presentation. Letters of applications and resumes are designed, formatted, and worded to put your best foot forward. Business teamwork is introduced in researched how-to documents called Team Instructional Projects (TIP) and a final project called a Team Feasibility Project (TFP) includes surveys, research, business graphs, and other aspects of graphic design including argument, both visual and rhetorical. The group projects celebrate synergy, team work, and they honor disciplined time frames. The common denominator of all writing in this course is an ethical presentation of yourself, your team, and your audience.

ENGL 2338-004 Technical Writing

Dr. Miller

9am MWF

In this course students develop the skills required of communicators in today's fast-paced, information driven, and collaborative workplace. The course introduces students to the fundamentals of technical writing. We consider the distinctions between academic and technical writing, study the writing process, and learn to identify and

write for different audiences and purposes. Students work both alone and collaboratively to write a variety of technical documents including memos, emails, formal letters, reports, and process descriptions.

ENGL 2338-005 Technical Writing
Dr. Savic
11am MWF

Covers the processes of researching, drafting, designing, editing, and revising technical reports, proposals, instructions, resumes, and professional correspondence for specific audiences. Prerequisites: ENGL 1301, ENGL 1302.

ENGL 2338-009 Technical Writing
Mr. Farrell
11am TR

This course introduces students to the fundamentals of technical writing. Students are introduced to the types of documents frequently created in professional settings including project proposals, informational reports, formal letters, and emails. Students identify and perform critical steps required of professional communication including audience analysis, research, drafting, and revising. By working independently as well as collaboratively, students develop the skills required of communicators in today's fast-paced, information driven, and collaborative workplace.

Likely text: Technical Communication, 14th ed., by John M. Lannon and Laura J. Gurak.
ISBN-10: 0-13-467882-6

ENGL 2350-001 Introduction to Analysis and Interpretation
Dr. Savic
10am MWF

Introduces English majors to research tools and several critical approaches to textual analysis and interpretation, such as Psychoanalytic, Feminist, Marxist, Postcolonial, and Ecocritical. The course will stress close reading of poetry, short story, novel, and film, and the application of appropriate theoretical frameworks to the analysis of literary texts, culminating in a research paper.

ENGL 2350 Introduction to Analysis and Interpretation
 Dr. Brittain
 1pm MW

ENGL 2350 is a foundational course for future English majors and scholars. In this course, we will delve into the corpus of literary theory to provide students a base for textual analysis and interpretation, which will also include the application of theoretical terms, methods, and strategies. These theoretical approaches will require not only close readings of fictional works, but we will also apply these methods to other genres (poetry, film, and music). Students will demonstrate their mastery of these theoretical approaches in their written work by not only applying critical theory, but also by researching and acknowledging gaps in scholarly arguments being made concerning a specific primary text. Discovering these gaps is the key to constructing original scholarship; thus, the “trajectory” of this course helps establish a secure direction for future English scholars and researchers. Required for English and English/Education majors.

ENGL 2350 Introduction to Analysis and Interpretation
 Dr. Ingram
 11am TR (section 004)
 1230pm TR (section 003)

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

ENGL 2384 Structure of Modern English
 Dr. Martin
 11am MWF (section 001)
 230pm MW (section 002)

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. To see these structural rules in operation, we will use Chomsky-style diagrams in our analysis of sentences and phrases.

We will also discuss topics in linguistics particularly relevant to teachers, for example, language acquisition in children (versus adults) and dialect differences.

No need to buy a textbook; we will create our own in class, one chapter at a time!

ENGL 2384-004 Structure of Modern English
Ms. McCarthy
930am TR

This course is intended to introduce you to the grammatical structure of Modern English, the language you use on a daily basis, with the goal of application. Whether you are seeking to improve your grammar in order to heighten your credibility in the job market, or hope to enhance your writing style, or simply find grammar fascinating, this course will help you to understand English from the inside. You will learn how to identify the underlying elements and structures of the language at the level of the word, phrase, and clause. This knowledge will enable you to more closely analyze texts and will develop your facility with the language, making you a more effective communicator.

ENGL 2384-003 Structure of Modern English
Mr. Farrell
2pm TR

This course is an introduction to the grammatical structure of modern English at the level of the word, clause, and discourse, with applications for teaching effective writing. In this course, we will examine English grammar not to teach you “proper” English, but to discover how English is used and what is unique about this particular language. We will then apply this knowledge to the teaching of English, either in ESL or first language contexts, with the understanding that a side benefit of such knowledge is that it can also be used to improve your writing.

In other words, in this class we will focus on three main questions: First, what are the grammatical features of English in use, especially at the level of the word and clause? Second, how are these features often presented to native and nonnative students of English? And third, how can we use our answers to the first two questions to design effective lesson plans?

Likely Text: *How English Works: A Linguistic Introduction*, 3rd Ed., by Anne Curzan and Michael Adams. ISBN: 978-0-205-03228-0

ENGL 3333-001 Dynamic Traditions: The Atom Bomb in Literature

Dr. Martin
9am MWF

The atom bomb may not have a long tradition, barely 75 years, but its effect has certainly been dynamic. Since its first deployment in 1945, the awareness that humanity now has the ability to end all life on this planet has dominated international politics and become a major source of global anxiety. While this anxiety cannot dominate our daily lives, it continues to find expression in all the arts, especially literature and film.

We will read across a wide range of genres – screenplays, short stories, (graphic) novels, plays, and creative nonfiction – by authors from different parts of the world and from different generations. Several texts document the immediate reaction to Hiroshima; others, the mounting anxiety during the Cold War; and some may capture the current situation. Together these texts might provide us with a sense of what it means to be a citizen of planet Earth now.

Here are some of the titles that will definitely make the list: *Dr. Strangelove* (Stanley Kubrick), *Hiroshima*, *Mon Amour* (Margarite Duras) and *On the Beach* (Nevil Shute).

ENGL 3333-002 Dynamic Traditions: Romanticism
Dr. K. Warren
11am MWF

Dynamic Traditions is a new requirement for the English major that focuses on changes over time to a movement, genre, or motif. In this section we'll be studying Romanticism, a literary movement that began in Europe in the 18th century but persists—one might argue—to the present day. Romantics across time and geography share a belief in the power of the imagination, the importance of self-creation, the primacy of emotion and impulse over reason and restraint, and the idea that poetry can change the world. Our focus in this course will be on the British and American Romantics (the first and second waves of Romanticism in English, from the late eighteenth century to the late nineteenth). In our study of these figures and their writing, we will seek to discover commonalities and differences, influences and departures. We will conclude our course by investigating Romantic strands in contemporary art and culture. Assignments include five short papers that will encourage you to experiment with genre and voice, a midterm and a final, and a poetry recitation.

ENGL 3333-004 Ireland

Dr. Morris
330pm TR

This version of ENGL 3333 Dynamic Traditions will teach Western literary history via the literature of Ireland. We will read primary texts from the Middle Ages (saints' lives, the legend of Diarmuid and Gráinne, the Táin Bó Cúailnge), the early-modern period (Congreve, Swift, Goldsmith, Sheridan, Edgeworth), and modern and contemporary periods (Shaw, Wilde, Synge, O'Casey, Joyce, Flann O'Brien, Frank O'Connor, Liam O'Flaherty, Sean O'Faolain, Roddy Doyle). Lyric poetry (Wilde, Yeats, MacNeice, Kavanagh, Heaney) will be a special focus throughout the semester.

We meet late afternoons on Tuesdays and Thursdays. Attendance is essential and will count heavily toward your grade, as will participation in discussions and presentations. A typical week might involve four different activities: writing about, and discussion of, a primary text; discussion of a lyric poem, a "crowdsourcing" activity that connects Irish literature to that of other Western traditions (especially English-language literature), and a brief lecture. There will be midterm and final exams in addition to continual daily evaluation.

ENGL 3345 African-American Literature
Dr. May
930am TR

This course is designed to familiarize students with the various texts of African American literature. We will study a number of genres throughout the semester, including slave narratives, poetry, sermons, essays and science fiction. We will study the ways by which Africans and African Americans constructed identities, a useable past, enjoyed life, and resisted oppression through literature, particularly through a variety of forms of writing. Students should expect to take a quiz over each of the daily reading assignments. The quizzes are designed to test that you are, in fact, keeping up with the reading assignments and coming to class prepared for discussion of the text for the day.

One of the major goals of the course is to introduce students to a new way of looking at the African American literary tradition by examining how black writers embrace and then further develop earlier traditions within the canon. Further, this course aims to help students develop their own theories of how African American literature ought to be read and enjoyed.

ENGL 3353 Gothic Literature

Dr. Christie
11am TR

Course Description and Learning Outcomes: This course will explore the cultural significance of Gothic literature and how the texts within the genre create a complex dialogue within cultural and historical contexts. By the end of the course, students should be able to effectively analyze Gothic texts and articulate both orally and in writing how the Gothic tradition works to reveal cultural anxieties.

Some words on the Gothic: Transforming day into night is the function of the Gothic; it reaches into the shadows of the imagination in order to call into question what is perceived as stable fixed and regulated. While the Gothic is primarily considered a genre of sensation and mere entertainment as it readily provides audiences a means of escaping from reality, scholars in various fields have begun to carefully rethink the purpose and historical function of the Gothic. According to David Punter and Glennis Byron, authors of *The Gothic*, the genre provides an available means for speaking the “unspeakable.” Furthermore, they argue, the Gothic “re-emerges with particular force during times of cultural crisis” in order to negotiate the anxieties of an age through displacement (39). By considering the Gothic through Punter and Byron’s conception of the genre, we can begin to explore the Gothic as a form of social critique and public argument. Bram Stoker’s *Dracula*, for example, tells us as much about Victorian England as it does about the supernatural. Contemporary manifestations of the Gothic, such as Stephenie Meyer’s *Twilight* series and film productions like *Underworld*, function similar to Stoker’s text; however, they reveal *current* cultural anxieties and social critiques, as all texts are reflections of the age in which they are produced. While this course primarily investigates Gothic texts produced in the late Victorian age, we will also consider how the Gothic functions in contemporary culture and how we all are personally tied to this unique and enduring genre.

ENGL 3364/Women’s and Gender Studies 3364
Dr. Alaimo
11am TR

Explores a rich and thought provoking range of GLBTQ literature and theory, from England and the U.S. The readings include canonical novels and popular (even pulp) fiction, modernist “biography,” magical realism, and poetry--from the 19th century to the present. We will discuss GLBTQ histories, narratives, identity formations, cultural politics, and figurations of knowledge and desire. We will also consider the intersecting categories of race, class, and gender and the tensions between minoritizing and universalizing theories of sexuality. Class time will consist of lecture, discussion, small

group work and presentations. Students will be expected to come to each class prepared to participate and contribute to a lively and productive learning environment.

ENGL 3373 Technical Communication [or Advanced Technical Writing]

Dr Worlow

2pm TR

Students will begin this course with a refresher/crash course in effective writing style that emphasizes concision and clarity and document and graphic design principles. From there, students will build on these principles to develop a web project. This project will be a result of multiple teams developing components for a website, as we will move from the initial design phases through iterative drafts towards a final draft being ready to go live at the end of the term. I want to orient the focus of the project around subject areas pertinent to the class's disciplinary interests, so the project may entail digital humanities, an online journal on particular subjects, or a similar undertaking. Assignments may include a style exam, routine progress reports, and iterative drafts.

ENGL 3374 Writing, Rhetoric, Multimodal I

Dr. May

11am TR

Writing, Rhetoric, Multimodal I is an advanced theory and practice course. This course will emphasize textual analysis, writing, audio recording and design for digital environments. This particular section is **project-oriented**, meaning students will theorize, discuss, and create various "born-digital" projects. A major goal in the course is to get all students comfortable working with computers at the level of code, as well as introduce the idea of "design thinking" to the practices related to writing and media production.

ENGL 3375 Creative Writing

Ms. Kopchick

11am TR (section 001)

2pm TR (section 003)

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.

ENGL 3375 Creative Writing

Ms. Bernhard

4pm MW (section 004)

530pm MW (section 002)

"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 Blackboard with the expectation that they will be printed and brought to class. No laptops or cell phones permitted.

ENGL 4301 History of the English Language

Dr. Fay

1pm MW

The goal of this course is to change how you think about English. You will learn how the English language developed into its present form from its earliest recorded appearance as Old English, through Middle English, the Renaissance and modern periods. The course will combine technical information, such as how to make a phonetic transcript and how to parse Old English sentences, with historical background about the events that motivated language change. You will be encouraged to understand the progression of the English language as enmeshed with social and cultural movements, such as the migration of peoples or the political dominance of a region/group.

All course materials on Blackboard.

English 4326 Shakespeare: Shakespeare's Plays and Their Filmic Afterlife
 Dr. Tigner
 230pm MW

Why have so many film-makers around the world chosen to adapt Shakespeare for contemporary audiences and what have they sought to do with his works? In this class, we will begin to explore the complexities of Shakespearean adaptation by reading some of his best-known plays and considering them in relation to a selection of film adaptations that engage the originals from a range of cultural and political perspectives. We will pay special attention to the cultural politics of producing Shakespeare in the twentieth and twenty-first century with respect to questions of race, gender, class, language, and colonialism. To what extent are Shakespeare's plays, or what some critics have called "the Shakespeare effect," problematic for these writers, and to what extent has "Shakespeare" provided a common language or meeting ground for larger cultural or political conversations?

ENGL 4345: Environmental Theory
 Dr. Alaimo
 1230pm TR

Introduces students to a wide range of cultural theories in the environmental humanities and animal studies. What does it mean to "think like a mountain" or to imagine what it would be like to be a bat or some other nonhuman creature? How are race, gender, and class environmental issues? How do ethics and politics change when humans are no longer considered separate from the environment? How can we make sense of the world when nature and culture can no longer be clearly separated? The class will discuss such topics as environmental racism, environmental justice, gender and environment, toxins, climate change, posthumanism, the Anthropocene, companion species, animal ethics, multispecies ethnography, and indigenous perspectives. Along with discussing the theories we will apply the readings to several films such as *Trouble the Water*, *Princess Mononoke*, *Grizzly Man* and *Avatar*.

ENGL 4347 Advanced Fiction Writing
Ms. Kopchick
330pm TR

This advanced workshop class centers around the writing of original, creative, fictional short stories. Prior to the commencement of this course, all students must have taken 3375 (Intro to Creative Writing) since the class assumes basic knowledge of literary devices. In this class, we will look in more particular detail at the 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.

ENGL 4349 Advanced Nonfiction Writing: Obsession, Wonder, and the Essay
Ms. Bernhard
230pm MW

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

Students are expected to do all the assigned reading and writing. 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 essays.

Required Texts: All readings will be posted to Blackboard, with the expectation that they will be printed and brought to each class, no laptops or cell phones permitted.

ENGL 4355: Literary Criticism and Theory I

Dr. Frank

530pm TR

English 4355 focuses on the classics of literary criticism from the Pre-Socratics through the late nineteenth century, and includes a) reading and discussion of selections from among these classics, b) their continued currency as they relate to literary critical thought today, and c) practical application of their theories in a series of six one-page papers that put them to work as specific “ways” of understanding long traditional in the West. One might call the course Foundations of Literary Criticism in that it features texts that ground Western criticism and theory. But the aspects of literature it unfolds, while considered indispensable to one’s historical literary critical knowing, are also strikingly modern in their concerns.

ENGL 4365 Children's Literature

Dr. Martin

10am MWF

This course explores the changing ethos of children's literature by tracing popular monster motifs from their beginnings in traditional folk literature to contemporary texts for children. Some of these monsters and mythical figures--dragons, wolves, witches, sorcerers, ogres, and the undead--have undergone significant revision, while others continue to represent forces of evil. We will also examine human villains beyond fantasy fiction – robbers, thieves, crooks, kidnappers and even murderers – to see how far literature for children has gone in presenting the dark realities.

English 4370 Rhetoric and Composition for Secondary School Teachers

Dr. J. Warren

930am TR

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

We'll frame the course with some of the historical and epistemological issues involved in the study of rhetoric, paying particular attention to the quarrel between rhetoric and philosophy that spans virtually the entire history of Western thought. In many ways, this dispute remains with us today and influences the type of language instruction predominant in public education.

As we delve into rhetorical theory as manifested in the English/Language Arts classroom, we'll consider questions like the following: What is "rhetoric," "composition," and "rhetoric and composition?" Why do we teach reading and writing differently from the way it was taught 50 or 100 years ago? Why is reading and writing taught so differently in college and in high school, and what, if anything, should we do to improve alignment between the two?

This is a content course, not a pedagogy course, but to study composition is to study writing instruction as a research field. Consequently, the content knowledge you acquire will inform your own teaching practices. As you learn what pedagogical practices are supported by the latest scholarship in rhetoric and composition, you'll occupy the dual role of student and teacher-in-training. For example, you'll learn how to teach analytic reading skills as you practice these skills. You'll learn how to teach argument as inquiry as you produce written arguments that engage timely issues. I'll take you "behind the scenes" of writing assignments that you then complete. We'll talk about how to comment on and grade student writing as I give you feedback on your writing. We'll consider the best ways to teach grammar and mechanics as you sharpen your command of Standard Written English.

ENGL 4347 Writing, Rhetoric, and Multimodal Authoring II
Dr. Corder
11am MWF

This class will investigate the multimodal juxtaposition of image and text—a merger of two semiotic systems, the linguistic and the visual—to create various types of graphic nonfiction writings. We will read works of narrative medicine, graphic journalism and science, manga cookbooks, illustrated histories and biographies, and even diagrammatic military manuals. Our focus will primarily be on the rhetorical canons of *dispositio* (arrangement) and *elocutio* (style), and on how authors, artists, inkers, colorists, letterers, etc., collaborate to structure and fashion effective and persuasive discourse for the public sphere.

ENGL 4390 Internship in English
Dr Worlow

This practicum course offers junior and senior English majors the opportunity to use the writing, communication, rhetorical, and analytical skills they have developed in a professional context. Unlike a traditional lecture course, internships take place primarily in professional environments. Interns will devote 10-12 hours per week on average to working with an organization in some professional capacity. Previous internships have included working with Literacy House, Arlington Public Library, the Museum of International Cultures, and the UTA FabLab. Other internships have included Academic Advising and Social Media internships with the Department of English. Internships help distinguish graduates from their peers on their resumes, in their cover letters, and in interviews. Please note that internship opportunities can be limited, and prospective interns must secure permission from the Internship Coordinator before enrolling in this course. Please contact Dr. Christian Worlow (worlow@uta.edu) and the Department's Academic Advisors for more information. Some internships through this course may qualify for the Undergraduate Certificate in Technical Writing and Professional Communication.

ENGL 4399-001 Senior Seminar
 Dr. Murrah-Mandril
 1230pm TR

This course will examine literature written by Mexican American authors from 1900 to present. We will ask the question, "what makes Mexican American literature a cohesive category?" In a diverse body of literature that includes everything from realist short stories published in popular literary venues of the roaring 20s, to post modern poetry printed by independent Chicano presses, we will explore common stylistic practices and look for themes that cross genre and time. By the end of the semester, students will demonstrate strong analytical skills and an understanding of key concepts in Mexican American literature through written and oral communication.

ENGL 4399-002 Senior Seminar: Early American Novel
 Dr. Henderson
 2pm TR

This courses focuses on two key moments in American literary history: when the first novels were published in the United States at the end of the eighteenth century, and when the first novels were published by African American authors in the early nineteenth century. We will trace the links between these two historical moments, exploring the origins of American fictional representations of race and slavery through three major themes: sex, sentiment, and captivity. Reading will include: Rowson's *Charlotte Temple* and *Sincerity*; Brockden Brown's *Edgar Huntley*; Sansay's *The Secret*

History; Brown's Clotel; Melville's Benito Cereno; Stowe's Uncle Tom's Cabin; and Wilson's Our Nig. Assignments will include several short writing assignments, and a research-based seminar paper.