

SUMMER 2019 COURSE DESCRIPTIONS

ENGL 4322-001 Shakespeare and His Rivals

Worlow

10:30-12:30 M-Th

Although Shakespeare is the most famous playwright of the British early modern period, he is by no means alone. This course introduces several of Shakespeare's peers, influences, and rivals, alongside Shakespeare himself. We will read works by Shakespeare (*Hamlet* and *Othello*), Christopher Marlowe (*Doctor Faustus*), Ben Jonson (*Volpone*), Thomas Kyd (*The Spanish Tragedy*), and Thomas Middleton (*The Revenger's Tragedy*). Assignments include weekly exploration essays and term paper.

FALL 2019 COURSE DESCRIPTIONS

ENGL 2303-001 Heroes & Monsters

Ponce

8am MWF

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 wielding 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." Join the fun as we discuss heroes and monsters from *The Odyssey*, *Frozen*, *Medea*, *Star Wars*, *Thor*, *Dante's Inferno*, and *Dr. Faustus*.

ENGL 2303-002 Mythology Through Media

Hale

9am MWF

This course will ask students to explore the wide range of adaptations which exist for various kinds of Greek myths. From *Medea* to the *Odyssey*, students will be asked to examine classical stories in diverse new formats, from films, TV episodes, young adult novels, graphic novels and even radio dramas and video games. The purpose of the course to help students push their understanding of stories beyond one 'type' and to see how different formats influence the tone, audience and style of these ancient stories for more contemporary audiences. Students will often examine multiple accounts of similar myths across different genres and then assess which versions they enjoy best, thus requiring their assessment through papers and other projects.

Reading List – Currently the textual list of material includes: Percy Jackson’s *The Lightning Thief*, Frank Miller’s *300*, *The Iliad* [translated by Stephen Mitchell], Apollodorus' Library and Hyginus' Fabulae: *Two Handbooks of Greek Mythology* (Hackett Classics), the play *Medea*, and assorted comics from *Wonder Woman*. Students will also listen to BBC’s radio adaption of *The Iliad*, will watch 2010’s “Clash of the Titans.” These texts should then account for the Young Adult novel genre, the classical novel genre, the graphic novel genre, the film genre, the theatre genre, and more.

ENGL 2303 Ever After: Fairy Tales in Contemporary Literature and Popular Culture

Mariboho

Section 010, 11am TR

Section 004, 1230pm TR

Fairy tales are one the most enduring forms of storytelling in the world, and versions of well-known tales like *Cinderella*, *Beauty and the Beast*, *Snow White*, and *Little Red Riding Hood* exist throughout many cultures. This course examines how traditional fairy tales have been reinterpreted and reimagined in twenty-first century literature, film, and art. We will discuss how contemporary retellings of fairy tales have enabled authors and filmmakers to create works whose popularity transcends language and cultural barriers, and students will be encouraged to explore the literary, artistic, cultural, and historical influence of the works we study and share their discoveries with the class.

ENGL 2303-006 Science Fiction & Empire

Lee

2pm TR

This course will begin the semester with a brief overview of postcolonial theory and then focus on how science fiction was born due to European empire-building, and how colonialism and post-colonialism continued to shape science fiction in the West and make it what it is today. In addition, it will compare Western science fiction to a few examples of non-Western flavors of the genre and determine how they “speak back” to Western versions in political and social ways. Our goal will be to explore the things that led to modern science fiction, but to also understand the genre more deeply by exploring the theories that help to explain both science fiction and the social and cultural implications of colonialism and its aftermath.

ENGL 2303-007 Reading for Answers

Frank
7pm TR

Reading Literature (and Philosophy) for Answers: "Who Are You and What Are You Doing About It (--Or Not?)"

This course reads a selection of narrative and dramatic literary works each of which implicitly confronts us with the questions above, in the form of the works' controlling interpretations. It views their characters' understandings (i.e., interpretations) of themselves, and their interpretations of others and of situations in which they find themselves, as indicators of where these characters (as well, implicitly, as ourselves) are "coming from" and thus as implicit indicators of their (and our) identity, sometimes called our "who."

ENGL 2309-010 World Literature

Mamola
930am TR

We'll be looking at depictions of monsters, ancient and modern, from around the world (a big focus will be dragons!). Texts will include selections from The Odyssey, The Arabian Nights, The Hobbit, H. P. Lovecraft, and Ursula Le Guin.

ENGL 2309-012 World Literature

Smith
10am MWF

In World Literature, students will use a variety of genres to explore literary expressions from across the globe and throughout time. The poetry, drama, and imaginative prose in this course will begin in the American Midwest just after World War I. It will then take us to London, where a post-war condition is morphing into an apocalyptic wasteland. From there, we will visit ancient love stories, powerful myths, and sacred texts, stopping by medieval romances and eastern philosophies that come from six different continents. The world is a big place with a diverse history, and a semester in this course will give students a new perspective for finding their place on Earth.

ENGL 2319-005 British Literature

McCourt
11am MWF

Perhaps the most popular hero from the medieval period is King Arthur. Stories of King Arthur and his knights have been a part of our literary history since the 12th century, and their stories continue to evolve even in our present day. This course will seek to understand the history and effects of Arthurian literature, specifically focusing on the ways Arthurian literature continues to teach us about identity,

feminism, masculinity, chivalry, and betrayal. Students will be presented with some of the general history and primary medieval literature that shaped our knowledge of the genre. Additionally, students will take a closer look at present day Arthurian literature, including novels, graphic novels, and film. We will strive over the course of the semester to answer the question of why Arthurian literature continues to be popular hundreds of years after its inception.

ENGL 2329-006 American Literature: Becoming in America

Shelton

530pm MW

This American Literature course centers on the theme of “Becoming in America.” Working with a variety of genres (novel, short story, poetry, movie, non-fiction, etc.) and starting with excerpts from Michelle Obama’s recent memoir, *Becoming*, the class will spend the first half of the semester exploring stories of living and being—or “becoming”—in the US. For the second half of the semester, each student will choose an “American story” (a novel, memoir, biography, etc.) to study and research in-depth. Using this primary text along with secondary whole-class readings and discussions, students will propose and create a final project that presents their research and analysis of these stories to the class. This course is active instead of lecture-based and, in addition to a traditional essay, students should be prepared to participate in class discussion, group work, in-class activities, and creative projects.

ENGL 2329-007 American Literature: The Ambiguity of Good and Evil

Shaffer

8am TR

“In real life, the hardest aspect of the battle between good and evil is determining which is which”
-George R.R. Martin

Are people inherently good? Evil? Can we be both simultaneously? What makes something good or evil? How do we evaluate these ideas?

This course will explore key texts that examine answers to all three questions above. Students will read a variety of fiction, non-fiction and critical essays to develop their own thoughts on good and evil. Two exams, weekly quizzes, discussion forum posts, a presentation and one major paper make up the major assignments of the course.

ENGL 2338 Technical Writing

Quijano

Section 001, 530pm MW

Section 003, 7pm MW

In this course you will engage in the intensive study and practice of writing in professional settings. We will focus on the types of documents necessary to make decisions and take action on the job. This includes, but is not limited to, documents such as proposals, reports, instructions, policies, procedures, email messages, letters, and descriptions of products and services. We will practice individual and collaborative processes involved in the creation of ethical and efficient documents.

Course work will include readings from textbooks and assigned articles, summary assignments based on the readings, essays written outside of class, and essay exams written in class. We will also work on a semester-long project that involves the creation of born-digital texts, website design, video creation, and social media marketing.

Note that you will need to access the Internet, Blackboard, and the Library's online databases to complete the requirements of this class.

ENGL 2338 Technical Writing

Ponce

Section 010, 10am MWF

Section 008, 1pm MW

A truly great writer can take the most complex of ideas, break them down, and then communicate them to a wide variety of both skilled and lay audiences. This clarity is the heart of technical communication. If you are a nursing major, there will be moments in the future where you will have to take complex medical processes and explain them to your frightened patients. If you plan on being an engineer, you can bet that you will need to explain your ideas to both fellow engineers, as well as the general public. No matter what profession you enter, technical communication will be a part of your job. In Introduction to Technical Communication (ENGL 2338), we will explore the basics of technical communication, which will create a foundation for your future professional writing and interactions.

ENGL 2338-004 Technical Writing

Sosko

9am MWF

As a pre-professional, learning how to develop appropriate, timely, and persuasive documentation prepares you for the fast-paced demands of an employer, colleagues, and clients. Although any style of writing takes a lifetime to develop, learning the key elements of professional documentation will enhance and shape how people make critical decisions or make changes in habits. This course will expose you to the professional and technical situations you may encounter in a workplace setting and prepare you to perform audience analyses, usability testing, persuasive communication, tailored documentation, and most importantly how to write with clarity, concision, style, and appropriate tone.

ENGL 2338-005 Technical Writing

Savic

11am MWF

Covers the processes of researching, drafting, designing, editing, and revising professional job application materials, instructions, and analytical reports for specific audiences.

ENGL 2350-001 Introduction to Analysis and Interpretation

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 2350-002 Introduction to Analysis & Interpretation

Warren, K.

1pm MW

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.

ENGL 2384 Structure of Modern English

Martin

Section 001, 11am MWF

Section 002, 230pm MW

We will examine English grammar, not to teach you “proper” grammar but to discover what is unique about the structure of this particular language. In other words, we will discover the “real” rules, rules you already know as speakers of the language.

While this course is designed to help anyone working with the English language, be that as writing teachers, editors, or ESL teachers, it aims especially at students going into secondary education so they can teach grammar with confidence from any grammar handbook adopted by the school.

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

ENGL 3333-001 Dynamic Traditions: Confrontations with Nature

Martin
9am MWF

Literature abounds with stories of survival in the wilderness. Sometimes it is a case of shipwreck or some other accidental stranding; at other times the encounter with nature is sought deliberately, for a wide range of reasons: the desire to dominate nature, the need to challenge oneself, to experience the ultimate thrill in an extreme sport or, just the opposite, to find wholeness and serenity in nature.

Together we will examine a variety of such encounters in many genres--fiction, creative nonfiction, drama, and film--from Homer to the present so we can trace the changing attitude toward nature in Western culture.

ENGL 3333-002 Dynamic Traditions: France

Morris
4pm MW

This version of Dynamic Traditions is "France"; it will be a single-semester survey of French literature from the middle ages to the present day. We have two goals: to read a substantial amount of French literature (in English translation), and to build a knowledge of major literary and cultural periods in the West: medieval, early modern, neoclassical, Enlightenment, romantic, realist, modernist, postcolonial, and postmodern.

Readings will be mostly plays, short fiction, and short excerpts from longer works; but we will read one entire 19th-century novel (*Madame Bovary*), and one shorter 21st-century book (*Saint-Martin Station Is Closed to the Public*). 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 - and from time to time students will serve as experts on various topics in "crowd-sourcing" presentations.

There will be two midterm exams, mostly short-paragraph/short-answer style, with some blank maps and timelines. There are no formal papers to write. There are just two books to buy: *Four French Plays* (trans. Edmunds, Penguin 2013), and *Césaire, A Tempest* (trans. Miller, TCG 2002). All other readings will be available on public websites or on .pdf.

Complete list of readings: Chrétien de Troyes, *Perceval* (excerpt); Marie de France, *Laüstic*; Rabelais, *Gargantua & Pantagruel* (excerpt from Book 4); Montaigne, "Of Cannibals"; Corneille, *Cinna*; Molière, *The Misanthrope*; Racine, *Phédre*; Voltaire, "Micromegas"; Balzac, "Sarrasine"; Maupassant, "The Avenger"; Flaubert, *Madame Bovary*; Proust, *Swann's Way* (excerpt); Césaire, *A Tempest*; Bialot, *Saint-Martin Station Is Closed to the Public*; nDiaye, *Papa's Got to Eat*.

ENGL 3333-003 Dynamic Traditions: Drama

Worlow

2pm TR

This course introduces students to drama as a broad genre of literature and performative art. We will sample works from the dramatic tradition in the West, from classical drama to medieval cycle plays and pageants, from Renaissance tragedy to Victorian comedy, to more recent playwrights. We will also consider television and cinema. Furthermore, the class will consider the drama of everyday life and the many dramas we participate within and witness in “real life” on the so-called “public stage.”

Assignments may include exams, quizzes, a collaborative theatrical adaptation of a non-dramatic work, short papers, and a longer term paper.

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

Matheson

3:30pm TR

This course will consider various topics and problems in critical animal studies alongside American literary texts. Nonhuman animals have figured prominently in American literature from its origins, looming especially large in some well-known texts, but appearing in countless others—white whales and ravens are only the beginning. Animal studies offers multiple ways of thinking about these literary creatures. (The very word *creature*, with its root meaning of “something created,” may suggest a deep affinity between animals and imaginative or literary creation.) Nonhuman animals bring to the surface anxieties, fantasies, and contradictions that are deeply rooted in American culture. They embody an otherness that exceeds perceived human differences such as race or gender, though the accusation of animality has often been employed to denigrate other people. Yet animals are also familiar, present and often taken for granted in many of our lives, most commonly as pets or as food. Animals are “good to think,” as the anthropologist Claude Levi-Strauss remarked: as ideas, symbols, or metaphors, they are potent meaning-makers, generating stories that help us to understand ourselves and our relation to the world around us. But they are more than just tropes or ideas: Donna Haraway contends that dogs “are not here just to think with. They are here to live with.” American literary texts engage with the ongoing, often everyday practices and experiences that bring humans and actual nonhuman animals together in material contact and interaction. Primary texts include various works of (mostly) American literature and popular culture from the nineteenth century to the present, as well as one or two films. We will also read critical, historical, and theoretical writing that engages with a wide range of issues in animal studies.

ENGL 3342 American Poetry

Henderson
1230pm TR

This course explores modern American poetry from the nineteenth-century poets Dickinson and Whitman to the present. In this course, students will develop the close reading and technical skills necessary to interpret poetry, but also explore how the study of American poetry can be enhanced through attention to the composition, publication, reception, and adaptation of poems. Students will complete this class with a broad knowledge of American poetry, as well as the ability to produce a research-intensive context to support poetic analysis. Assignments include poetry explications, a group research project, and attending a poetry reading.

ENGL 3344 Native American Literatures

Conrad
9am MWF

This course will provide an introduction to oral and written texts composed by the Native peoples of North America. With hundreds of distinct tribal cultures and languages evident in North America today (and historically), a comprehensive study is of course impossible. We will examine selections of oral narratives, autobiography, fiction, poetry, drama, and film that illustrate the richness of Native literary traditions authored (or translated) into English, especially since the nineteenth century. In the process, students will gain familiarity with key scholarly readings of these texts, while also advancing their own interpretations. Students will also gain some exposure to Native American history as we consider the historical contexts in which authors were working.

ENGL 3353 Gothic Literature

Christie
11am TR

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 3370 Women in Literature—Cooking Up Stories: Women, Life Writing, and Food

Kulesz
8am TR

In this course, we will focus on writing about and by various American women and consider the ways in which food/cooking functions literally and metaphorically in the various texts. Guided by the method of inquiry set forth by Smith and Watson in *Reading Autobiography*, we will reflect upon various ways of interpreting life narrative. Along the way, we will question issues of gender construction, expectations, and ideology as we examine the lives of authors as constructed in life-writing. English 3370 is an upper level English course, and it is expected that all students enrolled will be able to read, discuss, and write at a sophisticated intellectual level informed by various critical methodologies.

ENGL 3372 Computers & Writing

Worlow
1230pm TR

Students will begin with a refresher/crash course in effective writing style that emphasizes concision and clarity and document and graphic design principles. From there, we will investigate several examples of professional design, and students will prepare formal case studies in which they analyze and critique a document or website in terms of how it deploys design and to what ends, including a brief presentation version of their case studies they will present to the class. Students will design several genres of documents themselves, including resumes, cover letters, and brochures, culminating in the final project. This project will entail students working in teams to develop functional websites, with an emphasis on digital humanities or similar contexts, depending on the teams' majors and career interests.

ENGL 3374 Rhetoric and Multimodal Authoring: Deep Listening & Natural Environments

May
8am TR

Audio storytelling (also known as "podcasting") is one of the most vibrant forms of communicating new ideas, educating, and fostering community. One reason for the rise and popularity of podcasting is the intimacy of the format—it is a truly immersive storytelling medium that can be experienced almost anywhere. A well-produced podcast is like a communal story told around a campfire, and while the medium itself is electronic, the canvas upon which the stories unfold is the human imagination. At the heart of every great podcast or podcast series is excellent narrative storytelling.

In this course, students will develop an understanding of, and sensitivity to natural environments and the ways human beings interact with those environments. The knowledge gained from students' deep listening and careful note-taking will be the subject of the audio stories produced for class. You will learn how to make recordings of the natural environment, write audio dramas, conduct recorded interviews, and perform basic and advanced sound-editing techniques using opensource software. By the end of the semester, every student will have a polished portfolio of well-produced podcasts and several written audio-series scripts.

ENGL 3375-001 Creative Writing

Kopchick

11am TR

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 3385 Topics in Rhetoric: Digital Literacy

Beck

1pm MW

Facebook, Google, Amazon, and Microsoft—the tech giants leading the information revolution often develop products and services consumers crave from hyped smartphones to must-have apps. While these products and services make living fun and efficient, they often mask a reality of digital technologies. Companies don't make tech for us—the people—rather we are the products and our lives—our data are worth billions of dollars in revenue. The creepy surveillance (like Facebook and Google tracking every move) employed by these tech leaders grossly erode individual privacy. This course arms students with the digital literacies—critical, information, and data—needed to navigate the networked terrain and protect against undue harm and invasions. Classes will comprise a variety of activities including instructor-led discussions, student small group and individual internet adventures, student-led informal group and class oral remarks, weekly readings/videos/app curation and responses, and student-led decisions on individual final projects accommodating existing knowledge of producing essays, videos, social media campaigns, podcasts or website building. Readings will vary considerably with a range of disciplines and level of difficulty including news articles, internet comments, social media posts, theoretical works, scholarly research, legal positions, and policy statements. The course will excite and challenge—it will be rigorous—but will reward those who show up and do the work.

ENGL 4301 History of the English Language

Corder
9:30am TR

This course traces the history of the English language from its roots into the present through its written records and through the fundamental changes that English has undergone. We will explore the grammar and sounds of Old and Middle English and see how they evolved into modern English in following centuries. We will also explore some of the social, cultural, and historical forces that affect language. Finally, we will read a variety of literary texts written across the centuries to deepen our understanding of the many different “Englishes” in the world today.

ENGL 4326 Shakespeare

Worlow
330pm TR

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 read many of his plays and the sonnets. Assessment includes two short “pearl” essays, team presentation, and a term paper.

ENGL 4330 Senior Portfolio

Kopchick
5:30-8:30pm **Tuesdays only**

This is a multi-genre course, and It will deal with the business of creative writing, meaning an emphasis on learning to edit a CW portfolio for publication submission or MFA application submission, researching literary journals and learning the submission process, and participating in (and organizing) student literary readings. The students need to come into the class with a body of work already written, ready to be edited and polished. **Permission of instructor required to enroll.**

ENGL 4345 Topics in Critical Theory: Narrative, Power, and the Archive

Phelps
10am MWF

In this class, we will explore how narratives have the ability to build, maintain, and disrupt systems of power. Our inquiry into the power of narrative will center on the role that the archive plays in producing, or silencing, such narratives by questioning not only what an archive is but also who or what has the power to create them in the first place. We will also investigate our own ethical and political responsibility as participants in the archival and narrative processes through a variety of channels, including everything from social media to the classes we take. Materials for the course may include

Steedman's *Dust*, Trouillot's *Silencing the Past*, as well as readings from Derrida, Foucault, Bhabha, and Barthes.

ENGL 4346 Topics in Theories of Language and Discourse: Paradoxes

Morris
330pm TR

"Paradox" has a range of everyday meanings, from mild irony to Kafkaesque labyrinth. We will look at several of those senses of paradox this semester. Paradoxes have a formal place in logic that makes them useful in mathematics and science, but they are also central to rhetoric and literature. Paradoxes are important to how we experience thought and expression, and in addition to being common tropes (figures of speech), paradoxes are vital *topoi* (ways of finding and structuring arguments).

The inspiration for this upper-division rhetoric/theory course is the work of French critic Pierre Bayard. We will read Bayard's *How to Talk About Books You Haven't Read* and *How To Talk About Places You've Never Been*. After reading Agatha Christie's *Murder of Roger Ackroyd*, itself one of the most paradoxical of detective novels, we will read Bayard's *Who Killed Roger Ackroyd?* which twists the detective novel a turn further. We will also read Shakespeare's *Hamlet*, Borges' *Ficciones*, and Kafka's *The Trial*, and apply Bayardian reading techniques to them and to other literary works.

4346 for Fall 2019 involves some reading then, but is primarily a writing course where you will produce a portfolio of short-to-middle-length papers, including essays on your preconceptions about paradox (and related rhetorical devices), classic paradoxes, paradoxes in art & literature, and paradoxes in contemporary public discourse. You will present some of this work orally in class as well. The aim is to achieve a kind of "negative capability" (Keats' famous, paradoxical formulation) that embraces paradox as a way of experiencing language and the world.

ENGL 4348 Advanced Creative Writing: Poetry

Richardson
1pm MW

This course offers intensive practice in the craft of poetry and study of the creative process through close readings of poems, essays on craft, and the workshoping of students' poems. Though the emphasis of this course is necessarily on craft, writing poems also means engaging with other (written, visual, aural, etc.) texts. That is, poetry has a relationship with the world.

ENGL 4355 Literary Criticism and Theory I

Frank
530pm TR

Revolutionary Theories: An examination and application of literary-critical theories effecting revolutions in literary understandings. Anticipated outcomes: Students make the studied theories their own by writing one-page papers summarizing and applying each theory to a literary work of their choice.

ENGL 4365 Children's Literature

Martin
10am MWF

This course presents a history of children's fiction by tracing the evolution of some of the most popular genres. Some genres have roots as far back as the oral tradition (myths, legends, or folk and fairy tales); others have come along only with the rise of children's literature in the 19th century.

Throughout we will be interested in the concept of 'genre' in general, the narrative building blocks that are associated with a specific genre, and the inherent appeal of each genre for the intended child audience.

ENGL 4366 Young Adult Literature

Johnson
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 reading quizzes, two exams, short in-class papers, short presentations, a researched analytical essay, and a creative project relating to both assigned and additional readings of the student's choice.

ENGL 4370 Rhetoric and Composition for Secondary School Teachers

Warren, J.
930am TR

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

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 4387 Contemporary Literature: Emerging Forms, New Voices

Warren, K.
11am MWF

In this class we'll explore literary works from the past ten years that give us a sense of the diverse and vibrant scene in imaginative literature today. We will investigate experiments in form including autofiction (e.g., the work of Sheila Heti, Ben Lerner, and Karl Ove Knausgaard), feminist dystopian fiction (e.g., *The Power*, by Naomi Alderman), the sidelining of plot (most notably in the work of Rachel Cusk), and the use of time as a filmmaking material (Richard Linklater's *Boyhood*). We will also read a variety of new writers (e.g., Tommy Orange, Tyehimba Jess, Nana Kwame Adjei-Brenyah, and Erika Sanchez) who revitalize traditional forms by writing in provocative ways about the experiences of their particular racial or ethnic communities.

ENGL 4390 Internship in English

Worlow

By arrangement

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 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 programs in Technical Writing and Professional Communication.

ENGL 4399-001 Senior Seminar: Storytelling with Data

Rambsy

230pm MW

This course teaches students about the fundamentals of data visualizations and how to communicate effectively with data about topics in African American literature. In this course, we will survey a wide array of works by black artists. We will draw on datasets about African American writers and black popular culture. Students will learn how to go through the entire data analysis process, which includes: posing a research question, organizing data, analyzing the data, finding patterns in it, and creating intuitive visualizations to aid in the storytelling process. Overall, we will focus primarily on learning how to frame research and presenting it in a compelling way is essential to move from insight to action.

ENGL 4399-002 Senior Seminar: Early Modern Writing, Making, & Knowing

Tigner

11am TR

This senior seminar is designed so that we might investigate early modern (the sixteenth through the eighteenth century) ideas about technical, domestic, and scientific knowledge, through the practice of writing and making. We will be reading technical manuals, receipt-book manuscripts, and books of secret to discover how early moderns were making and transmitting knowledge. We will begin by considering manuscripts, learning how to read early paleography, while also learning how the manuscript itself was made. For example, we will look at several manuscript recipes for ink, both black and colored inks, and then we will experiment in making these recipes. Students will also make quills and try their hands at writing in an early style of alphabet (secretary hand). After studying the history of making paper, the class will experiment with making paper, marbling paper, and block printing. Reading early modern receipt books and books of secret, we will consider the connections between food and medicine, writing and practice, and domestic and scientific knowledge. We will also be experimenting

with the various recipes in order to think about process, production and technical practice and their relationship to writing. Final projects will involve researching, making, and writing about an early modern process of the student's choosing.