ENGL 2303-002 Topics in Literature: Disability in Comics
Corder
8am TR

Graphic literature (comics, graphic novels, manga, etc.) provides a format for vivid narratives that involve characters who exist outside the boundaries of the normal human. These characters may be mutants, monstrous, alien, deformed—or they may be subtly or secretly different in mind and body. This class will examine the use of disabled characters as stereotypes for social and moral disorder, the phenomenon of the “supercrip” comic hero, and the graphic novel as a disability memoir.


ENGL 2303-003 Topics in Literature: The Literature of Forests--Roots, Branches, Offshoots
Hogue
330pm TR

For millennia, humans have viewed the forest as a place of danger, mystery, and magic. This course will explore a variety of literary representations of forests, ranging from Robin Hood’s greenwood to Henry David Thoreau’s Walden to the vanishing Truffula trees of Dr. Seuss’s *The Lorax*. We will begin with dark forests from the “dark” ages, move through the magical terrains of classic children’s (and young adult) literature, and, with luck, eventually make our way among the twisted trees of “weird” fiction, science fiction, and fantasy. In our age of climate change and ecological uncertainty, we will use this arboreal theme to think about the relationship of humans to their immediate environments as well as with Earth itself. Students will consider the value of literature and examine the way that representations of trees and forests affect people’s understanding of themselves. Additionally, students in this course will evaluate the concept of plant agency and the idea of viewing the world from a “plant’s-eye view” in order to better imagine complex ecological relationships. Finally, students will engage with literature to trace the ways that our understanding of trees and forests has changed over time. Possible genres for the course include poetry, novels, plays, short stories, essays, comics, and films.

ENGL 2303-004 Topics in Literature: Performing Dis/ability
Tavera
1230pm TR

This introductory literature course examines the social construction of disability and the representation of disabled bodies across multiple genres and periods of literature by American writers. As an identity vector, disability is perhaps the most unstable form since it is an identity that everyone will embody during their lives, whether temporarily or permanently. Yet, as a subject, disability remains stigmatized based upon cultural ideals of beauty, performativity, and embodiment. This stigmatization leads to varying degrees of invisibility, oppression, or discrimination among persons with disabilities as our culture strives to normalize disabled subjects. By studying the representation of persons with disabilities in literature, this course seeks to explore, examine, and confront the social and cultural challenges and
contributions of persons with disabilities as a means of moving toward greater understanding and inclusivity.


ENGL 2303 Topics in Literature: Badass Women
Shaffer
005 1230pm TR
012 1100am MWF

What does it mean to be a Badass? What does it mean when we add Women to the end of that phrase? How would we get anything done without them? 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 Badass Women. Two exams, weekly quizzes, discussion forum posts, and one major paper make up the major assignments of the course.

ENGL 2303-008 Topics in Literature: Difficult Women
Phelps
230pm MW

What does it mean to be difficult? How does the meaning change when applied to women? This course will explore the answers to these questions within the context of the early twentieth century. The 1900s saw more women openly challenging social, and legal, restrictions on their independence, oftentimes earning the label of “difficult.” Students will examine the work and lives of many of the period’s notoriously “difficult” women while developing an understanding of how (or whether) standards have changed for women today.

Texts for the course will include Radclyffe Hall’s *Well of Loneliness*, Nella Larsen’s *Quicksand*, Sylvia Townsend Warner’s *Lolly Willowes*, Sophie Treadwell’s *Machinal*, and Tom Hooper’s *The Danish Girl*, as well as selections from Virginia Woolf, Zora Neale Hurston, Dorothy Parker, Edna St. Vincent Millay, and more.

ENGL 2309-001 World Literature: Monsters
Mamola
2pm 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*, *Beowulf*, *The Hobbit*, and *Strange Tales from a Chinese Studio*, as well as from such authors as H. P. Lovecraft, Ursula Le Guin, and the Godzilla movies.
English 2319 British Literature: Arthurian Literature
McCourt
11am TR

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 throughout the centuries, specifically focusing on the ways in which Arthurian literature continues to teach us about identity, feminism, 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, film, and comics.

ENGL 2329-001 American Literature
Hale
9am MWF

This course will ask students to explore the concept of what is “American” about texts that span a variety of formats from various authors. The course will specifically explore autobiographical works, letters, short stories, graphic novels, film, plays, and novels Emphasis on critical thinking, reading, and writing. Prerequisites: ENGL 1301

Reading List: All texts are available as both physical and e-texts versions through Amazon Kindle. 
Chronicle of the Narvaez Expedition by De Vaca, Death of a Salesman by Arthur Miller, A Raisin in the Sun by Lorraine Hansberry, Cat Pictures Please and Other Stories by Naomi Kritzer, The Shining by Stephen King, A Tale for the Time Being by Ruth Ozeki, We Have Always Lived in the Castle by Shirley Jackson, The Dark Knight Returns by Frank Miller, and Ms. Marvel, Vol. 1 – No Normal by G. Willow Wilson. There will be other readings, but these will be provided through Blackboard. Students will also be expected to watch the 2014 Captain America film starring Chris Evans.

ENGL 2329-002 American Literature
Shelton
1pm MW

What is the American story and who gets to tell it? These are the two main questions we’ll ask as we interact with and write about American literature. Texts will include a variety of genres—novel, short story, poetry, movie, non-fiction, etc.—and will be chosen once I get to know the unique group of students who sign up to take this particular course. In past versions of the class, we’ve worked with everything from The Matrix to Hidden Figures, from American Gods to Turtles All the Way Down, from Indigenous creation stories to an Iranian-American memoir. This course is active instead of lecture-based and, in addition to a traditional essay, students should be prepared to participate in class discussion, small group work, in-class activities, and creative projects.
ENGL 2338 Technical Writing
Miller
9am MWF section 012
10am MWF section 001
11am TR section 013
1230pm TR section 009

In ENGL 2338 students develop the skills required of communicators in today’s fast-paced, information-driven, and collaborative workplace. 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 Technical Writing
Ponce
930am TR section 011
2pm TR section 007

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 clearly 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 this class, we will explore the basics of technical communication, which will create a foundation for your future professional writing and interactions.

ENGL 2350-001 Introduction to Analysis & Interpretation
K.Warren
11am MWF

This course is designed to introduce English majors and potential majors to the field by helping them to become fluent in the language practices that inform English Studies. Students will study several influential schools of literary criticism, learning how they developed in response both to each other and to theories in disciplines such as philosophy, history, and sociology. Students will practice applying the various critical theories to primary texts, both in class discussion and by writing papers through the lens of a specific theory. They will also learn to identify and employ the discursive conventions of literary scholarship as they practice reading challenging critical texts and doing research for their final paper, which requires entering into an ongoing conversation in the field. After completing this course, students will find their reading experience enriched by having learned the strategies for reading, thinking, and writing that make English Studies not a book club, but a profession.
ENGL 2350-002 Introduction to Analysis & Interpretation  
Alaimo  
11am TR

This course, a required core course for English majors, is an introduction to different practices of analysis and interpretation, from the basic to the more advanced skills and methods of English Studies. We will begin by studying language itself as historical and cultural site; then discuss the production, media, and dissemination of particular texts. We will then work on developing everyone’s close reading skills by analyzing and interpreting poetry, two novels, and a film. Much of the course however, will introduce students to a wide range of theoretical approaches to textual analysis and interpretation. Along with literary texts we will read theory and criticism that address the most significant questions in the Humanities as we discuss the benefits and the limitations of different critical approaches for literary and cultural analysis. Class time will consist of lecture, discussion, individual presentations, exercises, small group work, and small group presentations.

Requirements include a poetry analysis, an application paper on one critical theory, a research paper, an individual presentation, a mid-term exam and a comprehensive final exam. Careful, thoughtful reading and active, informed participation is crucial for success in this class.

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ENGL 2350-003 Introduction to Textual Interpretation and Analysis  
Tavera  
930am TR


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ENGL 3301 Russian Children’s Literature (cross-listed with RUSS 3301; very limited seats available for English majors)  
Iya Price  
1pm-4pm F

Covers the works of major Soviet and post-Soviet authors from 1917 to the present against the background of unfolding social and political development in the USSR and post-USSR. Offered as ENGL 3306 and RUSS 3306; credit will be granted in only one department. Prerequisites: English majors must have earned a C or better in ENGL 2350 or must be concurrently enrolled in ENGL 2350.
ENGL 3333-001 Dynamic Traditions: Ruins in the Wake of Empire
Rowntree
9am MWF

This course will study the literary trail of ruins left in the wake of the fall of empires. Throughout Western history, literary and actual ruins make appearances as political and social regimes rise and fall. How do the ruins of empire change the landscape? How do people respond to the ruins of their nation, religion, or local community? We will read a variety of texts that trace shifts in the representation of ruins of empire as spiritual and political corruption, romantic and Gothic identity, and imagined futures.

ENGL 3333-003 Dynamic Traditions: “Eat your words”\textsuperscript{“}: Literature and Food Studies
Tigner
330pm Tues only (hybrid course)

This course grapples with the dynamic traditions and innovative ideas about how food functions in literature. We will consider, among other topics, food sustainability, food ways, ethics, aesthetics, health, cooking as literature, and literature about cooking and eating. The course also contains a substantial historical component, providing a solid grounding in the ideas of recipes, food, cooking, and eating, as they have developed through time and place. We will be reading a variety of texts written in English, but representing cultures from around the world, as well as secondary criticism that discusses these works. The course will also have an experimental culinary component, in which we will make and taste recipes.

Some of the authors may include Nicole Mones, Monique Truong, James Joyce, Virginia Woolf, William Shakespeare, John Milton, Toni Morrison, Jhump Lahiri, Laura Esquivel, Isak Denison, Michael Pollan, Anita Mannur, Ken Albala, and Marion Nestle.

ENGL 3333-004 Dynamic Traditions: Drama
Worlow
330pm 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, from symbolist and post-modern works 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, an (amateur) adaptation of a scene from Shakespeare, short papers, and a longer term paper.
ENGL 3340 History of American Literature
Henderson
230pm MW

This class provides students with a broad introduction to American literature from the 17th century to the present. Students will be exposed to major texts, authors, and movements from American literary history. They will read a variety of literary genres, including political documents, essays, autobiographies, poetry, and short fiction. The breadth of the course and the variety of the reading allow students to gain an understanding of the role that literature played in both constructing and reflecting the development of the nation.

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English 3344 Literature as Told, Written, and Directed by Native American Women
Roemer
930am TR

This class will introduce students to several important texts performed, written, and/or directed by American Indian women. The emphasis will be primarily but not exclusively on written texts originally composed in English. For authors who have written several book-length works, I selected titles that concentrated on women (e.g.; Linda Hogan’s Solar Storms; Louise Erdrich’s Plague of Doves). Students will also engage with texts that represent a variety of historical periods and literary genres and examine the importance of historical, cultural, and genre influences on the production and reception of the texts (readings, class discussions).

Readings: PDF files and Course Packet (CP) at the UTA Bookstore [brief primary sources, e.g., historical and cultural background, brief excerpts from Indian Country Today, and critical and theoretical articles and several poems; Allen, Spider Woman’s Granddaughters; Underhill, Papago Woman; Silko, Storyteller; Harjo, She Had Some Horses; Long Soldier, Whereas; Hogan, Solar Storms; Erdrich, Plague of Doves. Also four films and two video performances that are available at: www.parentseyes.arizona.edu/wordsandplace

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ENGL 3346 Mexican American Literature
Murrah-Mandril
1230pm TR

This introductory class will cover Mexican American authored texts in several literary genres—poetry, memoir, novel, drama, and short story—and the ways the genres intersect, overlap, and b(l)end identities. The course will include selections from the 19th century to the present, with special attention paid to the Chicano Movement, the Latina literary boom, and historical literary recovery. We will be exploring what shapes Chicana/o literature and the ways that this literature works to shape a Chicana/o readership.

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ENGL 3371 Advanced Exposition
Kulesz
8am TR

English 3371 is a demanding 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. Although the course name is “Advanced Exposition,” we all realize that most writing involves some level of argumentation as well. In this course we will think, write, and talk about our own writing, the writing of others, and the ways in which writing has been taught historically. All students will be engage in writing reflection and set personal writing goals. The main objective is to hone our own writing and to understand writing as a conversation in context with other voices.

ENGL 3372 Computers & Writing
Worlow
2pm TR

Students will begin with a refresher/crash course in effective writing style that emphasizes concision and clarity, as well as in 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 version of their case studies, which 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 3375 Creative Writing
Bernhard
1pm MW section 005
230pm MW section 004
4pm MW section 003

"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, irrepresible, 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 3375 Creative Writing
Kopchick
11am TR section 001
2pm TR section 002

This course is designed to introduce you to the world of contemporary creative writing, particularly to the genres of literary prose fiction, creative nonfiction 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 nonfiction, 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 3376 Business & Professional Writing (service-learning class)
Ponce
8am TR

Want to learn how to write like a boss...of a Fortune 500 company? Itching to know how to get FREE money through writing killer grant applications? Then Proposals and Grant Writing (ENGL 3376) is the class for you! Join us as we explore the key logic needed for writing proposals for clients and organizations, as well as the foundational components of successful grant applications. The Spring 2019 class will be a service-learning course in which we will write a real grant for a local nonprofit.

ENGL 3385 Topics in Rhetoric: The Rhetoric of Fear
Brittain
10am MWF

In *Culture of Fear*, Barry Glassner states that despite [currently] living in one of “the safest time[s] in human history,” we also live “in the most fearmongering time in human history.” Some scholars and cultural critics argue that a rising “rhetoric of fear,” created and distributed in part by the media, politicians, advertisers, magazines, social media, TV, filmmakers, video game designers, etc., continues to contribute to our current “culture of fear.” Yet, at the same time we are also attracted to these outlets and the fear they create and project. In this course, we will examine the cultural, philosophical, and political impact of fear-driven rhetoric by focusing on examples of apocalyptic rhetoric, narratives of fear, trauma and narrative, rhetorical listening, and event theory in order to assess our current global decibel level of fear.
People have been reading Chaucer's works longer than they have been reading those of any other author writing in the English language. He's been described by various people at various times as the Father of English Literature, the first finder of our language, and the lodestar of our language. The twentieth-century poet Ted Hughes even imagined a field of cows enthralled by a shouted rendition of the opening of *The Canterbury Tales*, suggesting that there is no audience immune to Chaucer's artistry.

But shouldn't you judge for yourself?

Spend a semester reading the works of Chaucer—bawdy, reverent, spiritual, funny, thought-provoking, offensive, poignant, every day, and dazzling. The class will concentrate on *The Canterbury Tales*, but we will also read one of Chaucer's dream visions, *The Parliament of Fowls*. In all cases, we will trace Chaucer's connections to the European literary trends of his time, and to patristic commentary, biblical and classical sources. We will also persistently consider what Chaucer's texts have to say to us as twenty-first century readers. Are we reading his works now for the cultural cachet of "knowing" Chaucer, or can Chaucer help us know ourselves a little better?

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 centuries 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?

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

ENGL 4336 Transcendentalism and Reform (service-learning class)
K. Warren
10am MWF

The Transcendentalists were a heterogeneous group of writers living in and around Concord, MA, in the mid-nineteenth century who believed in the power of the individual’s imagination to transform the world. While some, including Ralph Waldo Emerson and Henry David Thoreau, advocated the notion of change starting with the self, others, including Margaret Fuller, were more socially minded, turning their attention to structures in the wider society. The Transcendentalists thus served as a kind of intellectual engine for several reform movements in the mid-nineteenth century, including abolition, women’s suffrage, and Utopian experiments in education and social arrangements. In this class we will learn about these movements by reading the literature written by people who devoted their lives and intellects to changing the world. This is a service-learning course, which means that you will become a twenty-first century reformer yourself; a requirement of this course is to volunteer with an organization in the wider Arlington community.

ENGL 4338 Twentieth-Century British Literature
Martin
9am MWF

This course picks up where Queen Victoria left off, literally, with her death in 1901. What follows “The Victorian Age” is a tumultuous century that defies a handy label. It is the century of two World Wars, the century that ushered in the nuclear age, the century that changed the country’s social structure (think class, think gender!) and the century that ended Great Britain’s role as a colonial power.

In place of a handy label, here is my working title for this course: “From Virginia Woolf to Zadie Smith . . . and Everything in Between.” As we examine the century’s literary productions, we will quickly notice that many of the problems and preoccupations are still unresolved, and not those of Great Britain alone.

ENGL 4342 Rhetoric and Composition: History, Theory, and Practice II
Lerberg
230pm MW

Surveys the history of rhetorical theory and practices from the early modern period to current manifestations in composition studies. Students will read a selection of texts addressing rhetorical theory and foundational composition studies, and they will write short and long essays and give presentations.
ENGL 4347 Advanced Fiction Writing  
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; rather, 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 Creative Nonfiction: Obsession, Wonder, and the Essay  
Bernhard  
530pm 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.

ENGL 4356 Criticism and Theory II  
Frank  
530pm TR

In this class, students will focus on close, in-class readings of philosophically- or psychoanalytically-grounded ways of knowing that, given their culture-wide humanistic impact, have proven themselves essential to literary interpretation. They are literary-critical imperatives. Most are from the 20th century, and their potential for uncovering understandings of literary works can be eye-opening. Course emphasis this semester falls on post-structuralist theories. Students put each theory studied to use, writing for each a one-page paper yielding the variety of interpretation that the theory in question opens a way to.

Texts: selected texts for purchase, selected PDFs.  
Additional requirement: a final exam.
This course will analyze young adult (adolescent) literature from both education and literary perspectives. We will incorporate ideas of practical application into critical and scholarly discussions of the work. Young adult literature is unique in that, unlike other literatures—African-American, Native-American, women’s literature, etc.—the description indicates the audience and not the author (of course, there are children authors but they are not publishing the majority of children’s literature). By looking at a variety of genres within young adult literature, we will assess how these works both reflect and shape general literature and culture.

Since many successful YA texts have been made into films we will view two movies based on popular and canonized YA novels. One film attempts to translate the film into another era while the other stays true to the time period in which the novel is set. Our discussions will revolve around how successfully (or not) the filmmakers were able to convey the original themes/characterization as we explore how social conventions, cultural expectations, and/or cinematic devices enriched or compromised the original texts.

This class will be conducted primarily in a seminar format with major contributions from the students. Grading will be based on quizzes, an exam, short papers, short presentations, and creative projects relating to both assigned and additional readings of the student’s choice.

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 4371 Advanced Argumentation
Montgomery
2pm TR

This class is built on the theme and concept of a discourse community, which refers to the ways people share some common ways of thinking, talking, and writing about the world. We all belong to a variety of discourse communities--family, friends, work, church, profession, and disciplines like English, Biology, or Sports Medicine might be examples, and each is likely to have somewhat different styles of talking and writing. To be an insider in any of these communities, we have to learn how to “walk the walk and talk the talk.” In this class, we will be investigating some of the language, the styles, practices, and patterns, used in your communities, including some of your university classes. We will be looking at what you already know about participating in discourse communities and connecting that knowledge to the language and literacy we notice in academic communities, focusing particularly on exploring, practicing, and presenting ideas through of writing.

Working on the assumption that writing is a fundamental literacy activity that is extremely important for success in college as well as in professional life. Many people, me included, believe that being able to write well is a major marker of an “educated person.” This course is designed to help you along the way to achieving that marker. In addition, this course is based on the following:

- That people learn best through investigation and participation.
- That learning is a social act as well as individual one; that we will develop a community of learners in this class as we explore other discourse communities.
- That we can use writing to discover and explore ideas as well as relate them to others. The writing we do in this class will primarily be public, which means that you will be expected to share your writings with others in the class and out. It also means that all of the writing we do for this class is important; all assignments are expected on the date due. For ongoing class assignments, perfection and polish are not the goals; rather, what is important is having SOMETHING that SOMEHOW addresses the assignment. The types of writing we do in the class will also be similar to the variety of types of assignments and writing that you are likely to do for your other college classes.
- That to become an insider to a discourse community we need to listen to, understand, and use the ways that community speaks, reads, and writes. This class will give you substantial practice for doing that.

Assignments: There will be four major papers and portfolio units. We will start by looking at our experiences with discourse communities in and out of this class and discussing key concepts for analyzing language in discourse communities. Paper #1, an extended reflective response, will be the shortest paper in length and will give you an opportunity to get started in applying some of the concepts. The second paper, a memoir, will come at the end of Part I of Exploring Literacy. In Part II, we will look more closely at your discourse communities outside university courses--at home, at church, at
work, etc. You will gather some data, analyze it, and present findings in Paper #3. Part III will focus on studying the discourse of your academic major. In Paper 4 you will be providing an analysis of the “culture” of the major and the discipline it represents.


ENGL 4374 Writing/Rhetoric/Multimodal II
Richardson
11am MWF

Writing, Rhetoric, Multimodal II is an advanced theory and practice course that will emphasize writing, audio editing, web and print design, and design thinking more generally through project-oriented work. This section of the course will focus on the nature and future of various real and imagined versions of “the city” in order to get at (for example) how they can be different and similar, how they are represented popularly, how they may be reimagined, etc.

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: Voicing Resistance—African American Philosophy, Culture, Politics, and Art in ‘Post-Racial’ America
Ingram
930am TR

In this course we will read a variety of contemporary black voices on the subject of race in America. These critics consider ways to define, theorize, and live a black life in an America increasingly hostile to black bodies. We will begin by exploring the ‘question of blackness’ today from philosophical, sociological, activist, and political perspectives. We then turn to pop culture texts by contemporary filmmakers (Jordan Peele, Ryan Coogler, and Spike Lee) and musicians (Beyoncé, Kendrick Lamar), who are examining similar questions in their own mediums.
Readings may include the following:

- Stefano Harney and Fred Moten, *The Undercommons: Fugitive Planning and Black Study* (2016)
- Christina Sharpe, *In the Wake: On Blackness and Being* (2016)

English 4399-002 Senior Seminar: Shapes of Utopia
Roemer
11am TR

Underlying Question: “If genres are vehicles that ‘actively shape knowledge of the world’ (Frow 2), what would students learn if literature were taught under this rubric? Not segmented by period or by nations, the fields of knowledge would feature long backgrounds, as well as minute evidence, with texts both ancient and modern and groupings both large and small, understood to be pre-national on their evolutionary past and transnational in their geographic spread (1383).” [John Frow. *Genre*. London: Routledge, 2006.] Quoted in Wai Chee Dimock’s “Genres as a Field of Knowledge.” *PMLA* 122 (2007): 1377-88.

In this seminar, students will examine relationships between concepts of radically better (or worse) imaginary worlds and forms of expression. “Very Selective Exploratory Investigations” would be an appropriate subtitle for the course. I make no pretense of offering an overview of utopian literature. (The course packet offers definitions of utopia and utopian literature.) Our study of utopian expressions is limited: (1) by my emphasis on American literature and culture, and (2) by the genre focus: e.g., I select oral, print (text and graphic), cartoons, film, songs, and Internet websites; descriptions of historic and contemporary intentional communities, museum exhibits, World Fairs, Disney World, Celebration City, Ave Maria, City; and we visit the Whitehawk intentional community as representations of various forms of utopian expression. Despite the focus on America, we do study British, European, Middle Eastern, Chinese, and discussions of Asian utopias.

To some degree the course has a chronological organization, since we begin with ancient oral and graphic narratives and end by discussing the Internet and late 20th and early 21st century texts. The more fundamental organizing principles relate to genre, authority, "intent" and degree of self-reflexivity. We move from texts that were often viewed as sacred and not to be questioned, to texts and experiences that offer clear divisions and choices between much better and much worse worlds, to satiric and ironic visions and dystopian critiques, to the Internet that hosts unambiguous and ambiguous utopianism, and finally to ambiguous and even multi-genre utopias. Students who successfully complete the group presentation, (3 or 4) exams, and (1) research paper will leave the course with an increased
knowledge of utopian expressions, of how form shapes meaning, of scholarship about utopia, and of how readers, viewers, and participants in utopian experiments shape form and meaning. They will also have the ability to articulate what they have learned in oral and written forms.

Sample of Tentative Readings (for samples of non-print forms, see above):
- *The Utopia Reader* (selections)
- *The Tempest* (graphic)
- *Looking Backward*
- *Herland*
- *Walden Two*
- “The Ones Who Walk Away from Omelas”
- *Woman on the Edge of Time*
- *The Giver*
- *Oryx and Crake*
- *Always Coming Home* (brief excerpt)

ENGL 4399-003 Senior Seminar: Early African American Literature
May
12:30pm TR

[contact instructor for more information about class]