

Spring 2013 Course Descriptions Undergraduate

COURSE NO: **0300.001-003 & .005**

DAY & TIME: **VARIOUS**

COURSE TITLE: **INTRO TO CRITICAL READING AND WRITING**

INSTRUCTOR: **VARIOUS**

DESCRIPTION: Offers additional preparation in academic reading and writing. Focus is on comprehending college-level reading material and writing academic essays in standard written English. Passing this course satisfies Texas Success Initiative requirements. Students who need to raise their THEA reading score for Texas Education Certification may also enroll. This course may not be submitted for any other English course, and credit in this course does not fulfill any degree requirement.

COURSE NO: **1301.001-032**

DAY & TIME: **VARIOUS**

COURSE TITLE: **RHETORIC AND COMPOSITION I**

INSTRUCTOR: **VARIOUS**

DESCRIPTION: Introduction to college reading and writing. Emphasizes recursive writing processes, rhetorical analysis, synthesis of sources, and argument.

COURSE NO: **1301.700-705**

DAY & TIME: **OFF WEB (DYNAMIC)**

COURSE TITLE: **RHETORIC AND COMPOSITION I**

INSTRUCTOR: **VARIOUS**

DESCRIPTION: Introduction to Critical Thinking, Reading, and Writing II is a course that builds on the skills learned in English 1301 by providing a more extensive introduction to rhetorical and argument theories. Students learn to identify a controversial issue independently, research that issue by navigating library databases, compile a bibliography of relevant sources, map the conversation surrounding the issue, and advocate their own position by developing claims supported by good reasons and evidence. Students continue to practice recursive reading and writing processes and develop a more sophisticated awareness of context and audience. **THESE SECTIONS ARE ONLY AVAILABLE FOR DESIGNATED STUDENTS AND OR GROUPS.**

COURSE NO: **1302.001-077**

DAY & TIME: **VARIOUS**

COURSE TITLE: **RHETORIC AND COMPOSITION II**

INSTRUCTOR: **VARIOUS**

DESCRIPTION: Continues ENGL 1301, but with an emphasis on advanced techniques of academic argument. Includes issue identification, independent library research, analysis and evaluation of sources, and synthesis of sources with students' own claims, reasons, and evidence. Prerequisite: Grade of C or better in ENGL 1301.

COURSE NO: **2303.001**

DAY & TIME: **TR 8-9:20**

COURSE TITLE: **WORKING-CLASS LITERATURE**

INSTRUCTOR: **SHAFFER**, Bethany

DESCRIPTION: This Working Class Literature course has two purposes: to help you develop an understanding of central debates about and themes in American working-class literature and to help you develop your skills as a researcher of literature in general. To achieve these goals, you will read a number of texts, both literary and critical; discuss the ideas in the texts with your colleagues and your instructor; and pursue a group project exploring a text and developing a thorough presentation about one working-class writer. Class lectures and discussions will focus on ways of understanding and interpreting the works and on locating them in their historical, cultural, and intellectual milieus. There are two major exams in the class to assess your contextual knowledge of the texts, authors, and time period. Finally, one major essay will demonstrate your ability to discuss a text in an academic format.

COURSE NO: **2303.002**

DAY & TIME: **MWF 1-1:50**

COURSE TITLE: **OUTLAWS/ANTIHEROES IN LIT. & FILM**

INSTRUCTOR: **FEDERICO**, Michael

DESCRIPTION: What is it about the dark side of human nature that lures us in? Why are we often drawn to flawed, devious, or rebellious characters instead of the perfect hero who sees the world in black and white? By exploring some of the most fascinating antiheroes and outlaws in literature and film (including Batman, Dr. Frankenstein, and the Macbeths), we'll attempt to answer those questions.

In studying the shifting role of the antihero and outlaw over the years, we'll have a chance to delve into books and movies from a range of eras and genres, and we'll break down some of the different techniques authors and filmmakers employ to make the dark side so appealing. We'll also take a look at how antiheroes and outlaws have found their way into other aspects of culture like advertising, video games, sports, and more.

COURSE NO: **2303.003**

DAY & TIME: **MWF 2-2:50**

COURSE TITLE: **OUTLAWS/ANTIHEROES IN LIT. & FILM**

INSTRUCTOR: **FEDERICO**, Michael

DESCRIPTION: What is it about the dark side of human nature that lures us in? Why are we often drawn to flawed, devious, or rebellious characters instead of the perfect hero who sees the world in black and white? By exploring some of the most fascinating antiheroes and outlaws in literature and film (including Batman, Dr. Frankenstein, and the Macbeths), we'll attempt to answer those questions.

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COURSE NO: **2303.004**

DAY & TIME: **TR 9:30-10:50**

COURSE TITLE: **GRAPHIC NARRATIVES**

INSTRUCTOR: **KILGORE**, Chris

DESCRIPTION: This course's full title is "Graphic Narrative as Trans-Cultural Documentary." When Art Spiegelman published *Maus* in 1986, he stirred an old controversy over the "appropriateness" of graphical style to subject matter. Could drawings featuring anthropomorphic mice, cats, and other animals convey the horror of the Holocaust? Today the consensus is that Spiegelman's cartoon-style drawings, embedded in a father-and-son family drama, can do just that. In this course we will examine graphic-novel narratives that present themselves as accounts of cultural, national, and historical identities, often through memoir or a "documentary" style. These stories raise ethical and aesthetic questions: As students in a US-American university in 2012, to what extent can we say we have learned from such texts? How can we decide whether a portrayal is "accurate," or at least "adequate"?

NOTE: This course includes a service-learning project that will involve giving an off-campus presentation. The project will provide useful oral-presentation experience for those interested in educational and communication-oriented careers.

TEXTS: McCloud, Scott. *Understanding Comics*; Spiegelman, Art. *Maus I & II*; Satrapi; Marjane. *Persepolis I*; Sacco, Joe. *Palestine*; Dembicki, Matt, Ed. *Trickster: Native American Tales*; Stassen, J.P. *Deogratias, a Tale of Rwanda*; Bechdel, Alison; *Fun Home*, and Small, David. *Stitches*.

COURSE NO: **2303.005**

DAY & TIME: **TR 11-12:20**

COURSE TITLE: **POSTMODERN FICTION(S)**

INSTRUCTOR: **STEIN**, Johnny

DESCRIPTION: Opening *The Order of Things*, Michel Foucault speaks of Jorge Luis Borges who imagines an ancient Chinese encyclopedia that orders animals not by our familiar categories, but by the following classifications: 1) belonging to the emperor; 2) embalmed; 3) tame; 4) suckling pigs; 5) sirens; 6) fabulous; 7) stray dogs; 8) included in the present classification; 9) frenzied; 10) innumerable; 11) drawn with a very fine camel-hair brush; 12) et cetera; 13) having just broken the water pitcher; and 14) that from a long way off look like flies. As Borges's encyclopedia points out, the way we order the world is partly a function of what we know, or hold to be important. But what we know is also dependent on how we order the world: what we look for, and how we articulate it. And so it is with that articulation known as postmodern fiction. Various defined -- 1) fiction of a global economy; 2) fiction by previously suppressed voices; 3) non-existent; 4) fiction that is theory-driven; 5) any text written after 1945; 6) fiction that blurs the line between high and low culture; 7) anything bad; 8) fiction that foregrounds its constructed nature; 9) fiction about the nature of being; 10) fiction about fiction; 11) et cetera

Our oscillating definition of postmodernism will at least start from the position that *how* a story is told is as important as *what* story is told and, in postmodern fiction, how the story is told *is* part of the story. Thus, we will focus on stories and novels whose aesthetic form embodies the inward turn to language that has transformed all fields of inquiry and all segments of society over the last 30 years: fiction whose form arose from and contributed to the questioning of assumptions about how

meaning is made, and the implications for the creation of knowledge, power, history, gender, politics, art, ourselves, and, of course, literature.

COURSE NO: **2303.006**

DAY & TIME: **TR 12:30-1:50**

COURSE TITLE: **INTERACTIVITY, MEDIA AND GENRE**

INSTRUCTOR: **QUIJANO**, Johansen

DESCRIPTION: Sophomore literature builds upon and extends the critical reading skills introduced in 1301 and 1302. By familiarizing students with an awareness of different genres and some elements of literature, we provide them with additional vocabulary and tools to enhance their ability to read critically.

The focus of this course will be on the elements of literary genres and how these genres adapt and transmediate into digital interactive texts such as hypertext fiction, visual novels, and video game texts. It will mix elements of literary studies, digital media studies, and popular culture into its design and allow students to think critically about literature as well as contemporary interactive texts. The course will also emphasize how literary modes of inquiry can help shed light on questions regarding digital texts.

COURSE NO: **2303.007**

DAY & TIME: **MWF 10-10:50**

COURSE TITLE: **IDENTITY NARRATIVES**

INSTRUCTOR: **PORTER**, Sha-Shonda

DESCRIPTION: Identities are “meanings a person attributes to the self as an object in a social situation or social role” (Burke 18). In this interdisciplinary course, we will use literature to explore topics relative to concepts and issues of identity. Such topics include ethnicity, class, gender and sexuality, religion and spirituality, age, ability and disability, culture, and race. We will explore how individual and group (socio-cultural) identities are shaped and performed. Additionally, we will explore the influence of literature on one’s own identity development processes, as well as the socio-historical, cultural, and political influences on identity.

Burke, Peter J. and Jan E. Stets. “Identity Theory and Social Identity Theory.” *Social Psychology Quarterly*. Vol. 63, No. 3. 2000: 224-237.

TEXTS: Alexie, Sherman. *Flight*. New York: Black Cat, 2007. Print; Butler, Octavia. *Fledgling*. New York: Grand Central Publishing, 2005. Print; Everett, Percival. *Erasure*. New York: Hyperion, 2001. Print; Gardner, Janet E. *Reading and Writing about Literature: A Portable Guide*. 3rd ed. Boston: Bedford, 2013. Print; Yang, Gene Luen. *American Born Chinese*. New York: First Second, 2006. Print.
* Additional readings will be provided.

COURSE NO: **2303.008**

DAY & TIME: **TR 2-3:20**

COURSE TITLE: **LITERATURE IN GLOBAL CONTEXT**

INSTRUCTOR: **SAVIC**, Ana

DESCRIPTION: In this class, we will examine contemporary literature and film that address the specific cultural issues of our historical moment. Our readings will include novels and stories by

Chinua Achebe, Jhumpa Lahiri, Orhan Pamuk, and Yoko Tawada; films by Ngozi Onwurah, and Wolfgang Becker; and critical texts by Stuart Hall, Kwame Anthony Appiah, and others. We will examine how current global processes affect our notions of cultural identity by focusing our discussions on the following issues: the encounter between East and West, modernization, secularism and fundamentalism, cosmopolitanism, and immigrant experience.

TEXTS: Achebe, Chinua. *Things Fall Apart*. 1959. New York: Anchor Books, 1994; Lahiri, Jhumpa. *The Namesake*. New York: Mariner Books, 2004; Pamuk, Orhan. *Snow*. Trans. Maureen Freely. New York: Vintage Books, 2004, and a Course pack.

COURSE NO: 2303.009

DAY & TIME: MW 4-5:20

COURSE TITLE: LITERATURE AND OPERA

INSTRUCTOR: GAY, Wayne

DESCRIPTION: "Literature and Opera" will explore, from a literary and critical viewpoint, the literature that inspired great operas and musical theater, with a focus on works to be performed by the Fort Worth Opera (Puccini's *La Boheme*) and Dallas Opera (Puccini's *Turandot* and Argento's *The Aspern Papers*); the Metropolitan Opera's live HD theater presentations (Verdi's *Rigoletto*, Zandonai's *Francesca da Rimini*); and *Fiddler on the Roof* (to be performed by UTA Theatre Arts). Authors discussed will include Dante, Hugo, James, Aleichem, and others. Students will practice critical reading of literature in a context of evaluating the adaptation of the written word to the lyric stage, as well as the transformation of words-without-music into words-with-music, and the implications of that transformation. Knowledge of music and/or theater is welcome but not required. For at least part of the writing requirement of the course, students will have the option of attending and reviewing live performances and live HD movie theater presentations.

COURSE NO: 2303.010

DAY & TIME: TR 9:30-10:50

COURSE TITLE: AMER. IDENTITIES (CELEBRATING IDENTITY F...) INSTRUCTOR: ROEMER, Ken

DESCRIPTION: "Celebrating Identity Formations" introduces students to a chronological selection of significant American works that contributed to an on-going dialogue about defining what it is to be an American (individual, group, national). This dialogue is often a fascinating index to important American cultural and aesthetic values. Despite the selectivity of the readings, the course examines a broad range of time periods, genres geographical areas, and perspectives shaped by different gender, class, and ethnic backgrounds. By the end of the semester, students who have successfully completed the assignments should: (1) have a basic knowledge of eighteen significant American texts, and (2) have the ability to consider how various historical periods, literary forms, concepts of audience, environments, and personal, economic, and cultural backgrounds have influenced how Americans imagine and communicate concepts of who they are. The short papers support the course goals, especially goal two, by requiring students to examine how they form their identities from landscapes and stories and by examining how personal experiences and values shape their reading experiences.

REQUIRED READINGS: Two short autobiographies (Momaday's *The Way to Rainy Mountain* and excerpts from Douglass's *The Narrative of the Life of Frederic Douglass*); two novels (Hurstun's *Their Eyes Were Watching God*, and Anaya's *Bless Me, Ultima*); and a packet of short readings from

different genres (exploration accounts, letters, essays, poetry, and short story, and speculative/utopian fiction).

ASSIGNMENTS: two short autobiographical papers; Exams: 10-15 short answer; four essay

COURSE NO: **2303.011**

DAY & TIME: **TR 7-8:20**

COURSE TITLE: **RAPING MOTHER: GENDER & ENVIRONMENTAL LITERATURE** INSTRUCTOR: **WALLACE**, David

DESCRIPTION: Cultural conceptions of gender and of the other-than-human world have significant effects on the way we interact with each other and with nature. In “Raping Mother,” we will interrogate the way that popular film and literature represent gender in light of environmental factors like rurality, environmental degradation, war, and post-apocalyptic scenarios. Using a variety of literary, filmic, and critical texts—like Cormac McCarthy’s *The Road*, Alden Bell’s *The Reapers Are the Angels*, and Annie Proulx’s *Brokeback Mountain*, we will examine the way that ideas of gender normativity and the other-than-human world are inextricably tied together over the course of American history.

TEXTS: *The Road*, Cormac McCarthy; *The Reapers Are the Angels*, Alden Bell; *Into the Forest*, Jean Hegland; *Brokeback Mountain*, Annie Proulx; *First Blood*, David Morrell; *Deliverance*, James Dickey, and Assorted Readings

COURSE NO: **2303.012**

DAY & TIME: **TR 11-12:20**

COURSE TITLE: **LITERATURE OF THE COLD WAR**

INSTRUCTOR: **ARCE**, William

DESCRIPTION: From tough talking detectives to creepy monsters, from brain washing “commies” to exploding mushrooms clouds, the Soviet threat gripped the American imagination throughout the Cold War years. This course will explore the impact of the U.S. Cold War on American literary production throughout the 1950s and 1960s. Because the “communist threat” permeated every aspect of daily life, we will cover multiple genres including detective novels, science fiction, poetry, Cold War criticism and selected movie scenes depicting alien invasions. Our readings will engage with the literary debates of the Cold War period, in particular with the intellectual production of the so-called “liberal” critics (New York Intellectuals) of the post war period. In exploring the specific literary history of the Cold War period, I hope to make evident how the “re-assessment” of history, and of politics informed the literary production of some of the most renown authors of the 1950s and 1960s.

COURSE NO: **2309.002**

DAY & TIME: **MWF 9-9:50**

COURSE TITLE: **WORLD LITERATURE**

INSTRUCTOR: **OLSON**, Debbie

DESCRIPTION: Significant works of world literature with emphasis on ideas and the ways in which they reflect cultural and aesthetic values; emphasis on critical methods of reading, writing, and thinking. Examines at least three genres and six authors.

COURSE NO: **2309.003**

DAY & TIME: **MWF 10-10:50**

COURSE TITLE: **WORLD LITERATURE**

INSTRUCTOR: **OLSON**, Debbie

DESCRIPTION: Significant works of world literature with emphasis on ideas and the ways in which they reflect cultural and aesthetic values; emphasis on critical methods of reading, writing, and thinking. Examines at least three genres and six authors.

COURSE NO: **2309.004**

DAY & TIME: **MWF 11-11:50**

COURSE TITLE: **WORLD LITERATURE**

INSTRUCTOR: **TUTT**, Thomas

DESCRIPTION: Significant works of world literature with emphasis on ideas and the ways in which they reflect cultural and aesthetic values; emphasis on critical methods of reading, writing, and thinking. Examines at least three genres and six authors.

COURSE NO: **2309.005**

DAY & TIME: **MWF 1-1:50**

COURSE TITLE: **WORLD LITERATURE**

INSTRUCTOR: **ENGLAND**, Nancy

DESCRIPTION: Significant works of world literature with emphasis on ideas and the ways in which they reflect cultural and aesthetic values; emphasis on critical methods of reading, writing, and thinking. Examines at least three genres and six authors.

COURSE NO: **2309.006**

DAY & TIME: **MWF 2-2:50**

COURSE TITLE: **WORLD LITERATURE**

INSTRUCTOR: **ENGLAND**, Nancy

DESCRIPTION: Significant works of world literature with emphasis on ideas and the ways in which they reflect cultural and aesthetic values; emphasis on critical methods of reading, writing, and thinking. Examines at least three genres and six authors.

COURSE NO: **2309.007**

DAY & TIME: **TR 8-9:20**

COURSE TITLE: **WORLD LITERATURE**

INSTRUCTOR: **WARREN**, Martha

DESCRIPTION: In The Namesake, Ashoke Ganguli says, "My grandfather always says that's what books are for...To travel without moving an inch." In English 2309 – World Literature – we will take a whirlwind tour of modern literature from around the world. From Texas, we will travel from Bengal to the battlefields of World War I and from Africa to Afghanistan and many places in between. We will read, watch, discuss, and write about representative works of literature from diverse places and cultures, considering issues and ideas of enduring significance in the 20th and 21st century world.

TEXTS: Lawall, Sarah, Ed. The Norton Anthology of World Literature. 2nd Ed. Vol F ONLY. NY: Norton, 2002. ISBN# 0-393-97760-9; Lahiri, Jhumpa. The Namesake. Boston: First Mariner Books Ed, 2004. ISBN# 0-618-48522-8; Hosseini, Khaled. A Thousand Splendid Suns. NY: Riverhead Books, 2008. ISBN# 978-1-59448-385-1

COURSE NO: **2309.008**

DAY & TIME: **TR 9:30-10:50**

COURSE TITLE: **WORLD LITERATURE**

INSTRUCTOR: **WARREN**, Martha

DESCRIPTION: In The Namesake, Ashoke Ganguli says, “My grandfather always says that’s what books are for...To travel without moving an inch.” In English 2309 – World Literature – we will take a whirlwind tour of modern literature from around the world. From Texas, we will travel from Bengal to the battlefields of World War I and from Africa to Afghanistan and many places in between. We will read, watch, discuss, and write about representative works of literature from diverse places and cultures, considering issues and ideas of enduring significance in the 20th and 21st century world.

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COURSE NO: **2309.009**

DAY & TIME: **TR 11-12:20**

COURSE TITLE: **WORLD LITERATURE**

INSTRUCTOR: **SAVIC**, Ana

DESCRIPTION: Significant works of world literature with emphasis on ideas and the ways in which they reflect cultural and aesthetic values; emphasis on critical methods of reading, writing, and thinking. Examines at least three genres and six authors.

TEXT: Bierhorst, John, ed., et al. *The Norton Anthology of World Literature*. Shorter 2nd ed. 2 vols. New York: W.W. Norton, 2009.

COURSE NO: **2309.010**

DAY & TIME: **TR 12:30-1:50**

COURSE TITLE: **WORLD LITERATURE**

INSTRUCTOR: **WILSON**, Kristi

DESCRIPTION: Generally speaking, ENGL 2309 focuses on “significant works of world literature with emphasis on ideas and the ways in which they reflect cultural and aesthetic values.” It is an introduction to world literature—not a survey—and makes no attempt to offer full coverage of world literature in terms of periods or geographies.

In this class, we will be reading and discussing contemporary works of literature from the developing world, sometimes called the “Third World.” The class is loosely organized around the idea of mobility and migration in the age of globalization. This means we will consider the ways people navigate a variety of borders and boundaries—national/regional, cultural, legal, ethical, spiritual, racial, and

economic—in the literature we read. Some of the literature, itself, even moves across language and genre border. While these concerns will be a recurrent theme that connects our course readings, our discussions and interpretations will certainly not be limited to this framework alone.

NOTE: We will often read up to 150 pages per week in this class. I strongly urge you to set a rigorous but manageable daily reading schedule, in order to keep up with the reading requirements.

TEXTS: Chikwava, Brian. *Harare North*. Vintage Press. ISBN: 9780099526759; Kunzru, Hari. *Transmission*. Plume. ISBN: 9780452286511; Salih, Tayeb. *Season of Migration to the North*. NYRB Classics. ISBN: 9781590173022; Satrapi, Marjane. *The Complete Persepolis*. Pantheon. ISBN: 9780375714832, and supplemental readings on Blackboard.

COURSE NO: **2309.011**

DAY & TIME: **TR 2-3:20**

COURSE TITLE: **WORLD LITERATURE**

INSTRUCTOR: **WILSON**, Kristi

DESCRIPTION: Generally speaking, ENGL 2309 focuses on “significant works of world literature with emphasis on ideas and the ways in which they reflect cultural and aesthetic values.” It is an introduction to world literature—not a survey—and makes no attempt to offer full coverage of world literature in terms of periods or geographies.

In this class, we will be reading and discussing contemporary works of literature from the developing world, sometimes called the “Third World.” The class is loosely organized around the idea of mobility and migration in the age of globalization. This means we will consider the ways people navigate a variety of borders and boundaries—national/regional, cultural, legal, ethical, spiritual, racial, and economic—in the literature we read. Some of the literature, itself, even moves across language and genre border. While these concerns will be a recurrent theme that connects our course readings, our discussions and interpretations will certainly not be limited to this framework alone.

NOTE: We will often read up to 150 pages per week in this class. I strongly urge you to set a rigorous but manageable daily reading schedule, in order to keep up with the reading requirements.

TEXTS: Chikwava, Brian. *Harare North*. Vintage Press. ISBN: 9780099526759; Kunzru, Hari. *Transmission*. Plume. ISBN: 9780452286511; Salih, Tayeb. *Season of Migration to the North*. NYRB Classics. ISBN: 9781590173022; Satrapi, Marjane. *The Complete Persepolis*. Pantheon. ISBN: 9780375714832, and supplemental readings on Blackboard.

COURSE NO: **2309.012**

DAY & TIME: **TR 7-8:20**

COURSE TITLE: **WORLD LITERATURE**

INSTRUCTOR: **PHIFER**, Michell

DESCRIPTION: Significant works of world literature with emphasis on ideas and the ways in which they reflect cultural and aesthetic values; emphasis on critical methods of reading, writing, and thinking. Examines at least three genres and six authors.

COURSE NO: **2309.013**

DAY & TIME: **TR 5:30-6:50**

COURSE TITLE: **WORLD LITERATURE**

INSTRUCTOR: **PHIFER**, Michell

DESCRIPTION: Significant works of world literature with emphasis on ideas and the ways in which they reflect cultural and aesthetic values; emphasis on critical methods of reading, writing, and thinking. Examines at least three genres and six authors.

COURSE NO: **2309.014**

DAY & TIME: **TR 9:30-10:50**

COURSE TITLE: **WORLD LITERATURE**

INSTRUCTOR: **BLACK**, Tia

DESCRIPTION: Significant works of world literature with emphasis on ideas and the ways in which they reflect cultural and aesthetic values; emphasis on critical methods of reading, writing, and thinking. Examines at least three genres and six authors.

COURSE NO: **2309.015**

DAY & TIME: **TR 11-12:20**

COURSE TITLE: **WORLD LITERATURE**

INSTRUCTOR: **BLACK**, Tia

DESCRIPTION: Significant works of world literature with emphasis on ideas and the ways in which they reflect cultural and aesthetic values; emphasis on critical methods of reading, writing, and thinking. Examines at least three genres and six authors.

COURSE NO: **2309.016**

DAY & TIME: **OFF WEB**

COURSE TITLE: **WORLD LITERATURE**

INSTRUCTOR: **WARREN**, Martha

DESCRIPTION: In The Namesake, Ashoke Ganguli says, "My grandfather always says that's what books are for...To travel without moving an inch." In English 2309 – World Literature – we will take a whirlwind tour of modern literature from around the world. From Texas, we will travel from Bengal to the battlefields of World War I and from Africa to Afghanistan and many places in between. We will read, watch, discuss, and write about representative works of literature from diverse places and cultures, considering issues and ideas of enduring significance in the 20th and 21st century world.

TEXTS: Lawall, Sarah, Ed. The Norton Anthology of World Literature. 2nd Ed. Vol F ONLY. NY: Norton, 2002. ISBN# 0-393-97760-9; Lahiri, Jhumpa. The Namesake. Boston: First Mariner Books Ed, 2004. ISBN# 0-618-48522-8; O'Brien, Tim. The Things They Carried. Boston, First Mariner Books Ed, 2009. ISBN# 978-0-618-70641-9

COURSE NO: **2309.017**

DAY & TIME: **OFF WEB**

COURSE TITLE: **WORLD LITERATURE**

INSTRUCTOR: **WARREN**, Martha

DESCRIPTION: In The Namesake, Ashoke Ganguli says, “My grandfather always says that’s what books are for...To travel without moving an inch.” In English 2309 – World Literature – we will take a whirlwind tour of modern literature from around the world. From Texas, we will travel from Bengal to the battlefields of World War I and from Africa to Afghanistan and many places in between. We will read, watch, discuss, and write about representative works of literature from diverse places and cultures, considering issues and ideas of enduring significance in the 20th and 21st century world.

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COURSE NO: **2309.018**

DAY & TIME: **OFF WEB**

COURSE TITLE: **WORLD LITERATURE**

INSTRUCTOR: **WARREN**, Martha

DESCRIPTION: In The Namesake, Ashoke Ganguli says, “My grandfather always says that’s what books are for...To travel without moving an inch.” In English 2309 – World Literature – we will take a whirlwind tour of modern literature from around the world. From Texas, we will travel from Bengal to the battlefields of World War I and from Africa to Afghanistan and many places in between. We will read, watch, discuss, and write about representative works of literature from diverse places and cultures, considering issues and ideas of enduring significance in the 20th and 21st century world.

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COURSE NO: **2309.019**

DAY & TIME: **OFF WEB**

COURSE TITLE: **WORLD LITERATURE**

INSTRUCTOR: **SAVIC**, Ana

DESCRIPTION: Significant works of world literature with emphasis on ideas and the ways in which they reflect cultural and aesthetic values; emphasis on critical methods of reading, writing, and thinking. Examines at least three genres and six authors.

TEXTS: Lawall, Sarah, et al. Eds. *The Norton Anthology of World Literature*. 2nd Ed. Vol. F – The Twentieth Century. NY: Norton, 2002; Lahiri, Jhumpa. *The Namesake*. NY: Houghton Mifflin, 2003; and O’Brien, Tim. *The Things They Carried*. Boston: Mariner Books, 2009.

COURSE NO: **2319.002**

DAY & TIME: **MWF 10-10:50**

COURSE TITLE: **BRITISH LITERATURE**

INSTRUCTOR: **ENGLAND**, Nancy

DESCRIPTION: Significant British works with emphasis on ideas and the ways in which they reflect cultural and aesthetic values; emphasis on critical methods of reading, writing, and thinking; at least three genres and six authors considered.

COURSE NO: **2319.003**

DAY & TIME: **MWF 11-11:50**

COURSE TITLE: **BRITISH LITERATURE**

INSTRUCTOR: **ENGLAND**, Nancy

DESCRIPTION: Significant British works with emphasis on ideas and the ways in which they reflect cultural and aesthetic values; emphasis on critical methods of reading, writing, and thinking; at least three genres and six authors considered.

COURSE NO: **2319.004**

DAY & TIME: **MWF 1-1:50**

COURSE TITLE: **BRITISH LITERATURE**

INSTRUCTOR: **HOLLAND**, Toni

DESCRIPTION: This course offers a survey of British literature from the Romantic Period to the present. We will learn cultural backgrounds of the Romantic Period, Victorian Period, and literature from the 20th Century. We will read literary texts in various genre: play, novella, poetry, and short story. Our assignments will focus on close reading and literary analysis, as well as a creative project in photography.

COURSE NO: **2319.005**

DAY & TIME: **TR 9:30-10:50**

COURSE TITLE: **BRITISH LITERATURE**

INSTRUCTOR: **HOLLAND**, Toni

DESCRIPTION: This course offers a survey of British literature from the Romantic Period to the present. We will learn cultural backgrounds of the Romantic Period, Victorian Period, and literature from the 20th Century. We will read literary texts in various genre: play, novella, poetry, and short story. Our assignments will focus on close reading and literary analysis, as well as a creative project in photography.

COURSE NO: **2319.006**

DAY & TIME: **TR 11-12:20**

COURSE TITLE: **BRITISH LITERATURE**

INSTRUCTOR: **HOLLAND**, Toni

DESCRIPTION: This course offers a survey of British literature from the Romantic Period to the present. We will learn cultural backgrounds of the Romantic Period, Victorian Period, and literature

from the 20th Century. We will read literary texts in various genre: play, novella, poetry, and short story. Our assignments will focus on close reading and literary analysis, as well as a creative project in photography.

COURSE NO: **2319.007**

DAY & TIME: **TR 12:30-1:50**

COURSE TITLE: **BRITISH LITERATURE**

INSTRUCTOR: **ENGLAND**, Nancy

DESCRIPTION: Significant British works with emphasis on ideas and the ways in which they reflect cultural and aesthetic values; emphasis on critical methods of reading, writing, and thinking; at least three genres and six authors considered.

COURSE NO: **2319.008**

DAY & TIME: **OFF WEB**

COURSE TITLE: **BRITISH LITERATURE**

INSTRUCTOR: **MEYER**, Connie

DESCRIPTION: Significant British works with emphasis on ideas and the ways in which they reflect cultural and aesthetic values; emphasis on critical methods of reading, writing, and thinking; at least three genres and six authors considered.

COURSE NO: **2319.009**

DAY & TIME: **OFF WEB**

COURSE TITLE: **BRITISH LITERATURE**

INSTRUCTOR: **MEYER**, Connie

DESCRIPTION: Significant British works with emphasis on ideas and the ways in which they reflect cultural and aesthetic values; emphasis on critical methods of reading, writing, and thinking; at least three genres and six authors considered.

COURSE NO: **2319.010**

DAY & TIME: **OFF WEB**

COURSE TITLE: **BRITISH LITERATURE**

INSTRUCTOR: **MEYER**, Connie

DESCRIPTION: Significant British works with emphasis on ideas and the ways in which they reflect cultural and aesthetic values; emphasis on critical methods of reading, writing, and thinking; at least three genres and six authors considered.

COURSE NO: **2319.011**

DAY & TIME: **OFF WEB**

COURSE TITLE: **BRITISH LITERATURE**

INSTRUCTOR: **TUTT**, Thomas

DESCRIPTION: Significant British works with emphasis on ideas and the ways in which they reflect cultural and aesthetic values; emphasis on critical methods of reading, writing, and thinking; at least three genres and six authors considered.

COURSE NO: **2329.001**

DAY & TIME: **MWF 8-8:50**

COURSE TITLE: **AMERICAN LIT. (IDENTITY AND VIOLENCE)**

INSTRUCTOR: **MACKENZIE**, Thomas

DESCRIPTION: This course revolves around questions of Identity and Violence in America. This course is not designed to either commemorate pulp fiction or to survey American literature (for that see English 3340). Rather this course explores the role violence plays in America, particularly in shaping personal concepts of self and the national consciousness. Readings will include a variety of genres including autobiography, drama, novel, short story, and song.

Primary Texts will include: War Dances by Sherman Alexie, Snow White by Donald Barthelme, The House on Mango Street by Sandra Cisneros, and Cormac McCarthy's The Sunset Limited. Additional readings will be provided in class or online.

COURSE NO: **2329.002**

DAY & TIME: **MWF 9-9:50**

COURSE TITLE: **AMERICAN LIT. (IDENTITY AND VIOLENCE)**

INSTRUCTOR: **MACKENZIE**, Thomas

DESCRIPTION: This course revolves around questions of Identity and Violence in America. This course is not designed to either commemorate pulp fiction or to survey American literature (for that see English 3340). Rather this course explores the role violence plays in America, particularly in shaping personal concepts of self and the national consciousness. Readings will include a variety of genres including autobiography, drama, novel, short story, and song.

Primary Texts will include: War Dances by Sherman Alexie, Snow White by Donald Barthelme, The House on Mango Street by Sandra Cisneros, and Cormac McCarthy's The Sunset Limited. Additional readings will be provided in class or online.

COURSE NO: **2329.003**

DAY & TIME: **MWF 10-10:50**

COURSE TITLE: **AMERICAN LITERATURE**

INSTRUCTOR: **CORDER**, Cathy

DESCRIPTION: The UTA Department of English describes sophomore literature as "an opportunity to help students in all majors become aware that literary studies are relevant to personal, social, and political life," and a way to "foster enjoyment of literature." This section of American literature will survey popular genres of American storytelling: the western, the mystery, narrative poetry, horror, short animations, music videos, young adult literature, science fiction, poetry slams, and the graphic novel.

While many would argue that popular fiction is not "real" literature, these stories have much to tell us about our society, our culture, and our own human nature. We will examine various aspects of narrative (point of view, setting, plot, characterization, and theme) and other literary elements (tone, theme, figurative language, etc.) as we explore these different genres.

COURSE NO: **2329.004**

DAY & TIME: **MW 4-5:20**

COURSE TITLE: **AMERICAN LITERATURE**

INSTRUCTOR: **STAFF**

DESCRIPTION: Consideration of significant American works with a focus on ideas and the ways in which they reflect cultural and aesthetic values; emphasis on critical methods of reading, writing, and thinking; at least three genres and six authors considered.

COURSE NO: **2329.005**

DAY & TIME: **TR 9:30-10:50**

COURSE TITLE: **AMERICAN LITERATURE**

INSTRUCTOR: **CLOUGH, Tra**

DESCRIPTION: American Literature Course description: Course will explore the literary traditions of the American South, taking up issues of race, place, politics and poverty in poetry, short stories and longer fictional works as well as nonfiction during the 19th and 20th centuries. Edgar Allen Poe, Mark Twain, William Faulkner, Zora Neal Hurston, Eudora Welty, Flannery O'Connor, Katherine Anne Porter and Richard Wright are among the writers under consideration in this course. We will discuss what distinguishes Southern literature from other American literature and how it has come to define and participate in larger literary and social traditions/countertraditions.

COURSE NO: **2329.006**

DAY & TIME: **MWF 11-11:50**

COURSE TITLE: **AMERICAN LIT. (LITERARY REPRESENTATIONS OF THE CIVIL RIGHTS MOVEMENT ERA)**

INSTRUCTOR: **PORTER, Sha-shonda**

DESCRIPTION: The Civil Rights Movement Era is one of the most momentous, yet volatile, periods in American history and has often been at the center of the literary imagination. In this course, we will take a humanistic approach to studying the Civil Rights Movement, and we will focus on literature that provides insight into this era and the various issues that stimulated the Movement. Although there is no absolute, agreed-upon begin and/or end date for the era, we will focus on literature representing the period spanning from the 1950s to 1968.

Using a broad definition of literature, we discuss and study a wide variety of print, visual, and oral forms of literature. We examine the historical, social, and cultural contexts of the Civil Rights Movement Era in our quest to analyze and evaluate the various literary representations and the perspectives presented.

ADVISORY/DISCLAIMER: This course is about real peoples, diverse cultures, interesting theories, diverging and strongly-held belief systems, complex situations and often-dramatic actions. In certain contexts, this information may be unsettling.

TEXTS: Gardner, Janet E. *Reading and Writing about Literature: A Portable Guide*. 3rd ed. Boston: Bedford, 2013. Print; Hansberry, Lorraine. *A Raisin in the Sun*; Hudson, Winson and Constance Curry. *Memoirs of a Freedom Fighter*. New York: Palgrave Macmillan, 2002. Print; Lester, Julius. *Do Lord Remember Me*. New York: St. Martin's Griffin, 1984. Print; Nordan, Lewis. *Wolf Whistle*. Chapel Hill: Algonquin Books of Chapel Hill, 1993. Print, and additional readings will be provided.

COURSE NO: **2329.009**

DAY & TIME: **MWF 2-2:50**

COURSE TITLE: **AMERICAN LIT. (LITERARY REPRESENTATIONS OF THE CIVIL RIGHTS MOVEMENT ERA)** INSTRUCTOR: **PORTER**, Sha-shonda

DESCRIPTION: The Civil Rights Movement Era is one of the most momentous, yet volatile, periods in American history and has often been at the center of the literary imagination. In this course, we will take a humanistic approach to studying the Civil Rights Movement, and we will focus on literature that provides insight into this era and the various issues that stimulated the Movement. Although there is no absolute, agreed-upon begin and/or end date for the era, we will focus on literature representing the period spanning from the 1950s to 1968.

Using a broad definition of literature, we discuss and study a wide variety of print, visual, and oral forms of literature. We examine the historical, social, and cultural contexts of the Civil Rights Movement Era in our quest to analyze and evaluate the various literary representations and the perspectives presented.

ADVISORY/DISCLAIMER: This course is about real peoples, diverse cultures, interesting theories, diverging and strongly-held belief systems, complex situations and often-dramatic actions. In certain contexts, this information may be unsettling.

TEXTS: Gardner, Janet E. *Reading and Writing about Literature: A Portable Guide*. 3rd ed. Boston: Bedford, 2013. Print; Hansberry, Lorraine. *A Raisin in the Sun*; Hudson, Winson and Constance Curry. *Memoirs of a Freedom Fighter*. New York: Palgrave Macmillan, 2002. Print; Lester, Julius. *Do Lord Remember Me*. New York: St. Martin's Griffin, 1984. Print; Nordan, Lewis. *Wolf Whistle*. Chapel Hill: Algonquin Books of Chapel Hill, 1993. Print, and additional readings will be provided.

COURSE NO: **2329.010**

DAY & TIME: **MW 7-8:20**

COURSE TITLE: **AMERICAN LIT. (THE ROAD AND THE JOURNEY)** INSTRUCTOR: **GAY**, Wayne

DESCRIPTION: L. Frank Baum's *The Wonderful Wizard of Oz* (1900) and the 1939 movie musical version of that novel will provide the starting point for an exploration of the American obsession with the road and the huge presence of the road and the journey in American literature. Students will examine poetry and fiction by Twain, Dickinson, Cather, Whitman, Longfellow, Cather, Faulkner, Jimenez, O'Connor, Alexie, and others, as well as examples of cinema and stage works. The coursework will focus on reading, viewing of selected cinema, classroom discussion, and short, informal written responses.

COURSE NO: **2329.011**

DAY & TIME: **TR 8-9:20**

COURSE TITLE: **AMERICAN LITERATURE (SELF AND SOCIETY)** INSTRUCTOR: **KILGORE**, Chris

DESCRIPTION: This course, "Self and Society in American Literature," is not designed as a survey course (that would be English 3340), but rather an exploration of the tensions between individual

identity and social identity across the history of American literature. Beginning even before our nation's independence, Americans have pondered the boundaries between self and other, and the obligations each of us owes—to ourselves, our families, and those we define as “others.” Although the course's readings are selective, they cover a variety of genres, geographical areas, and perspectives.

TEXTS: Gilman, Charlotte Perkins. *The Yellow Wall-Paper*; Fitzgerald, F. Scott. *The Great Gatsby*; Hansberry, Lorraine. *A Raisin in the Sun*; Pynchon, Thomas. *The Crying of Lot 49*; Moore, Alan, & Dave Gibbons. *Watchmen*

OPTIONAL/RECOMMENDED TEXTS: (Note: Each student will be required to procure 1 of the following 3 texts—students will use their choice in the course's final paper.) Glancy, Diane. *Pushing the Bear*; Rivera, Tomas. *And the Earth Did Not Devour Him (Y No Se Lo Tragó la Tierra)*; Kingston, Maxine Hong. *The Women Warriors: Memoirs of a Girlhood among Ghosts*.

COURSE NO: 2329.013

DAY & TIME: TR 11-12:20

COURSE TITLE: AMER. LIT. (CELEBRATING IDENTITY FORMAT.) INSTRUCTOR: ROEMER, Ken

DESCRIPTION: “Celebrating Identity Formations” is not an “introduction” to or “survey” of American Literature. (English 3340 is the survey.) Instead it introduces students to a chronological selection of significant American works that contributed to an on-going dialogue about defining what it is to be an American (individual, group, national). This dialogue is often a fascinating index to important American cultural and aesthetic values. Despite the selectivity of the readings, the course examines a broad range of time periods, genres geographical areas, and perspectives shaped by different gender, class, and ethnic backgrounds. By the end of the semester, students who have successfully completed the assignments should: (1) have a basic knowledge of eighteen significant American texts, and (2) have the ability to consider how various historical periods, literary forms, concepts of audience, environments, and personal, economic, and cultural backgrounds have influenced how Americans imagine and communicate concepts of who they are. The short papers support the course goals, especially goal two, by requiring students to examine how they form their identities from landscapes and stories and by examining how personal experiences and values shape their reading experiences.

REQUIRED READINGS: Two short autobiographies (Momaday's *The Way to Rainy Mountain* and excerpts from Douglass's *The Narrative of the Life of Frederic Douglass*); two novels (Hurstun's *Their Eyes Were Watching God*, and Anaya's *Bless Me, Ultima*); and a packet of short readings from different genres (exploration accounts, letters, essays, poetry, and short story, and speculative/utopian fiction).

PAPERS: two short autobiographical papers; Exams: 10-15 short answer; four essay

COURSE NO: 2329.015

DAY & TIME: TR 2-3:20

COURSE TITLE: AMERICAN LITERATURE (SELF AND SOCIETY) INSTRUCTOR: KILGORE, Chris

DESCRIPTION: This course, “Self and Society in American Literature,” is not designed as a survey course (that would be English 3340), but rather an exploration of the tensions between individual identity and social identity across the history of American literature. Beginning even before our nation’s independence, Americans have pondered the boundaries between self and other, and the obligations each of us owes—to ourselves, our families, and those we define as “others.” Although the course’s readings are selective, they cover a variety of genres, geographical areas, and perspectives.

TEXTS: Gilman, Charlotte Perkins. *The Yellow Wall-Paper*; Fitzgerald, F. Scott. *The Great Gatsby*; Hansberry, Lorraine. *A Raisin in the Sun*; Pynchon, Thomas. *The Crying of Lot 49*; Moore, Alan, & Dave Gibbons. *Watchmen*.

OPTIONAL/RECOMMENDED TEXTS: (Note: Each student will be required to procure 1 of the following 3 texts—students will use their choice in the course’s final paper.) Glancy, Diane. *Pushing the Bear*; Rivera, Tomas. *And the Earth Did Not Devour Him (Y No Se Lo Tragó la Tierra)*; Kingston, Maxine Hong. *The Women Warriors: Memoirs of a Girlhood among Ghosts*.

COURSE NO: **2329.017**

DAY & TIME: **MW 5:30-6:50**

COURSE TITLE: **AMERICAN LITERATURE**

INSTRUCTOR: **GAY**, Wayne

DESCRIPTION: Consideration of significant American works with a focus on ideas and the ways in which they reflect cultural and aesthetic values; emphasis on critical methods of reading, writing, and thinking; at least three genres and six authors considered.

COURSE NO: **2329.018**

DAY & TIME: **OFF WEB**

COURSE TITLE: **AMERICAN LITERATURE**

INSTRUCTOR: **JOHNSON**, Joanna

DESCRIPTION: Consideration of significant American works with a focus on ideas and the ways in which they reflect cultural and aesthetic values; emphasis on critical methods of reading, writing, and thinking; at least three genres and six authors considered.

COURSE NO: **2329.019**

DAY & TIME: **OFF WEB**

COURSE TITLE: **AMERICAN LITERATURE**

INSTRUCTOR: **JOHNSON**, Joanna

DESCRIPTION: Consideration of significant American works with a focus on ideas and the ways in which they reflect cultural and aesthetic values; emphasis on critical methods of reading, writing, and thinking; at least three genres and six authors considered.

COURSE NO: **2329.020**

DAY & TIME: **OFF WEB**

COURSE TITLE: **AMERICAN LITERATURE**

INSTRUCTOR: **JOHNSON**, Joanna

DESCRIPTION: Consideration of significant American works with a focus on ideas and the ways in which they reflect cultural and aesthetic values; emphasis on critical methods of reading, writing, and thinking; at least three genres and six authors considered.

COURSE NO: **2329.021**

DAY & TIME: **OFF WEB**

COURSE TITLE: **AMERICAN LITERATURE**

INSTRUCTOR: **SHAFFER**, Bethany

DESCRIPTION: Consideration of significant American works with a focus on ideas and the ways in which they reflect cultural and aesthetic values; emphasis on critical methods of reading, writing, and thinking; at least three genres and six authors considered.

COURSE NO: **2338.001**

DAY & TIME: **MW 3-4:20**

COURSE TITLE: **TECHNICAL WRITING**

INSTRUCTOR: **ELERSON**, Crystal

DESCRIPTION: This course introduces students to technical communication and covers the basics of writing style, design, resumes, application letters, lab reports, proposals, instructions, and manuals. The course is geared toward nursing students, but students in any field will benefit from the practical work place skills taught in technical communication. Prerequisites: ENGL 1301, ENGL 1302.

COURSE NO: **2338.002**

DAY & TIME: **MW 4:30-5:50**

COURSE TITLE: **TECHNICAL WRITING**

INSTRUCTOR: **ELERSON**, Crystal

DESCRIPTION: This course introduces students to technical communication and covers the basics of writing style, design, resumes, application letters, lab reports, proposals, instructions, and manuals. The course is geared toward nursing students, but students in any field will benefit from the practical work place skills taught in technical communication. Prerequisites: ENGL 1301, ENGL 1302.

COURSE NO: **2338.003**

DAY & TIME: **MWF 1-1:50**

COURSE TITLE: **TECHNICAL WRITING**

INSTRUCTOR: **HARA**, Billie

DESCRIPTION: This course 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.

COURSE NO: **2338.004**

DAY & TIME: **MWF 3-3:50**

COURSE TITLE: **TECHNICAL WRITING**

INSTRUCTOR: **HARA**, Billie

DESCRIPTION: This course 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.

COURSE NO: **2338.005**

DAY & TIME: **TR 5:30-6:50**

COURSE TITLE: **TECHNICAL WRITING**

INSTRUCTOR: **BLAISDELL**, Teri

DESCRIPTION: In this class you will learn about technical writing in the workforce. The intention in this class is not necessarily to prepare you to pursue a career in technical writing, though you can certainly use this class as a springboard for that profession; but, instead to learn effective ways of technical communication in whatever field you are pursuing. During the course of the semester you will learn exactly what defines technical writing and what types of documents you may be asked to produce in your career (such as manuals, procedures, instructions, reference cards, short and long reports, proposals, memos and emails). Working in groups, preparing presentations, analyzing technical documents, and addressing specific audience needs are also part of this course.

COURSE NO: **2338.006**

DAY & TIME: **TR 7-8:20**

COURSE TITLE: **TECHNICAL WRITING**

INSTRUCTOR: **BLAISDELL**, Teri

DESCRIPTION: In this class you will learn about technical writing in the workforce. The intention in this class is not necessarily to prepare you to pursue a career in technical writing, though you can certainly use this class as a springboard for that profession; but, instead to learn effective ways of technical communication in whatever field you are pursuing. During the course of the semester you will learn exactly what defines technical writing and what types of documents you may be asked to produce in your career (such as manuals, procedures, instructions, reference cards, short and long reports, proposals, memos and emails). Working in groups, preparing presentations, analyzing technical documents, and addressing specific audience needs are also part of this course.

COURSE NO: **2338.007**

DAY & TIME: **MWF 2-2:50**

COURSE TITLE: **TECHNICAL WRITING**

INSTRUCTOR: **HARA**, Billie

DESCRIPTION: This course 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.

COURSE NO: **2338.700**

DAY & TIME: **OFF WEB (AP)**

COURSE TITLE: **TECHNICAL WRITING**

INSTRUCTOR: **ZHANG, Yuejiao**

DESCRIPTION: This class is intended as an introduction to the discourse structures of technical communication where students will become familiar with and aware of the major components and practices within the field. In addition, this class will provide students with the opportunity to practice and utilize the techniques examined, including, but not limited to, the production of resumes, proposals, technical reports, web sites and manuals.

COURSE NO: **2350.001**

DAY & TIME: **MWF 11-11:50**

COURSE TITLE: **INTRO TO TEXTUAL ANALYSIS AND INTERPRET.** INSTRUCTOR: **WARREN, Kathryn**

DESCRIPTION: Contrary to popular belief, English Studies is not a field in which “anything goes.” Far from it—to be a literary scholar requires mastering a particular skill set and drawing on a common body of knowledge. But this shared knowledge has less to do with what one reads than with how one reads it—and how one writes about what one reads. Just as scientists have their lingo, and economists have theirs, English Studies is a discipline with its own language, theories, and literary conventions.

This course is designed to introduce English majors and potential English majors to the field by helping them to become fluent, so to speak, in the language practices that inform the field of English Studies. In this course students will read seminal works of literary theory and criticism alongside primary texts, learning how schools of literary criticism develop in response to the progress of critical theories in philosophy, history, and sociology. They will also learn to identify and employ the discursive conventions of literary scholarship. Though this course is a prerequisite for all upper-level English courses, students who are not preparing to pursue a degree in English Studies are also invited to take it. After completing this course, non-majors and majors alike 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.

COURSE NO: **2350.002**

DAY & TIME: **MWF 1-1:50**

COURSE TITLE: **INTRO TO TEXTUAL ANALYSIS AND INTERPRET.** INSTRUCTOR: **WARREN, Kathryn**

DESCRIPTION: Contrary to popular belief, English Studies is not a field in which “anything goes.” Far from it—to be a literary scholar requires mastering a particular skill set and drawing on a common body of knowledge. But this shared knowledge has less to do with what one reads than with how one reads it—and how one writes about what one reads. Just as scientists have their lingo, and economists have theirs, English Studies is a discipline with its own language, theories, and literary conventions.

This course is designed to introduce English majors and potential English majors to the field by helping them to become fluent, so to speak, in the language practices that inform the field of English Studies. In this course students will read seminal works of literary theory and criticism alongside

primary texts, learning how schools of literary criticism develop in response to the progress of critical theories in philosophy, history, and sociology. They will also learn to identify and employ the discursive conventions of literary scholarship. Though this course is a prerequisite for all upper-level English courses, students who are not preparing to pursue a degree in English Studies are also invited to take it. After completing this course, non-majors and majors alike 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.

COURSE NO: 2350.003

DAY & TIME: TR 12:30-1:50

COURSE TITLE: INTRO TO TEXTUAL ANALYSIS AND INTERPRET. INSTRUCTOR: ALAIMO, Stacy

DESCRIPTION: "Teaches students to identify characteristics of genres, to recognize and understand critical and literary terms, and to develop and use methods and strategies for analyzing and interpreting texts. Required for English and English/Education majors." (UTA Catalog). 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. Along with literary texts we will read theory and criticism. 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, short stories, a novel, 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, and a comprehensive final exam. Active, prepared participation is crucial for success in this class.

COURSE NO: 2350.004

DAY & TIME: TR 2-3:20

COURSE TITLE: INTRO TO TEXTUAL ANALYSIS AND INTERPRET. INSTRUCTOR: CHIARELLO, Barbara

DESCRIPTION: This course is designed to introduce English majors, potential English majors, and those seeking secondary certification in English to what is required of them as majors in the English Dept. The course will teach students to (1) identify characteristics of genres (2) recognize and understand critical and literary terms (3) develop methods and strategies for analyzing and interpreting texts and (4) demonstrate a command of these methods and strategies in written work. This course is a prerequisite for all upper-level English courses. Students who are not preparing for academic endeavors related to English studies will be expected to adapt to the specific academic requirements and strategies for reading, thinking, and writing generally followed in the field of English. We will apply our newly acquired skills to analyze working class literature.

Since students will be expected to add their knowledge to class discussion, they will have the opportunity to develop reading, writing and critical thinking skills by completing a range of

assignments including reading notes, a close reading essay, a critical approach essay, and several exams on critical strategies and literary terms.

TEXTS: *How to Interpret Literature 2nd ed* by Robert Dale Parker, ISBN [978-0-19-975750-3](#) and *The Bedford Glossary of Critical and Literary Terms* by Ross Murfin, ISBN [978-0-312-46188-1](#)

COURSE NO: **2350.005**

DAY & TIME: **TR 7-8:20**

COURSE TITLE: **INTRO TO TEXTUAL ANALYSIS AND INTERPRET.** INSTRUCTOR: **FRANK**, Luanne

DESCRIPTION: The following is an introductory course in the study of literature, with emphasis on Literary Criticism and Theory. It is designed to acquaint students with the range, depth, and variety of methodologies of criticism, grounded in theory, that have influenced literary studies most strongly since, and including, the late nineteenth century, and to acquaint or re-acquaint students with the conventions of the research paper.

The course's intentions are

- 1) to guide students to an **awareness** of the work of specific critics and theorists;
- 2) to guide students to a recognition of the **nature of** the work of these critics' and then to a close familiarity with it; and
- 3) to guide students to **produce** the sort of criticism that these critics and theorists have either themselves produced or have influenced.

That is, by the course's end, students will have had the opportunity

- a) to become acquainted with selected critics/theorists through passive reading;
- b) to understand, through summarizing in writing, the major points made by the selected critics/theorists;
- c) to make use of--in writing, in one-page papers--these critics'/theorists' methods as means of elucidating a literary work of each student's choice; and
- d) to recognize and correct such infelicities of punctuation, grammar, style, and usage as their and their classmates' papers expose. One paper (# 7), which can run to five pages, functions as an abbreviated research paper.

COURSE NO: **3300.001**

DAY & TIME: **TR 8-9:20**

COURSE TITLE: **SPECIAL TOPICS IN LIT. (FOOD AND LIT.)**

INSTRUCTOR: **KULESZ**, Peggy

DESCRIPTION: In this course, we will examine food writing from various genres: life narrative, poetry, fiction, television, film, cookbooks, periodicals, and websites. The course will focus on the literal and metaphorical ways in which food functions in texts and film and examine how its use highlights issues of gender, ideology, race, ethnicity, and culture in text and film. Course requirements may include analytical essays, exams, presentations, collaborative activities, and/or visual/electronic projects.

COURSE NO: **3306.001**

DAY & TIME: **MWF 11-11:50**

COURSE TITLE: **SOVIET AND POST-SOVIET LIT IN TRANSLATION** INSTRUCTOR: **BAEVA**, Tatiana

DESCRIPTION: (Cross-listed with **RUSS 3306**.) 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. May be repeated for credit as topics and periods vary. Prerequisites: for English majors, ENGL2350; for non-majors, 6 hours sophomore literature or 3 hours sophomore literature with a grade of A. Students receiving credit in Russian will complete a translation or research project using the Russian language. Offered as ENGL 3306 and RUSS 3306; credit will be given in only one department.

COURSE NO: **3340.001**

DAY & TIME: **TR 2-3:20**

COURSE TITLE: **HISTORY OF AMERICAN LITERATURE**

INSTRUCTOR: **MATHESON**, Neill

DESCRIPTION: In this course, we will explore a range of authors and works, both canonical and less well-known, illustrating the diversity of perspectives and kinds of writing produced in what is now the United States. Because a one-semester survey of at least four centuries of American writing must be selective, we will focus more closely on some representative literary problems and important historical contexts, while keeping in view the broader movements of American literary history. We will read the works of mainstream American writers alongside those who represent more marginalized perspectives, exploring shifting ideas of cultural identity and national belonging. One central framework will involve considering "America" as a contact zone, a geographical, social, and political space, and ultimately an idea, that has been continually renegotiated, as a result of the interrelations of its diverse inhabitants, and their cultures and languages. We will also discuss the evolution of different literary forms, as well as changing definitions of the literary itself. We will treat the category of "American Literature" as an open question: both a tenuous historical achievement and a lingering critical problem, its defining characteristics and boundaries remain contested.

TEXTS: *The Bedford Anthology of American Literature* Vols. 1 & 2

COURSE NO: **3340.002**

DAY & TIME: **TR 5:30-6:50**

COURSE TITLE: **HISTORY OF AMERICAN LITERATURE**

INSTRUCTOR: **CHIARELLO**, Barbara

DESCRIPTION: This course will study the history of American literature as an exchange between the mainstream and the marginalized in order to not only question the traditional canon, but canonicity itself. This approach will allow us to examine the canon as an enforcer of various dominant discourses that will be challenged by the chosen "multicultural" literary texts.

The course is designed to offer students the opportunity to develop a wide variety of skills. Reading notes, commentaries, and quizzes ask students to read, write and think critically. In-class writing encourages close readings and in-depth analyses. The final paper requires students to apply theoretical articles to literary works. Class discussions, group work and oral presentations help students teach, as well as learn from, each other. By the end of the semester, students should be comfortable applying several critical strategies to any text.

TEXTS: *Last Report of the Miracles of Little No Horse* by Louise Erdrich *Perennial* (An Imprint of HarperCollins Publishers); *The Woman Warrior* by Maxine Hong Kingston Vintage International; A

Visitation of Spirits by Randall Kenan Vintage; . . . *And the Earth Did Not Devour Him* by Tomas Rivera (trans by Evangelina Vigil-Pinon) Arte Publico Press

COURSE NO: **3340.003**

DAY & TIME: **TR 11-12:20**

COURSE TITLE: **HISTORY OF AMERICAN LITERATURE**

INSTRUCTOR: **MATHESON**, Neill

DESCRIPTION: In this course, we will explore a range of authors and works, both canonical and less well-known, illustrating the diversity of perspectives and kinds of writing produced in what is now the United States. Because a one-semester survey of at least four centuries of American writing must be selective, we will focus more closely on some representative literary problems and important historical contexts, while keeping in view the broader movements of American literary history. We will read the works of mainstream American writers alongside those who represent more marginalized perspectives, exploring shifting ideas of cultural identity and national belonging. One central framework will involve considering “America” as a contact zone, a geographical, social, and political space, and ultimately an idea, that has been continually renegotiated, as a result of the interrelations of its diverse inhabitants, and their cultures and languages. We will also discuss the evolution of different literary forms, as well as changing definitions of the literary itself. We will treat the category of “American Literature” as an open question: both a tenuous historical achievement and a lingering critical problem, its defining characteristics and boundaries remain contested.

TEXTS: *The Bedford Anthology of American Literature* Vols. 1 & 2

COURSE NO: **3345.001**

DAY & TIME: **TR 9:30-10:50**

COURSE TITLE: **AFRICAN AMERICAN LITERATURE**

INSTRUCTOR: **MAY**, Cedrick

DESCRIPTION: This course is designed to familiarize students with various novels, autobiographies, poetry, and short fiction of African American writers from 1760 to the beginning of the 20th century. We will study a number of genres throughout the semester, from slave narratives and poetry to sermons, essays and science fiction. All of the texts for this course will be in electronic form, also students will be required to have a portable electronic eBook reader (such as a Kindle, Nook, Sony reader, etc.).

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. The course also looks toward the future of books and writing and how readers of these materials experience these texts in electronic form.

REQUIREMENTS: Daily quizzes, Collaborative Transcription Project, Midterm Exam, Final Exam

COURSE NO: **3345.002**

DAY & TIME: **TR 11-12:20**

COURSE TITLE: **AFRICAN AMERICAN LITERATURE**

INSTRUCTOR: **MAY**, Cedrick

DESCRIPTION: This course is designed to familiarize students with various novels, autobiographies, poetry, and short fiction of African American writers from 1760 to the beginning of the 20th century. We will study a number of genres throughout the semester, from slave narratives and poetry to sermons, essays and science fiction. All of the texts for this course will be in electronic form, also students will be required to have a portable electronic eBook reader (such as a Kindle, Nook, Sony reader, etc.).

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. The course also looks toward the future of books and writing and how readers of these materials experience these texts in electronic form.

REQUIREMENTS: Daily quizzes, Collaborative Transcription Project, Midterm Exam, Final Exam

COURSE NO: **3346.001**

DAY & TIME: **TR 2-3:20**

COURSE TITLE: **MEXICAN AMERICAN LITERATURE**

INSTRUCTOR: **ARCE**, William

DESCRIPTION: This course will give us the opportunity to study in-depth some of the literary and cinematic texts crucial to an understanding of the Chicano/a canon. Key to our course is understanding why the texts we are going to read have been selected as representative of the Mexican American community during a particular time and space. We will also study the critical scholarship that has grown around these texts as a way for us to better understand the critical relationship between texts and the debates that are central to the development of Chicano/a literary studies. The texts will allow us to interrogate the complex and shifting issues of identity, nation, gender and sexuality that have informed them, and that drive the critical perspectives of Chicano/a literary scholarship. Offered as ENGL3346 and MAS 3346; ENGL3346 may be repeated as course content changes, but credit will be granted in only one department, and credit for MAS 3346 will be granted only once.

COURSE NO: **3347.001**

DAY & TIME: **OFF WEB**

COURSE TITLE: **TOPICS IN MULTICULTURAL LITERATURE
(BORDER CROSSING[S])**

INSTRUCTOR: **CHIARELLO**, Barbara

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

The course is designed to offer students the opportunity to develop a wide variety of skills. Reading notes, commentaries, and quizzes ask students to read, write and think critically. In-class writing encourages close readings and in-depth analyses. The final paper requires students to apply theoretical articles to literary works. Class discussions, group work and oral presentations help students teach, as well as learn from, each other. By the end of the semester, students should be comfortable applying several critical strategies to any text.

TEXTS: *Last Report of the Miracles of Little No Horse* by Louise Erdrich; *Perennial (An Imprint of HarperCollins Publishers)*; *The Woman Warrior* by Maxine Hong Kingston, Vintage International; *A Visitation of Spirits* by Randall Kenan, Vintage; . . . *And the Earth Did Not Devour Him* by Tomas Rivera (trans by Evangelina Vigil-Pinon), Arte Publico Press

COURSE NO: **3351.001**

DAY & TIME: **TR 9:30-10:50**

COURSE TITLE: **HISTORY OF BRITISH LITERATURE I**

INSTRUCTOR: **MARTIN**, Gyde

DESCRIPTION: This course presents a history of British Literature from the Middle Ages to the end of the 18th Century. Through selected readings spanning almost a millennium, we will observe the massive changes in the English language and cultural history while paying particular attention to the emergence and development of literary genres.

STUDENT LEARNING OUTCOMES: Upon completion of this course, students will be able to discuss the characteristics of the various periods and identify these in representative texts. Students, moreover, will be prepared for the second half of this survey course as well as for further studies in these periods and in the history of the English language.

TEXTS: *The Norton Anthology of English Literature*, 9^h ed. and *The MLA Handbook (an absolute MUST)*

REQUIREMENTS AND EVALUATION:

Quizzes	20%
Exam I	20%
Exam II	20%
Paper	20%
Final Exam	20%

COURSE NO: **3351.002**

DAY & TIME: **TR 11-12:20**

COURSE TITLE: **HISTORY OF BRITISH LITERATURE I**

INSTRUCTOR: **MARTIN**, Gyde

DESCRIPTION: This course presents a history of British Literature from the Middle Ages to the end of the 18th Century. Through selected readings spanning almost a millennium, we will observe the massive changes in the English language and cultural history while paying particular attention to the emergence and development of literary genres.

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TEXTS: *The Norton Anthology of English Literature*, 9^h ed. and *The MLA Handbook (an absolute MUST)*

REQUIREMENTS AND EVALUATION:

Quizzes	20%
Exam I	20%
Exam II	20%
Paper	20%
Final Exam	20%

COURSE NO: **3361.001**

DAY & TIME: **TR 9:30-10:50**

COURSE TITLE: **HISTORY OF WORLD LITERATURE I**

INSTRUCTOR: **MORRIS**, Tim

DESCRIPTION: will introduce students to the tradition of Western literature, centering on the Bible, classical Greek and Roman literature, and the literature of Western Europe in the Middle Ages and Renaissance.

The course will feature a mix of multi-media lecture and continuous assessment via writing exercises.

TEXT: The Norton Anthology of Western Literature (Eighth Edition, Paperback), Volume 1 [ISBN 978-0-393-92572-2]

COURSE NO: **3361.002**

DAY & TIME: **TR 11-12:20**

COURSE TITLE: **HISTORY OF WORLD LITERATURE I**

INSTRUCTOR: **MORRIS**, Tim

DESCRIPTION: will introduce students to the tradition of Western literature, centering on the Bible, classical Greek and Roman literature, and the literature of Western Europe in the Middle Ages and Renaissance.

The course will feature a mix of multi-media lecture and continuous assessment via writing exercises.

TEXT: The Norton Anthology of Western Literature (Eighth Edition, Paperback), Volume 1 [ISBN 978-0-393-92572-2]

COURSE NO: **3362.001**

DAY & TIME: **TR 11-12:20**

COURSE TITLE: **HISTORY OF WORLD LITERATURE II**

INSTRUCTOR: **SAVIC**, Ana

DESCRIPTION: We will explore the literature of the world from 1700 to the present, by focusing on major cultural movements and the works of a wide range of authors from diverse cultural backgrounds, Western and non-Western. We will pay particular attention to the cultural, historical, and intellectual contexts from which literary works emerge, examining connections between eras as well as regions.

TEXTS: Damrosch, David, and David L. Pike, eds. *The Longman Anthology of World Literature*. Second edition. Volumes D, E, and F. New York: Pearson/Longman, 2009.

COURSE NO: **3370.001**

DAY & TIME: **TR 12:30-1:50**

COURSE TITLE: **WOMEN IN LITERATURE**

INSTRUCTOR: **HENDERSON**, Desiree

DESCRIPTION: (Cross-listed with **WOMS**.) This course provides an overview of American women's writing by focusing on the theme of female education. We will read works of literature that depict girls' and women's experiences as students and teachers in a variety of learning environments (boarding school, high school, college, etc.). We will discuss the debates that have long surrounded women's access to education: Should girls and women be educated? What form should their education take? Is education compatible with traditional gender roles? We will also consider how the discourse surrounding women's education intersects with issues of race, class, national identity, and sexuality: Does education work for or against dominant social ideals? Does education fulfill its promise of empowerment and social uplift? Assignments include short essays, long/research essay, exams, and group projects. (A note on the required texts: Students are strongly advised to purchase the identified editions of the required texts, even if other editions are available.)

TEXTS: Hannah Webster Foster, *The Coquette and The Boarding School*; eds. Desiderio and Vietto; Broadview Press; ISBN: [9781551119984](#); Maria Warner, *The Wide Wide World*; ed. Tompkins; The Feminist Press at CUNY; ISBN-10: [0935312668](#); Frances Harper, *Iola Leroy: Or Shadows Uplifted* (Schomburg Library of Nineteenth-Century Black Women Writers); ed. Foster; Oxford UP; ISBN-10: [0195063244](#); Zikala-Sa, *American Indian Stories*; Penguin Classics; ISBN-10: [0142437093](#); Jean Webster, *Daddy Long Legs*; Puffin Classics; ISBN-10: [0141331119](#); Ann Bannon, *Odd Girl Out*; Cleis Press; ISBN-10: [1573441287](#)

COURSE NO: **3371.001**

DAY & TIME: **TR 12:30-1:50**

COURSE TITLE: **ADVANCED EXPOSITION**

INSTRUCTOR: **PORTER**, Kevin

DESCRIPTION: Expository writing is typically defined as a kind of writing in which authors attempt to inform, but not necessarily persuade, their readers about a particular topic. The distinction between "informing" and "persuading"—i.e., between "explaining" and "arguing"—is, of course, contestable, but it seems reasonable to assume that a reader may be informed by a text without being persuaded by it or that a writer may write about a particular viewpoint without advocating it. The first major goal for 3371, then, is the improvement of students' abilities to critically read and effectively write brief expository texts (e.g., rhetorical précis) and short papers. The second major goal is to hone your skills in writing concisely and precisely, coherently and cohesively. That is, whereas most writing courses focus on invention or production (i.e., writing more) and perhaps sentence-level mechanics (i.e., writing correctly), we will repeatedly practice strategies of writing more effectively in fewer words); to do so, we will attend closely to matters of meaning, structure, and style at all levels of discourse, from words to phrases to clauses to sentences to paragraphs to sections to complete texts. Along the way, I will try to "demystify" concepts such as "coherence," "clarity," "concision," etc.

Notice that 3371 is a course in advanced exposition; as such, students are expected already to be able to write proficiently. Although we will discuss issues related to grammar and mechanics, they will not be the focus of this course. Students who lack such proficiency will find this course extremely difficult, if not impossible; students who are largely proficient will likely need to spend extra time working on assignments, visiting the Writing Center, meeting with me during office hours, collaborating out-of-class with peer groups, etc.

TEXT: Modern Language Association of America. MLA Handbook for Writers of Research Papers. 7th ed. New York: MLA, 2009. Print. [ISBN: 978-1603290241]

COURSE NO: **3373.001**

DAY & TIME: **TR 9:30-10:50**

COURSE TITLE: **TECHNICAL COMMUNICATION**

INSTRUCTOR: **ZHANG**, Yuejiao

DESCRIPTION: An advanced writing class that prepares students for writing about technical, scientific, and professional subject matters. Students study the concepts and techniques of technical communication and learn to create a variety of documents, such as technical descriptions, job application material, instructions, reports, and professional correspondences. Prerequisite: ENGL 1301, ENGL 1302.

COURSE NO: **3375.001**

DAY & TIME: **TR 12:30-1:50**

COURSE TITLE: **CREATIVE WRITING**

INSTRUCTOR: **KOPCHICK**, Laura

DESCRIPTION: This course is designed to introduce students to the world of contemporary creative writing, particularly to the genres of literary prose fiction, creative non-fiction and poetry. 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* 3 poems, one fiction portfolio of 8-10 pages and one creative non-fiction portfolio of 8-10 pages).

COURSE NO: **3375.002**

DAY & TIME: **TR 3:30-4:50**

COURSE TITLE: **CREATIVE WRITING**

INSTRUCTOR: **KOPCHICK**, Laura

DESCRIPTION: This course is designed to introduce students to the world of contemporary creative writing, particularly to the genres of literary prose fiction, creative non-fiction and poetry. 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* 3 poems, one fiction portfolio of 8-10 pages and one creative non-fiction portfolio of 8-10 pages).

COURSE NO: **3384.001**

DAY & TIME: **MWF 10-10:50**

COURSE TITLE: **STRUCTURE OF MODERN ENGLISH**

INSTRUCTOR: **MARTIN**, Gyde

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

By the end of the semester students should be able to analyze the syntax and morphology of most English sentences, both verbally and visually with a tree diagram. Students should also be able to discuss topics in linguistics beyond structural analysis, for example, language processing in the mind and language acquisition in children.

TEXTS: The Practice Manual online at www.uta.edu/english/gyde/, Steven Pinker, *The Language Instinct*

REQUIREMENTS AND EVALUATION:	3 Tests	20% each
	Final Exam	20%
	Pinker Assignments	20%

COURSE NO: 4301.001

DAY & TIME: TR 11-12:20

COURSE TITLE: HISTORY OF THE ENGLISH LANGUAGE

INSTRUCTOR: STODNICK, Jacqueline

DESCRIPTION: (Cross-listed with **HONR**.) 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.

COURSE NO: 4313.001

DAY & TIME: TR 2-3:20

COURSE TITLE: AMERICAN LITERATURE 1900 - PRESENT

INSTRUCTOR: ROEMER, Ken

DESCRIPTION: We begin with three early 20th-century “classics” and conclude with late 20th-century novels; all the texts are fiction. Thus a chronological progression and a genre focus help to structure the course. As or more important are three issues central to the development of modern American fiction: the creation of an “American” form for book-length fiction, the importance of race and region; and fears and hopes that invite visions of utopia, dystopia, and the apocalypse. In our discussions of Anderson, Hemingway, and Fitzgerald, we will focus on form; for Hurston, Faulkner, and Morrison, race and region; for Pynchon and Pierycy utopia, dystopia, and apocalypse. We conclude with two fictions that reflect all three issues: Anaya’s *Bless Me*, *Ultima* and Silko’s *Ceremony*.

TEXTS: *Winesburg, Ohio* (Anderson), *In Our Time* (Hemingway), *The Great Gatsby* (Fitzgerald), *Their Eyes Were Watching God* (Hurston), *Go Down, Moses* (Faulkner), *Beloved* (Morrison), *The Crying of Lot 49* (Pynchon), *Woman on the Edge of Time* (Pierycy), *Bless Me*, *Ultima* (Anaya), *Ceremony* (Silko).

PAPERS: One research paper; Exams: three essay

COURSE NO: **4326.001**

DAY & TIME: **TR 11-12:20**

COURSE TITLE: **GAME OF THRONES: SHAKESPEARE AND THE WAR OF THE ROSES** INSTRUCTOR: **TIGNER, Amy**

DESCRIPTION: In this class, we will be studying Shakespeare's depiction of the War of the Roses, reading five of the eight plays that have to do with the subject: Richard II, Henry VI, Parts 1, 2, and 3, and Richard III. The course will consider the question of history and Shakespeare's staging of these plays, the place of power and politics, and the game of thrones that underpinned this war between two related monarchal families: the Yorks and the Lancasters. To have a better understanding of the historical figures, their motives and actions, their politics and positions, we will take a rather unconventional tactic throughout the semester by playing an online game: Preservation of the Realm (aka Assassination), in which students will enact key players in the political arena until only one side is left standing (metaphorically, of course). Students will participate in League presentations, in which the particular political party (Yorkists or Lancasterians) as a group will lead the class creatively through one of the assigned readings. We will also consider how to compress the three Henry VI plays into a playable 2-hour performance. And students will investigate how history has treaded the two Richards (the second and the third) of this story. This course has a heavy reading component, requires that students be creatively involved in the process, and be able to write articulately, but it will not involve any quizzes, tests, or exams. Let the game of thrones begin!

TEXTS: Greenblatt, Stephen, et al., eds., *The Norton Shakespeare: Histories* (Norton, 1997) [ISBN:[0393931420](#)]; Hall, Edward, and Roger Warren, *Rose Rage: Adapted from Shakespeare's Henry VI Plays* (Oberon/Theatre Communications Group, 2002) [ISBN: [1840022132](#)]; Weir, Alison, *Lancaster and York: The Wars of the Roses* (Ballantine, 1996) [ISBN: [0345404335](#)]; Weir, Alison, *The Princes in the Tower* (Ballantine, 1995) [ISBN: [0345391780](#)]; Jones, Terry, *Who Murdered Chaucer?* (Thomas Dunne, 2005) [ISBN: [0312335873](#)]

COURSE NO: **4339.001**

DAY & TIME: **TR 2-3:20**

COURSE TITLE: **RHETORIC & COMP.: HISTORY, THEORY & PRAC.** INSTRUCTOR: **WARREN, Jim**

DESCRIPTION: The separate fields of rhetoric and composition have dubious histories. Beginning with Plato's blistering critique, rhetoric has had to defend itself against accusations that it is at best empty and ornamental and at worst manipulative and propagandistic. Composition emerged in the late 19th century when colleges grudgingly began to offer a first-year course to complete the writing instruction students should have received (so the thinking went) at the secondary level. As a combined field, however, Rhet/Comp has been on the rise for the past 40 years, and it is now one of the "hottest" fields in English studies. Then again, most Rhet/Comp courses are still taught at the introductory level by instructors who are poorly paid and often poorly trained. In this course we'll trace this complicated history: we'll survey the history of rhetoric with an eye toward its influence on composition, and we'll survey contemporary composition pedagogies as an outgrowth of the rhetorical tradition. By the end you should have a fairly thorough understanding of how Rhet/Comp came to be and a wide familiarity with different philosophies of composition.

COURSE NO: **4347.001**

DAY & TIME: **T 5:30-8:20**

COURSE TITLE: **ADVANCED CREATIVE WRITING: FICTION**

INSTRUCTOR: **KOPCHICK**, Laura

DESCRIPTION: This advanced workshop class centers around the writing of 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. Since better readers make better writers, we will read several of the best contemporary short stories, discuss them, then use them as inspiration for our own works.

COURSE NO: **4347.002**

DAY & TIME: **R 5:30-8:20**

COURSE TITLE: **ADVANCED CREATIVE WRITING: FICTION**

INSTRUCTOR: **KOPCHICK**, Laura

DESCRIPTION: This advanced workshop class centers around the writing of 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. Since better readers make better writers, we will read several of the best contemporary short stories, discuss them, then use them as inspiration for our own works.

COURSE NO: **4356.001**

DAY & TIME: **MWF 11-11:50**

COURSE TITLE: **LITERARY CRITICISM II**

INSTRUCTOR: **RICHARDSON**, Tim

DESCRIPTION: The study of literature is a tradition because literature begs to be talked about. This course will consider various 20th-21st Century understandings of what literature does with an ear toward critique as we consider their continuing utility. Class sessions will include lecture, discussion, workshops, peer groups. Assignments include essays and a reading journal.

COURSE NO: **4365.001**

DAY & TIME: **MWF 9-9:50**

COURSE TITLE: **CHILDREN'S LITERATURE**

INSTRUCTOR: **MARTIN**, Gyde

DESCRIPTION: This course presents a history of Children's Literature from the Middle Ages to the current day, with emphasis on the developments since the Romantic Movement and those of the latter 20th century. So that we can trace the changing attitudes toward children and childhood in Western culture, we will examine only texts that were written specifically for children.

Upon completion of this course, students should be aware of the various genres of children's fiction and be able to discuss, orally and in writing, the significant cultural changes the genre has undergone, especially with respect to gender, class and diversity.

TEXTS: Lewis Carroll, *Alice's Adventures in Wonderland*; Frances Hodgson Burnett, *A Little Princess*; Robert Louis Stevenson, *Treasure Island*; Mark Twain, *Tom Sawyer, Detective*; Anan Sewell, *Black Beauty*; Lawrence Yep, *Hiroshima*; Plus 5 individually assigned novels; The MLA Handbook for Writers of Research Papers (*an absolute must-have!*)

REQUIREMENTS AND EVALUATION:	Quizzes	20%
	Midterm Exam	20%
	5 Response Papers	50%
	Final Exam	10%

COURSE NO: 4366.001

DAY & TIME: TR 9:30-10:50

COURSE TITLE: YOUNG ADULT LITERATURE

INSTRUCTOR: JOHNSON, Joanna

DESCRIPTION: 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.

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.

COURSE NO: 4370.001

DAY & TIME: TR 11-12:20

COURSE TITLE: RHETORIC & COMP. FOR SECONDARY SCH. TCH. INSTRUCTOR: WARREN, Jim

DESCRIPTION: This is a required course for English majors seeking Secondary Teacher Certification, so that is its primary audience. However, this course has proven highly useful for Education majors seeking Middle-Level Certification, others seeking teacher certification, and students who are simply interested in the theoretical foundations of reading and writing instruction. As we delve into rhetorical theory as manifested in the classroom, we'll consider questions like: 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 we will examine writing instruction as itself a research field. You'll learn what pedagogical practices are supported by recent scholarship in rhetoric and writing, and as you do so, 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 include you in the process of composing 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.

COURSE NO: **4399.001**

DAY & TIME: **TR 9:30-10:50**

COURSE TITLE: **SENIOR SEMINAR (RECIPES FOR LIT/LIT FOR ...)** INSTRUCTOR: **TIGNER, Amy**

DESCRIPTION: (Cross-listed with **HONR**) With the recent proliferation of both cookbooks and books about cooking, this course will consider primary texts that exhibit literary, lyrical, and aesthetic sensibilities about recipe-writing and recipe-execution and that mark particular cultural shifts in food praxis and politics. We will pay particular attention to culturally situated ideas of nutrition, diet, and ethical eating in each of the texts we examine. We begin with the idea that a recipe functions to transmit, while also often translating, cultural knowledge from one generation to another or from one community to another. Presenting recipes as both an exchange of knowledge and medium for conveying a politics of food, the class will examine the ever-widening social circle that recipes represent from the early modern period to the present day. This course will consider our topic from two methodological angles: classes on Tuesdays will be devoted to looking at cookbooks/recipes as literature and literature that contains recipes or that function in some manner as cookbooks or rich culinary descriptions; class on Thursday will be a kind of practicum in which students will participating in and contributing to the digital humanities initiative, Early Modern Recipes Online Collective (EMROC) by collectively transcribing and making an online edition of a seventeenth-century cookbook. Along with the primary texts, students will also be reading critical secondary material to help us consider the theoretical aspects of food, cooking and eating.

TEXTS: Ciezadlo *Day of Honey*, **ISBN-10:** 1416583939; Ephron, *Heartburn*, **ISBN-10:** 0679767959, **ISBN-13:** 978-0679767954; Esquivel, *Like Water for Chocolate*, **ISBN-10:** 0780739078, **ISBN-13:** 978-0780739079; Fisher, *How to Cook a Wolf*, **ISBN-10:** 0865473366, **ISBN-13:** 978-0865473362
Flagg, *Fried Green Tomatoes at the Whistle Stop Café*, **ISBN-10:** 1400064627, **ISBN-13:** 978-1400064625; Malladi, *The Mango Season*, **ISBN-10:** 0345450310, **ISBN-13:** 978-0345450319; Mehran, *Pomegranate Soup*, **ISBN-10:** 0812972481, **ISBN-13:** 978-0812972481; Mones, *The Last Chinese Chef*, **ISBN-10:** 054705373; *This, Molecular Gastronomy*, **ISBN-10:** 0231133138, **ISBN-13:** 978-0231133135; Waters, *Chez Panisse Café Cookbook*, **ISBN-10:** 0060175834, **ISBN-13:** 978-0060175832

COURSE NO: **4399.002**

DAY & TIME: **TR 11-12:20**

COURSE TITLE: **SENIOR SEMINAR (EXISTENTIALISM, OR THE PROJECTS OF OUR LIVES)** INSTRUCTOR: **PORTER, Kevin**

DESCRIPTION: (Cross-listed with **HONR**) According to Walter Kaufmann, "Existentialism is not a philosophy but a label for several widely different revolts against traditional philosophy"; although embodying "a timeless sensibility that can be discerned here and there in past," it has only since the mid-nineteenth century "hardened into a sustained protest and preoccupation." Kaufmann believes that the core of existentialism is comprised of "[t]he refusal to belong to any school of thought, the repudiation of the adequacy of any body of beliefs whatever, and especially of systems, and a marked dissatisfaction with traditional philosophy as superficial, academic, and remote from life."

But when all schools of thought are overthrown, what remains for the individual confronted with the sensation of being “abandoned” in a possibly meaningless world and plagued with the manifold problems that attend daily life, if not doubt intensifying into anxiety and then anxiety intensifying into dread? Maybe, for those strong enough and honest enough to weather the maelstrom intact, what remains is precisely nothing (or no-thing) at all but the seemingly paradoxical freedom and necessity to think and act—not in ways that confirm for ourselves that what we are (our “existence”) is what we must be (our “essence,” whether determined by God, nature, or society), but in ways that unsettle what we have been—because what we always are, from birth until death, is a continuing, future-oriented project constituted by successive choices for which we alone are responsible. As Jean-Paul Sartre once wrote, rather than our essence preceding our existence, our existence precedes our essence: “Man is not only that which he conceives himself to be, but that which he wills himself to be, and since he conceives of himself only after he exists, just as he wills himself to be after being thrown into existence, man is nothing other than what he makes of himself.” The goal of this course will be to consider, then, what “existentialism” has meant, what it means now, and, perhaps most importantly, what it might yet mean for each of us in the ongoing projects that are our lives; to do so, we will engage in exploratory study of the varied existentialisms—both philosophical and literary—of, among others, Kierkegaard, Nietzsche, Kafka, Heidegger, Sartre, Camus, and Beauvoir.

TEXTS: Beauvoir, Simone de. *The Ethics of Ambiguity*. 1947. Trans. Bernard Frechtman. New York: Citadel, 2000, [ISBN: 978-0806501604]; Camus, Albert. *The Myth of Sisyphus and Other Essays*. 1942. Trans. Justin O’Brien. New York: Vintage, 1991, [ISBN: 978-0679733737]; Kafka, Franz. *The Trial*. 1925. Trans. Mike Mitchell. New York: Oxford UP, 2009, [ISBN: 978-0199238293]; Kaufmann, Walter, ed. *Existentialism: From Dostoevsky to Sartre*. 1956. New York: Plume, 1975, [ISBN: 978-0452009301]; Nietzsche, Friedrich. *Thus Spoke Zarathustra: A Book for Everyone and No One*. 1883-85. Trans. R. J. Hollingdale. New York: Penguin Classics, 1961. [ISBN: 978-0140441185]; Nietzsche, Friedrich. *The Twilight of the Idols and The Antichrist*. 1889/1895. Trans. R. J. Hollingdale. New York: Penguin Classics, 1990, [ISBN: 978-0140445145]; Sartre, Jean-Paul. *Nausea*. 1938. Trans. Lloyd Alexander. New York: New Directions, 2007. [ISBN: 978-0811217002].

COURSE NO: 4399.003

DAY & TIME: TR 12:30-1:50

COURSE TITLE: SENIOR SEMINAR (LITERATURE AND LAW)

INSTRUCTOR: SMITH Johanna

DESCRIPTION: (Cross-listed with **HONR**) In this course we will explore intersections between law and literature, or, we might say, law as literature; that is, we will look at rhetorical strategies and hermeneutics of interpretation in both kinds of texts. According to Theodore Ziolkowski, literature addresses law at “the moments of crisis when [a] society discovers that its laws have been problematic”; this idea will guide our explorations.

PREREQUISITES: ENGL 2350 and 18 hours of required 3000-4000 level English courses

REQUIREMENTS: Attendance, participation, reading journal, other writing assignments

TEXTS: TBA but will include theoretical readings by Gramsci and Foucault, the *Oresteia* of Aeschylus, Sophocles’s *Antigone* and Brecht’s *Antigone*, Melville’s “Billy Budd,” Shakespeare’s *The Merchant of Venice*, Kleist’s *Michael Kohlhaas*, Chesnut’s *The Marrow of Tradition*, Glaspell’s *Trifles*, Treadwell’s *Machinal*, Kafka’s “In the Penal Colony,” Churchill’s *Softcops*, Gambaro’s *Information for Foreigners*, and Valdez’s *Zoot Suit*.