

## Fall 2014 Course Descriptions

**COURSE NO: ENGL 0300 (all sections and instructors)**

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

Offers 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. This course may not be submitted for any other English course, and credit in this course does not fulfill any degree requirement.

**COURSE NO: ENGL 0100 (all sections and instructors)**

**COURSE TITLE: INTEGRATED READING/WRITING**

Offers additional preparation in academic reading and writing. Focus is on critical reading, thinking, and writing, and using the writing process—including prewriting, drafting, revising, and editing—to write persuasively in multiple genres. This course may not be substituted for any other English course, and credit in this course does not fulfill any degree requirement.

**COURSE NO: ENGL 1301 (all FTF and online sections and instructors)**

**COURSE TITLE: INTRODUCTION TO CRITICAL THINKING, READING AND WRITING I**

This course provides an introduction to college reading and writing. It emphasizes recursive writing processes, rhetorical analysis, synthesis of sources, and argument.

Required Textbooks: Graff and Birkenstein, *They Say/I Say*, 2<sup>nd</sup> edition; *First-Year Writing: Perspectives on Argument*, 2012 UTA custom, 3<sup>rd</sup> edition; Ruszkiewicz et al, *The Scott, Foresman Writer*, UTA custom edition

**COURSE NO: 1301-54**

**DAY & TIME: TR 11.00-12.20 PM**

**COURSE TITLE: INTRODUCTION TO CRITICAL THINKING, READING AND WRITING I**

**INSTRUCTOR: MORRIS, TIMOTHY**

Everybody deals with animals at some point in their lives, often constantly--we \*are\* animals, for one thing. Writing about animals comprises a large part of the world literary and academic traditions, and makes a great way to learn the craft of writing. We will read texts about animals from the fields of literature, history, ethology, and art history. You will write two major papers (one a personal reflection on a real animal, the other an art-history paper on representations of a given animal). There will be several shorter papers and other kinds of writing exercises. This is an Honors section.

Texts: *My Dog Tulip* (Ackerley); *Do Fish Feel Pain?* (Braithwaite); *Hare* (Carnell); *A Feathered River across the Sky* (Greenberg); *Oyster* (Stott); *A Foray into the Worlds of Animals and Humans* (von Uexküll)

**COURSE NO: 1301-701**

**DAY & TIME: ONLINE**

**COURSE TITLE: INTRODUCTION TO CRITICAL THINKING, READING AND WRITING I**

**INSTRUCTOR: TBA**

Introduction to college reading and writing. Emphasizes recursive writing processes, rhetorical analysis, synthesis of sources, and argument. Limited to students in the RN-BSN program.

**COUSE NO: ENGL 1302 (all FTF and online sections and instructors)**

**COURSE TITLE: INTRODUCTION TO CRITICAL THINKING, READING AND WRITING II**

This course 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. Prerequisite: Grade of C or better in ENGL 1301.

**COURSE NO: 1302-700**

**DAY & TIME: ONLINE**

**COURSE TITLE: INTRODUCTION TO CRITICAL THINKING, READING AND WRITING II**

**INSTRUCTOR: TBA**

This course 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. Limited to students in the RN-BSN program.

**COURSE NO: 1302-701**

**DAY & TIME: ONLINE**

**COURSE TITLE: INTRODUCTION TO CRITICAL THINKING, READING AND WRITING II**

**INSTRUCTOR: TBA**

This course 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. Limited to students in the RN-BSN program.

**COURSE NO: 2303-001**

**DAY & TIME: HYBRID (T 8:00-9:20 AM + ONLINE)**

**COURSE TITLE: WORKING-CLASS LITERATURE**

**INSTRUCTOR: SHAFFER, BETHANY**

This 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 the work 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. Also, one major essay will demonstrate your ability to discuss a text in an academic format.

Please note: ENGL 2303.001 is a hybrid course. A hybrid course combines traditional classroom learning with on-line learning in an effort to offer students the \*best of both worlds.\* The success of the course, as well as the success of each student, depends on 100% participation by each class member. This means arriving on time at each class meeting and submitting all assignments on time. This class will meet every Tuesday at 8:00 a.m. Every Thursday will be a Blackboard/hybrid day. All assignments, with the exception of the quizzes, will be electronically submitted and graded through Blackboard.

**COURSE NO: 2303-002**

**DAY & TIME: TR 11.00-12.20 PM**

**COURSE TITLE: NEW MEDIA IN POETRY AND ART**

**INSTRUCTOR: HOLLAND, TONI**

This course takes a look at social and literary contexts of New Media in Poetry and Art. We begin with an intellectual history of visual perspectives in order to educate the inner eye. The projection of poetry and art on screens requires that we combine close readings of the literary text with close readings of the visual images. We will compare New Media technology with the 1960s invention of the Portapak in order to locate social events that emerge with new technologies (Happenings, the Poetry Film Festival) while noting geopolitical access to technology. We will view video art created in the 1960s by such as Stan Brakhage to the video art created by presently working digital artists such as Pipilotti Rist. In addition, we will view online poetry anthologies. The course requires two analysis essays and one creative-writing piece. There is also one reflection paper on the experience of viewing poetry and digital art installed in museums such as at the Modern Art Museum of Fort Worth and at the Dallas Museum of Art.

**COURSE NO: 2303-003**

**DAY & TIME: MWF 10.00-10.50 AM**

**COURSE TITLE: LEAGUE OF EXTRAORDINARY VICTORIANS**

**INSTRUCTOR: FOWLER, BARBI**

Alan Moore is a major author in the world of graphic novels, and several of his most famous works have been adapted into film. Moore's long running series *The League of Extraordinary Gentlemen* uses the work of Victorian authors to create a world populated with the some of Great Britain's most famous literary characters. This class will explore the works from which Moore appropriates his characters. We will examine how Victorian authors, like Bram Stoker, H.G. Wells, and Robert Louis Stevenson among others, use the figure of the monster or supernatural elements to depict the fears and anxieties of British culture during the height of the British empire, as well as the ways in which Moore uses these characters to explore Great Britain's identity after the empire's decline. Texts: *The League of Extraordinary Gentleman, Dracula, King Solomon's Mines, The Strange Case of Dr Jekyll and Mr Hyde, The Invisible Man, War of the Worlds, Twenty Thousand Leagues Under the Sea, and The Insidious Dr. Fu-Manchu.*

**COURSE NO: 2303-005**

**DAY & TIME: TR 12.30-1.50 PM**

**COURSE TITLE: GOTHIC AS CULTURAL TEXT**

**INSTRUCTOR: CHRISTIE, RECHELLE**

While the Gothic is primarily considered a genre of sensation and mere entertainment as it readily provides audiences a means of escaping from reality, this course aims to rethink the purpose and historical function of the genre. According to David Punter and Glennis Byron, authors of *The Gothic*, the genre provides an available means for speaking the "unspeakable." Furthermore, they argue, the Gothic "re-emerges with particular force during times of cultural crisis" in order to negotiate the anxieties of an age through displacement (39). By considering the Gothic through Punter and Byron's conception of the genre, we will begin to explore the Gothic as a form of social critique and public argument. This course will primarily investigate Gothic texts (novels, poetry, and short fiction) produced in the late Victorian age, but we will also consider how the Gothic functions in contemporary culture and how we all are personally tied to this unique and enduring genre.

**COURSE NO: 2303-006**

**DAY & TIME: TR 2.00-3.20 PM**

**COURSE TITLE: CULTURAL POLITICS OF BEAUTY**

**INSTRUCTOR: CHIARELLO, BARBARA**

In this course, we will explore the ways the concept of beauty functions to express underlying assumptions about how the world should function in terms of gender, race, religion, class and moral

superiority. We will read novels and other works of fiction including short stories and poetry, as well as essays, in order to discover how society imposes its views on each of the above categories by defining "beauty" for us. In addition to examining traditional works, we will also look at images from popular culture in terms of how both females and males are portrayed as desirable and undesirable. This course satisfies the University of Texas at Arlington core curriculum requirement in Language, Philosophy, and Culture.

Required Texts: *The House of Mirth* by Edith Wharton; *Salome of the Tenements* by Anzia Yezierska; *The Bluest Eye* by Toni Morrison; *House on Mango Street* by Sandra Cisneros

**COURSE NO: 2303-007**

**DAY & TIME: TR 12.30-1.50 PM**

**COURSE TITLE: QUEER MINORITIES**

**INSTRUCTOR: LARUE, ROBERT**

Too often popular images of gays and lesbians, not to mention gay and lesbian studies in academia, convey the sense that to be gay is to be white. During the last two decades shows like *Will & Grace*, *Queer as Folk*, and *Modern Family* have helped to bring gay and lesbian faces and issues to mainstream media, helping to soften national opinion about the GL(BT?) community's place in society. Unfortunately, there has been a rather curious lack of "tinged" faces. Although a few exceptions exist (the most notable being *Noah's ARC*), minorities are left asking: Where are all the "black," "brown," "yellow," and "red" faces? This course seeks to give space to these unseen faces. By examining a mix of texts we will attempt to understand what it means to be minorities and queer--to be queer minorities. We will then seek to use this knowledge to help us come to a better understanding of what it means to belong to a mixed nation, and how we can all work with and learn from one another in productive ways.

**COURSE NO: 2303-008**

**DAY & TIME: MWF 9.00-9.50 AM**

**COURSE TITLE: AMERICAN REALISM TO MODERNISM**

**INSTRUCTOR: SAAR-HAMBAZAZA, TERJE**

This course will engage with important American realist, naturalist, and modernist literary works. We will read a number of canonical and non-canonical American writers, including Henry James, Kate Chopin, Stephen Crane, W.E.B. Du Bois, Edith Wharton, Ernest Hemingway, T.S. Eliot, F. Scott Fitzgerald, Langston Hughes, and many others. We will seek to place these late-nineteenth and early-twentieth century authors and texts in their specific cultural, literary, and historical contexts and examine how they accentuate the changes in American society and culture during this period. What are the main characteristics of realism, naturalism, and modernism? How do realist, naturalist, and modernist writers differ from each other? How did various socio-historic and cultural conflicts affect American writers? What was the impact of modernization of American life on these texts and the way they reflect American society? These are only some of the questions we will be asking in our readings of novels, dramatic literature, poetry, and non-fiction as well as visual arts and film. This course satisfies the University of Texas at Arlington core curriculum requirement in Language, Philosophy, and Culture

**COURSE NO: 2303-009**

**DAY & TIME: M 4:00-6.50 PM**

**COURSE TITLE: SHAKESPEARE AND COMEDY**

**INSTRUCTOR: CLIFFORD, CATHERINE**

This course will focus primarily on comedies composed by William Shakespeare; but, taking for granted that Shakespeare's plays were not composed in a cultural or artistic vacuum, we will also examine a couple of comedic works by contemporaries of Shakespeare, particularly George

Chapman and Ben Jonson. In our class discussions, we will explore the qualities of the genre that are particular to Shakespeare and to the period in which he wrote. What, for instance, made and continues to make these plays so commercially viable, and how does a Renaissance definition of “comedy” differ from our own? Students will be assessed based on the University of Texas at Arlington's core curriculum requirement in Language, Philosophy, and Culture. Students should also expect daily reading and (occasional) viewing assignments.

**COURSE NO: 2303-010**

**DAY & TIME: MW 4:00-5:20 PM**

**COURSE TITLE: LITERATURE INTO OPERA**

**INSTRUCTOR: GAY, WAYNE**

This course will feature literary analysis and critical evaluation of texts upon which major operatic and musical works are based, exploring, among other elements, the transition from words alone to words with music. Materials examined will be drawn from works to be performed live in the Dallas-Fort Worth region during the 2014-15 season, including productions by the area's professional opera companies, UTA's theater department, and area presenters of musicals. This course satisfies the University of Texas at Arlington core curriculum requirement in Language, Philosophy, and Culture.

**COURSE NO: 2303-011**

**DAY & TIME: MWF 1.00-1.50 PM**

**COURSE TITLE: TIME TRAVEL IN POPULAR LIT & CULTURE**

**INSTRUCTOR: FEDERICO, MICHAEL**

By delving into the role time travel plays in literature, film, TV, and other facets of culture, we'll try to unravel why so many of us are so eager to see what life was (or will be) like in another era. Traveling through time isn't just for science-fiction buffs. It's also the stuff of satire, romance, comedy, and more.

**COURSE NO: 2303-012**

**DAY & TIME: MWF 2:00-2:50 PM**

**COURSE TITLE: EXPLORING THE GRAPHIC NOVEL**

**INSTRUCTOR: FEDERICO, MICHAEL**

Comic books provide us the unique opportunity to study the relationship between text and the visual image, and how two very different art forms can be used together to create something entirely new. They also give us the chance to study some of the most iconic figures in popular American culture (Batman, Superman, etc.), explore issues of gender, look at important moments in history, and much more.

**COURSE NO: 2303-013**

**DAY & TIME: R 8.00-10.50 AM**

**COURSE TITLE: POST-APOCALYPSE IN LITERATURE & FILM**

**INSTRUCTOR: OLSON, DEBBIE**

This class will explore literature and cinema that wallow in the aftermath and widespread devastation of nuclear disaster, alien invasion, ecological collapse, biological catastrophe, technological or cyber disasters, or divine judgment. The recent widespread appeal of post-apocalyptic literature and films like *Hunger Games* (2012), *After Earth* (2013) and *World War Z* (2013) add to the growing trend of films that question human existence, technological advancement, and global disaster. This class will examine the framework of science and technology as a symbol of futurity, investigate social anxieties about human survival, environmental disasters, pandemics, lack of natural resources, and fears of “aliens” or the “divine,” of anarchy and loss of social structures--all of which are areas of concern in our world today and the post-apocalyptic world. Students will read the novels *The Road*, *Planet of the Apes*, *I am Legend*, and *Alas, Babylon*.

**COURSE NO: 2303-700**

**DAY & TIME: ONLINE**

**COURSE TITLE: CLASSICS OF CHILDREN'S LITERATURE**

**INSTRUCTOR: JOHNSON, JOANNA**

Children's literature holds an important place culturally because of the ways it reflects and shapes ideas relating to both "the child" and society in general. What better way to approach historical ideas of childhood than to focus on works from what is considered to be the "traditional" children's literature canon? This course will draw largely from the "Golden Age" of children's literature, 1865-1911, and includes texts that have crossed over into the mainstream canon. These works for children often addressed multiple audiences, offering political and social commentary targeted at adults. Additionally, most of these readings have been popularized by other genres such as plays, films, and picture books. The course will examine this success and its relation to the original work. We will take a scholarly and critical approach to the texts, viewing and discussing them through multiple lenses.

**COURSE NO: 2309-001**

**DAY & TIME: MWF 10:00-10:50 AM**

**COURSE NO: 2309-004**

**DAY & TIME: MWF 11.00-11.50 AM**

**COURSE TITLE: WORLD LITERATURE**

**INSTRUCTOR: CLIFFORD, CATHERINE**

In this course, we will explore how literary and filmic mediums have adapted narratives claiming to be "based on a true story." How do these creative works interact with what is or was understood about the events they claim knowledge of; and why have popular works in this vein prove so marketable over the centuries? Furthermore, how do we as consumers understand the "truth," be it purely artistic, factual, or some combination of the two, in these works? Students will be assessed based on the University of Texas at Arlington's core curriculum requirement in Language, Philosophy, and Culture. Students should also expect daily reading and viewing assignments.

**COURSE NO: 2309-002**

**DAY & TIME: TR 9.30-10.50 AM**

**COURSE NO: 2309-007**

**DAY & TIME: TR 8.00-9.20 AM**

**COURSE TITLE: WORLD LITERATURE**

**INSTRUCTOR: MACKENZIE, THOMAS**

An excursion in significant world literature across ages and cultures focused on readings that catalyze, encourage, oppugn, and/or reflect social shifts and cultural change. While investigating the nature of literature, selected readings will explore questions of human experience and society, including dreams and longing, overcoming boredom, securing significance, and the nature of leadership. Readings will include dynamic tales of adventurers in pursuit of glory, headless knights, and the loathly lady; poems of love and protest; essays of exploration; a graphic novel of experiments gone wrong; and a play of personal doom.

**COURSE NO: 2309-003**

**DAY & TIME: MWF 8.00-8.50 AM**

**COURSE TITLE: WORLD LITERATURE**

**INSTRUCTOR: OLSON, DEBBIE**

Significant works of world literature chosen from various national and cultural traditions, with focus on chronological order and cross-cultural issues. These might include moral ambiguities across cultures, the transition from colonial to postcolonial, or the nature of translation. Examines at least three genres and six authors. Emphasis on critical thinking, reading, and writing.

**COURSE NO: 2309-005**

**DAY & TIME: MWF 1:00-1:50 PM**

**COURSE NO: 2309-006**

**DAY & TIME: MWF 2:00-2:50 PM**

**COURSE TITLE: WORLD LITERATURE**

**INSTRUCTOR: ENGLAND, NANCY**

This course will focus on significant works of world literature with an emphasis on ideas and the ways in which they reflect culture and society. The works are drawn from several different historical periods and national literatures and represent a number of different genres (short story, novel, play, film). There will be an emphasis on critical thinking, reading, and writing.

Required texts: *Gateways to World Literature: The Seventeenth Century to Today*, Vol. 2, 2012; *Dracula*, Norton Critical Edition, 1st ed., 1997.

**COURSE NO: 2309-008**

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

**COURSE NO: 2309-009**

**DAY & TIME: TR 11:00-12:20 PM**

**COURSE TITLE: WORLD LITERATURE**

**INSTRUCTOR: PADORR-BLACK, TIA**

In World Literature 2309 we read literature of the East and West in three genres: short stories, poetry, and a play. We begin in the East with readings from India and the short stories of Nobel laureate Rabindranath Tagore. We then read short stories by Russian writer Anton Chekhov. Next we read a play by the Pali scholar, Dharmanand Kosambi, and we complete the course with World Poets.

**COURSE NO: 2309-012**

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

**COURSE TITLE: WORLD LITERATURE**

**INSTRUCTOR: PHIFER, MICHELL**

This World Literature course aims to provide students with exposure to both canonical and extra-canonical texts in various genres from countries around the world. The texts are not presented or selected in any sort of chronological order, but students will read works from ancient Athens to twenty-first century Western and non-Western countries. Although some poetry is included, most works are fiction or drama. The goal of the course is to provide students with a broad, but selected, exposure to Western and non-Western literature either originally written or translated into English. In addition, students will learn the basic elements of analyzing literature from a contextual approach; that is, they will learn how the historical and cultural context of a literary work influenced not only the author who wrote it, but also we as readers who must interpret it. Grades are based on how well students learn to interpret the works of literature and critically write about them in analytical essays. Therefore, emphasis is placed on critical thinking skills and good writing skills.

**COURSE NO: 2309-013**

**DAY & TIME: ONLINE**

**COURSE TITLE: WORLD LITERATURE**

**INSTRUCTOR: TBA**

Significant works of world literature chosen from various national and cultural traditions, with focus on chronological order and cross-cultural issues. These might include moral ambiguities across cultures, the transition from colonial to postcolonial, or the nature of translation. Examines at least three genres and six authors. Emphasis on critical thinking, reading, and writing.

**COURSE NO: 2309-015**

**DAY & TIME: ONLINE**

**COURSE NO: 2309-016**

**DAY & TIME: ONLINE**

**COURSE TITLE: WORLD LITERATURE**

**INSTRUCTOR: WARREN, MARTHA**

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 Iran 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 20<sup>th</sup> and 21<sup>st</sup> century world.

Required Texts: Lawall, Sarah, ed., *The Norton Anthology of World Literature*, Vol. F ONLY, 2d ed; Jhumpa Lahiri, *The Namesake*; Tim O'Brien, *The Things They Carried*

**COURSE NO: 2319-001**

**DAY & TIME: MWF 11.00-11.50 AM**

**COURSE NO: 2319-002**

**DAY & TIME: MWF 10:00-10:50 AM**

**COURSE TITLE: BRITISH LITERATURE**

**INSTRUCTOR: ENGLAND, NANCY**

It would clearly be impossible to survey all of British literature in one short semester. In order to get an understanding and appreciation of British literature, we will study some of the major authors and their works, complemented by film and audio materials. Our focus will be on the Victorian era. Many of the cultural and social issues that consumed this era are ones that we still deal with today: crime, poverty, science and the effect of technology, and the rights of individuals. We will study some significant British works to see how these and other issues are reflected in the texts and to discover how these issues influence us as individuals. There will be an emphasis on critical thinking, reading, and writing.

Required texts: *The Norton Anthology of English Literature: The Victorian Age*, Vol. E, 9th ed., 2012; *Dracula*, Norton Critical Edition, 1st ed., 1997.

**COURSE NO: 2319-004**

**DAY & TIME: MWF 1:00-1:50 AM**

**COURSE NO: 2319-005**

**DAY & TIME: MWF 2:00-2:50 AM**

**COURSE TITLE: BRITISH LITERATURE**

**INSTRUCTOR: CLIFFORD, CATHERINE**

Although the controversially termed “English Renaissance” is often popularly associated solely with the works of William Shakespeare, the period between 1500 and 1700 was indeed a literary renaissance for England, with Shakespeare’s plays and poems forming only a small part of what these years have to offer. The new practice of publishing and the birth of the commercial stage encouraged an influx of literary materials by playwrights, poets, preachers, polemicists, and (keeping with this alliterative bent) potentates, providing us with a fuller picture of this period than the plays of Shakespeare alone are capable of doing. This course will explore some of the exciting literature produced in the British Isles between 1500 and 1700, years, not coincidentally, of great political and religious turmoil for these regions. This is not a survey course; rather, this course offers students the opportunity to engage with a wide range of texts spanning multiple genres during an important period of English literature. Students will be assessed based on the University of Texas at Arlington’s core curriculum requirement in Language, Philosophy, and Culture. Students should also expect daily reading and (occasional) viewing assignments.

**COURSE NO: 2319-006**

**DAY & TIME: TR 11.00-12.20 PM**

**COURSE NO: 2319-007**

**DAY & TIME: TR 12.30-1.50 PM**

**COURSE TITLE: BRITISH LITERATURE**

**INSTRUCTOR: WILSON, KRISTI**

ENGL 2319 focuses on “significant works of British literature with emphasis on ideas and the ways in which they reflect cultural and aesthetic values.” It is an introduction to British literature—not a survey—and makes no attempt to offer full coverage in terms of periods or authors.

At the high point of the British Empire in the 19<sup>th</sup> century, Britain had colonized over twenty percent of the Earth’s land mass and population, making it the global “superpower” of the

time. Due to the duration and scope of its imperial project, Britain has had a significant impact across the globe in the development of culture, language, politics, education and other institutions. This course will be organized loosely around the theme of empire in British literature, from the sixteenth through the twenty-first centuries. We will read work by authors such as William Shakespeare, Aphra Behn, Olaudah Equiano, Jules Verne, Joseph Conrad and Sam Selvon. Among other things, we will analyze how these authors use various literary styles and techniques in order to weigh the ethical concerns faced by individuals and society during different periods of Britain's imperial history. Note: We will often read as much as 100-150 pages per week in this class. Students are expected to set rigorous but manageable reading schedules for themselves, in order to keep up with the reading.

**COURSE NO: 2319-010**

**DAY & TIME: ONLINE**

**COURSE TITLE: BRITISH LITERATURE**

**INSTRUCTOR: MEYER, CONNIE**

Concentration on works of British literature with focus on how cultural, geographic, and political issues shape and reflect literature in a particular culture. Issues for British literature might include the nature of empire, Romantic conceptions of heroism, or literary representations of the sciences. Examines at least three genres and six authors. Emphasis on critical thinking, reading, and writing.

**COURSE NO: 2319-011**

**DAY & TIME: ONLINE**

**COURSE TITLE: BRITISH LITERATURE**

**INSTRUCTOR: TUTT, THOMAS**

Concentration on works of British literature with focus on how cultural, geographic, and political issues shape and reflect literature in a particular culture. Issues for British literature might include the nature of empire, Romantic conceptions of heroism, or literary representations of the sciences. Examines at least three genres and six authors. Emphasis on critical thinking, reading, and writing.

**COURSE NO: 2319-012**

**DAY & TIME: ONLINE**

**COURSE TITLE: BRITISH LITERATURE**

**INSTRUCTOR: TBA**

Concentration on works of British literature with focus on how cultural, geographic, and political issues shape and reflect literature in a particular culture. Issues for British literature might include the nature of empire, Romantic conceptions of heroism, or literary representations of the sciences. Examines at least three genres and six authors. Emphasis on critical thinking, reading, and writing.

**COURSE NO: 2329-001**

**DAY & TIME: MWF 10.00-10.50 AM**

**COURSE NO: 2329-006**

**DAY & TIME: MWF 1.00-1.50 PM**

**COURSE TITLE: AMERICAN LITERATURE**

**INSTRUCTOR: SAAR-HAMBAZAZA, TERJE**

This course will engage with important works by a diverse group of canonical and non-canonical twentieth-century American writers, including Ernest Hemingway, T.S. Eliot, William Faulkner, Langston Hughes, Ralph Ellison, Allen Ginsberg, Kurt Vonnegut, Toni Morrison, Louise Erdrich, and Cormac McCarthy. We will read and analyze a number of texts that illustrate the country's social, cultural, and political transformations throughout the twentieth century. We will seek to situate these diverse works in their specific literary, historical, and cultural contexts. What was the impact of World War I, the Jazz Age, the Great Depression, the Cold War, and the Civil Rights Movement on American life? How do these literary authors reflect America's social and cultural conflicts? What is the role of cultural pluralism in contemporary America? These are only some of the questions we will be asking in our readings of novels, drama, poetry, non-fiction, and discussions of visual arts

and film. This course satisfies the University of Texas at Arlington core curriculum requirement in Language, Philosophy, and Culture.

**COURSE NO: 2329-002**

**DAY & TIME: MWF 9:00-9:50 AM**

**COURSE NO: 2329-003**

**DAY & TIME: MWF 11:00-11:50 AM**

**COURSE TITLE: AMERICAN LITERATURE**

**INSTRUCTOR: CORDER, CATHY**

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 six genres of American popular fiction: the western, detective/mystery, horror, young adult, science fiction, and the graphic novel. We will also examine storytelling through short animations, music videos, and poetry slams. 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 5.30-6.50 PM**

**COURSE NO: 2329-008**

**DAY & TIME: MW 7.00-8.20 PM**

**COURSE TITLE: AMERICAN LITERATURE**

**INSTRUCTOR: GAY, WAYNE**

This course will explore writings from members of traditionally marginalized groups, including documents from populations that have been discriminated against on the basis of race, religion, ethnicity, medical condition, social status, gender, and sexual orientation. Works studied will include fiction, nonfiction, drama, cinema, and poetry, and will range from documents created by slaves in the eighteenth century to reflections from outstanding contemporary gay, Latino, and African-American authors. This course satisfies the University of Texas at Arlington core curriculum requirement in Language, Philosophy, and Culture.

**COURSE NO: 2329-005**

**DAY & TIME: MW 4:00-5:20 PM**

**COURSE NO: 2329-009**

**DAY & TIME: TR 9.30-10.50 AM**

**COURSE NO: 2329-011**

**DAY & TIME: TR 3.30-4.50 PM**

**COURSE TITLE: AMERICAN LITERATURE**

**INSTRUCTOR: HOLLAND, TONI**

Concentration on works of American literature with focus on how cultural, geographic, and political issues shape and reflect literature in a particular culture. Issues for American literature might include the struggle to discover a national identity, the transition from war to postwar periods, or the tensions of a multicultural society. Examines at least three genres and six authors. Emphasis on critical thinking, reading, and writing.

**COURSE NO: 2329-010**

**DAY & TIME: TR 12.30-1.50 PM**

**COURSE NO: 2329-015**

**DAY & TIME: TR 11.00-12.20 PM**

**COURSE TITLE: AMERICAN LITERATURE**

**INSTRUCTOR: POWERS, JILL**

In this course we will read and write literary critical analyses of representative poems, short stories, and novels of Gothic American Literature, a sub-genre of the Romantic era that is more commonly known as Horror and Terror. This sub-genre in the American canon extends from the late eighteenth century through contemporary American literature, from Washington Irving to Stephen King. We will read assigned major works from the American Gothic Writers, roughly early

nineteenth through late twentieth century. We will examine these poems, short stories, and novels through the lens of the Sublime/Profane, from modern psychoanalytic criticism and theoretic points of view concerning the Uncanny and the Abject. We will also examine the devices of horror's melodramatic heuristics, characterization, and settings, as well as historical development of the genre. These tales, in whatever form, originate from the darkest recesses of human consciousness, from the earliest oral traditions in culture to the most modern, civilized settings.

**COURSE NO: 2329-013**

**DAY & TIME: TR 2:00-3:20 PM**

**COURSE TITLE: AMERICAN LITERATURE**

**INSTRUCTOR: MACKENZIE, THOMAS**

A focused survey of American Literature in response to D.H. Lawrence's statement that "the essential American soul is hard, isolate, stoic, and a killer." This course introduces students to a selection of significant works that address a wide spectrum of violence and thereby contribute to on-going American identities. The dialogue is often a fascinating index to important American cultural and aesthetic values. The course examines a broad range of periods, genres, geographical areas, and perspectives shaped by different gender, class, and ethnic backgrounds. Readily digestible readings include a graphic novel of misplaced glory, a play exploring personal meaning, short stories of human intrigue, racism, and fear, and poems of protest and hope.

**COURSE NO: 2329-014**

**DAY & TIME: TR 11.00-12.20 PM**

**COURSE TITLE: AMERICAN LITERATURE**

**INSTRUCTOR: ROEMER, KEN**

"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, ethnic, and generational 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, generational, economic, and cultural backgrounds have influenced how Americans imagine and communicate concepts of who they are. This course satisfies the University of Texas at Arlington core curriculum requirement in Language, Philosophy, and Culture.

Requirements: Two Papers: one short autobiographical paper; the short "Signature Assignment"; Exams: three or four essay exams and short-answer readings/lectures exams; one written identity experiment.

Texts: 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 (Hurston's *Their Eyes Were Watching God* and Anaya's *Bless Me, Ultima*); and a packet of short readings from different periods and genres (exploration accounts, letters, essays, poetry, and short stories).

**COURSE NO: 2329-016**

**DAY & TIME: ONLINE**

**COURSE TITLE: AMERICAN LITERATURE**

**INSTRUCTOR: SHAFFER, BETHANY**

Concentration on works of American literature with focus on how cultural, geographic, and political issues shape and reflect literature in a particular culture. Issues for American literature might include the struggle to discover a national identity, the transition from war to postwar periods, or

the tensions of a multicultural society. Examines at least three genres and six authors. Emphasis on critical thinking, reading, and writing.

**COURSE NO: 2329-017**

**DAY & TIME: ONLINE**

**COURSE TITLE: AMERICAN LITERATURE**

**INSTRUCTOR: CLOUGH, TRACEY**

Concentration on works of American literature with focus on how cultural, geographic, and political issues shape and reflect literature in a particular culture. Issues for American literature might include the struggle to discover a national identity, the transition from war to postwar periods, or the tensions of a multicultural society. Examines at least three genres and six authors. Emphasis on critical thinking, reading, and writing.

**COURSE NO: 2329-018**

**DAY & TIME: ONLINE**

**COURSE TITLE: AMERICAN LITERATURE**

**INSTRUCTOR: TBA**

Concentration on works of American literature with focus on how cultural, geographic, and political issues shape and reflect literature in a particular culture. Issues for American literature might include the struggle to discover a national identity, the transition from war to postwar periods, or the tensions of a multicultural society. Examines at least three genres and six authors. Emphasis on critical thinking, reading, and writing.

**COURSE NO: 2338-001**

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

**COURSE NO: 2338-003**

**DAY & TIME: MW 7:00-8:20 PM**

**COURSE TITLE: TECHNICAL WRITING**

**INSTRUCTOR: BLAISDELL, TERIANN**

In this class you will learn about technical writing in the workforce. The intention of this class is not necessarily to prepare you to pursue a career in technical writing, although you can certainly use this class as a springboard for that profession, but rather to teach 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.

Text: *Technical Communication: Process and Product*, 7e, Sharon J. and Steven M. Gerson

**COURSE NO: 2338-004**

**DAY & TIME: MWF 2.00-2.50 PM**

**COURSE NO: 2338-008**

**DAY & TIME: MWF 1.00-1.50 PM**

**COURSE NO: 2338-014**

**DAY & TIME: MWF 9.00-9.50 AM**

**COURSE NO: 2338-015**

**DAY & TIME: MWF 10.00-10.50 AM**

**COURSE TITLE: TECHNICAL WRITING**

**INSTRUCTOR: HOOPER, TANYA**

The workplace involves communication between and among professionals. It is a conversation with very specific aims. Technical writers create documents that use description and explanation in order to persuade readers to take action. Consequently, effective technical writers must have: 1. a clear understanding of the subject matter; 2. a thorough awareness of the intended audience(s); and 3. a strong mastery of the required technical writing forms or genres. We will take a rhetorical analysis approach to learn these things and much more relying

on a combination of reading, writing, group work, reflection, and site-specific practice. This class engages service learning in collaboration with community partners to provide hands-on practice of developing skills.

**COURSE NO: 2338-005**

**DAY & TIME: TR 5.30-6.50 PM**

**COURSE NO: 2338-006**

**DAY & TIME: TR 7.00-8.20 PM**

**COURSE TITLE: TECHNICAL WRITING**

**INSTRUCTOR: WORLOW, CHRISTIAN**

This course covers the processes of researching, drafting, designing, editing, and revising technical reports, proposals, instructions, resumes, and professional correspondence for specific audiences.

**COURSE NO: 2338-007**

**DAY & TIME: TR 11:00-12:20 PM**

**COURSE NO: 2338-017**

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

**COURSE TITLE: TECHNICAL WRITING**

**INSTRUCTOR: COCHRUM, ALAN**

This class is an introduction to the discourse conventions of technical communication. Students will become familiar with and aware of the major components of technical writing. The class will provide students with the opportunity to analyze and practice the techniques they are studying, including the production of documents such as résumés, technical descriptions, technical instructions, and reports.

**COURSE NO: 2338-009**

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

**COURSE NO: 2338-016**

**DAY & TIME: R 2:00-4:50 PM**

**COURSE TITLE: TECHNICAL WRITING**

**INSTRUCTOR: VISSER, SARAH**

This class is an introduction to the discourse conventions of technical communication. Students will become familiar with and aware of the major components of technical writing. The class will provide students with the opportunity to analyze and practice the techniques they are studying, including the production of documents such as résumés, technical descriptions, technical instructions, and reports.

**COURSE NO: 2338-502**

**DAY & TIME: ONLINE**

**COURSE TITLE: TECHNICAL WRITING**

**INSTRUCTOR: PEARMAN, DIANNE**

In an information society, your ability to communicate effectively will be a big factor in determining your career success. This course is designed to prepare you for the writing-related communication tasks in your job. As a Registered Nurse, mastering the specifics of technical writing can help you communicate better with your patients as well as other healthcare professionals. In this five-week course, you will learn strategies for writing clear and concise technical documents, explore principles of good document design, and learn how to use visuals in documents. You will study common types of technical and professional writing: memo, resume, job application letter, instructions, and technical descriptions. As you complete each assignment, you will practice how to define your audience and purpose, determine appropriate document format and writing style, and improve the clarity and organization of your document. Limited to students in the RN-BSN program.

**COURSE NO: 2338-503, -504, -505**  
**COURSE TITLE: TECHNICAL WRITING**  
**INSTRUCTOR: TBA**

**DAY & TIME: ONLINE**

**COURSE NO: 2350-001**  
**COURSE NO: 2350-002**

**DAY & TIME: MWF 10:00-10:50 AM**  
**DAY & TIME: MWF 11:00-11:50 AM**

**COURSE TITLE: INTRODUCTION TO TEXTUAL ANALYSIS**  
**INSTRUCTOR: WARREN, KATHRYN**

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 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. After completing this course, students will find their reading experience enriched by having learned the strategies for reading, thinking, and writing that make English Studies not a book club, but a profession.

**COURSE NO: 2350-003**  
**COURSE NO: 2350-004**

**DAY & TIME: TR 9:30-10:50 AM**  
**DAY & TIME: TR 11:00-12:20 PM**

**COURSE TITLE: INTRODUCTION TO TEXTUAL ANALYSIS**  
**INSTRUCTOR: INGRAM, PENNY**

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.

**COURSE NO: 2384-001**  
**COURSE NO: 2384-002**

**DAY & TIME: MWF 9.00-9.50 AM**  
**DAY & TIME: MWF 10:00-10:50 AM**

**COURSE TITLE: STRUCTURE OF MODERN ENGLISH**  
**INSTRUCTOR: MARTIN, GYDE**

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, rules you already know as speakers of English. To analyze the structure of English phrases and sentences we will adopt the diagramming technique used in linguistics, but rest assured that it is NOT the kind of diagramming you may have had to do in school. We will also discuss topics in linguistics that pertain to teaching: language acquisition in children, language change, and dialect differences.

Textbook: We will create our own textbook in class! Think of this as a real bargain with one catch: Attendance is a MUST.

Requirements and Evaluation: Quizzes and Homework, 20%; 3 Tests, 20% each; Final Exam, 20%

**COURSE NO: 2384-003**  
**COURSE NO: 2384-004**

**DAY & TIME: T 8.00-10:50 AM**  
**DAY & TIME: R 8.00-10:50 AM**

**COURSE TITLE: STRUCTURE OF MODERN ENGLISH**

**INSTRUCTOR: MORRIS, TIM**

This section of 2384, Structure of Modern English, will examine the morphology, phonology, syntax, and pragmatics of the English Language via an inductive and comparative approach. Discussion and constant participation in class exercises will be central. There is no textbook to buy.

**COURSE NO: 3301-001****DAY & TIME: TR 11:00-12.20 PM****COURSE TITLE: RUSSIAN LITERATURE IN TRANSLATION****INSTRUCTOR: TBA**

The works of major Russian authors during the period from the beginning of Russian literature until the 1917 Revolution. The interrelationship of various literary movements and philosophies. Also listed as RUSS 3301; credit will be granted in only one department. Students receiving Russian credit will be required to compare selected translations with the original works and must complete a research or translation project.

**COURSE NO: 3340-001****DAY & TIME: MWF 10:00-10:50 AM****COURSE TITLE: HISTORY OF AMERICAN LITERATURE****INSTRUCTOR: HENDERSON, DESIREE**

This class provides students with a broad introduction to American literature from the 17<sup>th</sup> century to the present. Students will be exposed to major texts, authors, and movements from American literary history. They will read a variety of literary genres, including political documents, journals, essays, autobiographies, poetry, short stories, and novels. The breadth of the course and the variety of the reading allow students to gain an understanding of the role that literature played in both constructing and reflecting the development of national identity. Assignments include essays, midterm and final exam.

Required Texts: *The Bedford Anthology of American Literature, Shorter Edition*, eds. Belasco and Johnson

**COURSE NO: 3340-002****DAY & TIME: MWF 1:00-1:50 PM****COURSE TITLE: HISTORY OF AMERICAN LITERATURE****INSTRUCTOR: WARREN, KATHRYN**

As the undergraduate catalogue states, ENGL 3340 “provides an overview of American literature from its beginnings as it is related to developments in American history and culture.” So how is this section of the course different from others? Two attributes unify the reading list: first, our reading will consist of texts that reflect major formal, thematic, and rhetorical movements in American literary history, and we will move through the reading chronologically. This is pretty standard. Second, I have selected texts that lend themselves to both historicist and presentist readings. That is to say, not only will we seek to understand the texts as artifacts of specific historical moments, a way of reading that requires willingness to grapple with strangeness and distance, but also as letters from the past that have meaning for us now. Where class discussion will straddle both historicist and presentist approaches, I’ve designed the writing assignments with specific reading strategies in mind. Students will explore the formal, thematic, rhetorical, and historical aspects of the texts by writing two 7-page textual analyses. They will pursue the presentist line of inquiry in their Commonplace Books (a kind of reading journal that was popular in 19<sup>th</sup>-century America). This twice-weekly writing task creates an ongoing, one-to-one dialogue between me, the instructor, and every student. The low stakes of the assignment allow students to experiment with their responses to literature without too much of their grade riding on the outcome of that exploration. If they are invested and engaged, students will complete the course knowing a great deal about

American literature. Moreover, they will learn to think metacritically about their own reading and writing practices.

**COURSE NO: 3340-003**

**DAY & TIME: TR 3.30-4.50 pm**

**COURSE TITLE: HISTORY OF AMERICAN LITERATURE**

**INSTRUCTOR: MATHESON, NEILL**

American literature from its beginnings as related to the development of American culture; may include the study of canon formation.

**COURSE NO: 3343-001**

**DAY & TIME: MWF 11.00-11.50 AM**

**COURSE TITLE: US CHICANO/LATINO LITERATURE**

**INSTRUCTOR: ARCE, WILLIAM**

This course explores Chicana/o and Latina/o experiences from 1848 (treaty of Guadalupe-Hidalgo) to the present. It is an interdisciplinary course that investigates the diversity of Chicano/Latino experiences in the U.S. as it is conditioned by the intersections of race, class, gender, sexuality, and regional variation. The readings for the course provide a historical and political analysis of Chicano/Latino people's quest for self-determination and social justice. Furthermore, this course will address the historical, political, and economic factors that contribute to the formation of Chicanos and Latinos today. As such, the readings focus on the major literary developments of this period including the farm workers movement, the Chicano/Brown Power movement, the emergence of Chicana/Latina authors, and the current concept of "Hispanidad." We will read a variety of genres including novels, poetry, plays, and short stories. We will also view and discuss important films specific to our subject matter.

**COURSE NO: 3347-001**

**DAY & TIME: ONLINE**

**COURSE NO: 3347-002**

**DAY & TIME: ONLINE**

**COURSE TITLE: CULTURAL POLITICS OF BEAUTY**

**INSTRUCTOR: CHIARELLO, BARBARA**

In this course, we will explore the ways the concept of beauty functions to express dominant ideologies—or basic beliefs about how the world should function—in terms of gender, race, religion, class and moral superiority. We will read novels and other works of fiction, as well as essays and critical articles, in order to discover how the mainstream imposes its views on each of the above categories by defining "beauty" to serve its interests. In addition to examining traditional texts, we will also look at images from popular culture in terms of how both females and males are portrayed as desirable and undesirable. In other words, the adjectives beautiful and ugly will emerge as one of a series of hierarchical binary oppositions embedded in—and serving—the status quo.

Required Texts: *The House of Mirth* by Edith Wharton; *Salome of the Tenements* by Anzia Yezierska; *The Bluest Eye* by Toni Morrison; *House on Mango Street* by Sandra Cisneros

**COURSE NO: 3351-002**

**DAY & TIME: MWF 10.00-10.50 AM**

**COURSE NO: 3351-003**

**DAY & TIME: MWF 1.00-1.50 PM**

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

**INSTRUCTOR: STODNICK, JACQUELINE**

This course will survey British literature from its beginnings to the eighteenth century. Literature will be treated as a cultural phenomenon, and texts will be read as products of and contributors to their historical and social milieu. Students will read widely in a range of genres

and will be encouraged to explore and interrogate traditional notions of literary "periods" and "the canon."

**COURSE NO: 3362-001**

**DAY & TIME: MWF 1.00-1.50 PM**

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

**INSTRUCTOR: MARTIN, GYDE**

This course presents the major movements in Western thought and literature from the mid-1600s to our present era. Our primary focus will be Continental European literature—since British and American literature have their own survey courses—but we will make constant cross-connections and become increasingly less Euro-centric as we move into the Postcolonial Era.

Required Texts: We will work with online texts, most of them made available by Project Gutenberg; Martin Suter, *The Chef* (UTA Bookstore is unable to order; find a copy online); *The MLA Handbook* (always a MUST in any English course)

Requirements and Evaluation: Quizzes, 20%; Midterm Exam, 20%; Paper, 20%; Paper Presentation, 20%; Final Exam, 20%

**COURSE NO: 3364-001**

**DAY & TIME: TR 11.00-12.20PM**

**COURSE TITLE: GAY AND LESBIAN LITERATURE**

**INSTRUCTOR: ALAIMO, STACY**

English 3364 (crosslisted as Women's and Gender Studies 3364) explores a rich and thought-provoking range of GLBTQ literature and theory, from England and the U.S. The readings include canonical novels and popular (even pulp) fiction, modernist "biography" and contemporary autobiography, magical realism and romance, scholarly essays and poetry--from the late nineteenth century to the present. We will discuss GLBTQ histories, narratives, identity formations, cultural politics, and figurations of knowledge and desire. We will also consider the intersecting categories of race, class, and gender and the tensions between minoritizing and universalizing theories of sexuality. Class time will consist of lecture, discussion, small group work and presentations. [The syllabus will be available on Blackboard and on Dr. Alaimo's Mentis page.]

**COURSE NO: 3370-002**

**DAY & TIME: TR 12.30-1.50PM**

**COURSE TITLE: CULTURAL POLITICS OF BEAUTY**

**INSTRUCTOR: CHIARELLO, BARBARA**

In this course, we will explore the ways the concept of beauty functions in women's studies. Too often, because this concept remains accepted but unexamined, the mainstream imposes its views in terms of gender, race, religion, class, and moral superiority by defining "beauty" to serve its interests. In other words, beauty is always already political. Therefore, we will apply at least the following literary theories to our texts, which will include novels and other works of fiction: feminism, Marxism, cultural and race studies, New Historicism. In addition to examining traditional works, we will also analyze images from popular culture in terms of misogyny so that the adjectives beautiful and ugly will emerge as one of a series of hierarchical binary oppositions, such as masculine/feminine, logical/emotional that are embedded in—and serve—the status quo.

Required Texts: *The House of Mirth* by Edith Wharton; *Salome of the Tenements* by Anzia Yezierska; *The Bluest Eye* by Toni Morrison; *House on Mango Street* by Sandra Cisneros

**COURSE NO: 3370-003**

**DAY & TIME: MWF 1.00-1.50 PM**

**COURSE TITLE: FEMALE SLAVE NARRATIVES**

**INSTRUCTOR: HENDERSON, DESIREE**

This course examines the representation of women's experience in slavery in the United States, including the experiences of both enslaved and free women, and addressing both factual and

fictional depictions of slavery. We will explore works written in the nineteenth-century slave narrative tradition and novelistic revisions of that literary form, through the contemporary neo-slave narrative genre. Employing feminist literary criticism, students will examine the ways that gender shapes the literary depiction of slavery. Assignments include essays and tests.

Required Texts: Butler, *Dawn*; Harper, *Iola Leroy*; Jacobs, *Incidents in the Life of a Slave Girl*; Martin, *Property*; Morrison, *Beloved*; Stowe, *Uncle Tom's Cabin*

**COURSE NO: 3371-001**

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

**COURSE TITLE: ADVANCED EXPOSITION**

**INSTRUCTOR: PORTER, KEVIN**

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.

Writing is always writing about something to someone. That “something” will be, for this course, derived from our readings and discussions about interconnections between literacy, writing instruction, grading, higher education, and society. And that “someone” will be, in addition to me, your fellow classmates, who will read and respond to your writing just as you will read and respond to their work; consequently, a significant portion of class time will be spent in peer groups.

**COURSE NO: 3373-001**

**DAY & TIME: T 8.00-10.50 AM**

**COURSE TITLE: TECHNICAL COMMUNICATION**

**INSTRUCTOR: ELERSON, CRYSTAL**

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 instructions, visual aids, proposals, reports, and professional correspondence.

**COURSE NO: 3374-001**

**DAY & TIME: T 11.00-1.50 PM**

**COURSE NO: 3374-002**

**DAY & TIME: R 11.00-1.50 PM**

**COURSE TITLE: WRITING, RHETORIC, & MULTIMEDIA AUTHORING**

**INSTRUCTOR: ELERSON, CRYSTAL**

Introduction to the rhetorical structure of multimedia. An emphasis on composing writing-intensive and research-oriented projects for academic, business, and/or creative audiences.

**COURSE NO: 3375-001**

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

**COURSE NO: 3375-002**

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

**COURSE TITLE: CREATIVE WRITING**

**INSTRUCTOR: KOPCHICK, LAURA**

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* 4 poems, one fiction portfolio containing a final, polished short story of 8-12 pages and one creative non-fiction portfolio containing a final, polished essay of 8-12 pages).

**COURSE NO: 3376-001**

**DAY & TIME: R 8.00-10.50 AM**

**COURSE TITLE: BUSINESS & PROFESSIONAL WRITING**

**INSTRUCTOR: ELERSON, CRYSTAL**

Junior-level course focused on advanced grammar, writing style, and design. The first third of this course focuses on writing. The second third of the course focuses on design and business formatting. The final third of this course focuses on Environmental Sustainability studies in the form of proposal writing, instructional writing, feasibility studies, and manual writing. This course includes both individual and collaborative projects.

**COURSE NO: 3385-001**

**DAY & TIME: TR 9.30-10.50 PM**

**COURSE TITLE: VISUAL RHETORIC AND COMMUNICATION**

**INSTRUCTOR: ZHANG, YUEJIAO**

Information design is about presenting content (print or digital) to address the design needs of specific rhetorical situations. This course will survey the basic theories and elements of visual communication and rhetoric, as well as principles of document design, information graphics, typography, photography, and color. Exercises and assignments will focus on evaluating, designing, and redesigning documents in a number of technical and professional communication genres. Students will gain practical experience using graphic and document design software, mainly Adobe InDesign and Microsoft Word.

**COURSE NO: 4301-001**

**DAY & TIME: MWF 11.00-11.50 AM**

**COURSE TITLE: HISTORY OF THE ENGLISH LANGUAGE**

**INSTRUCTOR: STODNICK, JACKIE**

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: 4326-001**

**DAY & TIME: TR 11.00-12.20 PM**

**COURSE TITLE: SHAKESPEARE**

**INSTRUCTOR: TIGNER, AMY**

This class will take an ecocritical approach to Shakespeare, as we will study the notion of both urban and rural nature and its relationship to culture. Our study will be historical and we will discuss the landscape and environmental issues of both city and country—both in the plays and in Shakespeare's world. The plays that we will be reading include *Midsummer Night's Dream*, *The Winter's Tale*, *King Lear*, *As You Like It*, and *The Tempest*. We will also be reading contemporary ecocriticism to contextualize the environmental problems of the early modern period. Students will

participate by presenting group projects and contributing to the class blog. At the end of the semester, students will have the option of doing a creative project that is oriented to environmental issues and Shakespeare, along with a short paper, or they can write a longer, more traditional, literary criticism paper.

**COURSE NO: 4345-001**

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

**COURSE TITLE: PSYCHOANALYTIC THEORY**

**INSTRUCTOR: FRANK, LUANNE**

Examines the writings of two psychoanalytical theorists without whose insights literary and film criticism, not to mention humanistic understandings of the nature and contents of the human mind seem unimaginable today: Sigmund Freud, the originator of psychoanalysis, whose focus is the Personal Unconscious, and Carl Gustav Jung, Freud's sometime student and colleague, whose focus is his own discovery, the Collective Unconscious, the basis of the study of archetypes and archetypal criticism. Readings will include selections from both theorists as well as from, or about, those among their followers and interpreters who, carrying on their work or clarifying its influence, have most strongly affected contemporary culture.

**COURSE NO: 4347-001**

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

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

**INSTRUCTOR: KOPCHICK, LAURA**

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: 4348-001**

**DAY & TIME: M 4.00-6:50 PM**

**COURSE TITLE: ADVANCED CREATIVE WRITING--POETRY**

**INSTRUCTOR: RICHARDSON, TIM**

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

**COURSE NO: 4355-001**

**DAY & TIME: MWF 11.00-11.50 AM**

**COURSE TITLE: LITERARY CRITICISM I**

**INSTRUCTOR: RICHARDSON, TIM**

The study of literature is a tradition because literature begs to be talked about. This course will consider various traditional approaches to what literature does (or what what-would-become-literature did) with an ear toward critique as we consider their efficacy here and now. Class sessions will include lecture, discussion, workshops, peer groups.

**COURSE NO: 4356-001**

**DAY & TIME: TR 7.00-8.20 PM**

**COURSE TITLE: LITERARY CRITICISM II**

**INSTRUCTOR: FRANK, LUANNE**

Readings, discussion and practical application of 20th-century and contemporary methodologies such as new criticism; formalism; structuralism; poststructuralism; hermeneutics; semiotics;

reader-response criticism; psychoanalysis; Marxism; theories of gender, sexuality, and race; and cultural studies.

**COURSE NO: 4365-001**

**DAY & TIME: MWF 11:00-11:50 AM**

**COURSE TITLE: CHILDREN'S LITERATURE**

**INSTRUCTOR: MARTIN, GYDE**

This course will survey 120 years of children's fiction with a particular focus: the presentation of Nature and the Environment. We will examine some of the most popular and enduring genres—the Survival Novel (including the feral-child story) and the Animal Novel—to trace our culture's changing sensibility toward Nature and our growing concern for its (and our) survival. Ultimately, we also want to know HOW this serious concern is presented to young audiences.

Required Texts: Frances Hodgson Burnett, *The Secret Garden*; Rudyard Kipling, *The Jungle Book*; Karen Hesse, *The Music of Dolphins*; Walt Morey, *Gentle Ben*; Gary Paulsen, *Hatchet*; Carl Hiaasen, *Flush*; Michael Ende, *The Night of Wishes*; plus 4 individually assigned novels

Requirements and Evaluation: Reading Quizzes; 2 Midterm Exams; Presentations of Assigned Research Topics; Final Exam

**COURSE NO: 4366-001**

**DAY & TIME: TR 11.00-12.20 pm**

**COURSE TITLE: YOUNG ADULT LITERATURE**

**INSTRUCTOR: JOHNSON, JOANNA**

This course will analyze young adult (adolescent) literature from both educational and literary perspectives. We will incorporate ideas about 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 in 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 12:30-1:50 PM**

**COURSE TITLE: RHET & COMP FOR SECONDARY SCHOOL TEACHERS**

**INSTRUCTOR: WARREN, JAMES**

This course is required for students pursuing an English degree with Secondary Teacher Certification and students seeking Mid-Level English Language Arts Certification. However, the course is designed to appeal to any student interested in the history, theory, and practice of reading and writing instruction. We'll frame the course with some of the historical and epistemological issues involved in the study of rhetoric. 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 composition, 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.

**COURSE NO: 4371-001**

**DAY & TIME: T 11.00-1.50 PM**

**COURSE TITLE: ADVANCED ARGUMENTATION****INSTRUCTOR: PORTER, KEVIN**

On February 15, 1789, U.S. Representative Robert Griswold (CT), without warning, used a heavy cane to repeatedly bash the head of his colleague, Mathew Lyon (VT), who had two weeks earlier spat in Griswold's face, yet had not been expelled from the House for misconduct. A little over a century later, on February 22, 1902, a fist-fight broke on the floor of the usually staid U.S. Senate chamber between the two members from South Carolina: John McLaurin and Ben Tillman, whom McLaurin accused of lying. On December 4, 1837, the Speaker of the Arkansas House of Representatives, John Wilson, fatally stabbed Representative Joseph J. Anthony with a Bowie knife after Anthony insulted Wilson and refused to stop talking in the chamber. (In case you are wondering: Wilson was later acquitted by a jury who felt that he had just cause for the attack, and he was even re-elected to the Arkansas House of Representatives.) What do these events have to do with a course on argument? They have everything to do it, for they are precisely the kind of incidents that, according to traditional ways of thinking, rational argument is intended to discourage; further, they exemplify some of the consequences that may ensue when argument is no longer possible—i.e., when the metaphorical “open hand” of rhetoric loses out to an actual “closed fist” (or a cane, or a knife).

In this course, we will examine classical and contemporary theories of argumentation and apply them to specific academic and nonacademic texts. Assignments will focus on coming to terms with these argumentative theories and applying them to the analysis and production of the various forms that persuasive texts may take (e.g., academic essays, editorials, political speeches, fables, etc.). But we will also step back and ask ourselves whether argument—or at least some set of argumentative practices—is itself an act of violence of a different sort, a kind of symbolic violence.

**COURSE NO: 4387-600****DAY & TIME: ONLINE****COURSE TITLE: CONTEMPORARY LITERATURE****INSTRUCTOR: WARREN, KATHRYN**

Open to Finish@UTA students only

**COURSE NO: 4390-001****DAY & TIME: TBA****COURSE TITLE: INTERNSHIP****INSTRUCTOR: ELERSON, CRYSTAL**

Approval of instructor required.

**COURSE NO: 4399-001****DAY & TIME: TR 9:30-10:50 AM****COURSE TITLE: MODERN AMERICAN POETRY****INSTRUCTOR: ALAIMO, STACY**

English 4399 is a capstone course for English majors. It is a writing-intensive, seminar-style, in-depth study of a topic. Because this is a capstone course the emphasis will be on independent research, thinking, writing, and learning, as well as on intense in-class discussions. The class is organized as a seminar, focusing on students' interpretations and culminating with students' research projects. The topic of this particular section of the Senior Seminar is Modern American Poetry. We will discuss an exciting range of twentieth-century American poetry, including the following topics: the poetics of dissent; modernisms and the Harlem Renaissance; gender, sex, love, desire; animals, nature, environment. We will examine poetry as an art form as well as discuss its cultural and political contexts and the philosophical questions it provokes. Students may do their final projects on a twentieth-century American poet of their choice or on a topic of their choice. We will take advantage of the extraordinarily rich and informative web site that accompanies Cary

Nelson's magnificent *Modern American Poetry* anthology. [The syllabus will be available on Blackboard and on Dr. Alaimo's Mentis page.]

**COURSE NO: 4399-002**

**DAY & TIME: TR 11:00-12:20 PM**

**COURSE TITLE: AMERICAN CRIME FICTION**

**INSTRUCTOR: MATHESON, NEILL**

**COURSE NO: 4399-003**

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

**COURSE TITLE: CULTURES OF MODERNISM**

**INSTRUCTOR: SMITH, JOHANNA**

If asked to classify Modernism chronologically, most scholars would agree on the period from 1890 to 1930. From that point on, however, there is less agreement. First, modernism takes different forms depending on where it manifests itself: in literature, visual arts, film, architecture, dance, music. A once-common understanding of modernism as white, male, hetero, and Eurocentric has been challenged by new attention to woman modernists, to writers and musicians of the Harlem Renaissance, to Latin American and Caribbean artists. New attention is also being paid to the intellectual underpinnings of modernism found in the theories of Marx, Darwin, Freud, Nietzsche, Einstein, William James, Henri Bergson, and others. Modernism in visual arts is especially various, if one includes under that umbrella such movements as Vorticism, Futurism, Cubism, Expressionism, and Surrealism. In this class we will explore all these forms of modernism, less to come to a single definition of the movement than to experience the rich variety of movements called 'modernism.'

Prerequisites: ENGL 2350 and 18 hours of required upper-level English courses

Requirements: daily attendance; daily participation; daily speculation on the readings; one 5-page paper of critical analysis and one 10-page paper of research and critical analysis; oral report on research.

Texts: TBA