

Spring 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 on writing academic essays in standard written English. Passing this course satisfies Texas Success Initiative requirements. 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 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 on 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* 2nd edition; *First-Year Writing: Perspectives on Argument* (2012 UTA custom, 3rd edition); Ruszkiewicz et al, *The Scott, Foresman Writer* (UTA custom edition)

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

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

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.

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

COURSE NO: 1302-700

DAY & TIME: ONLINE

COURSE TITLE: INTRODUCTION TO CRITICAL THINKING, READING AND WRITING II
INSTRUCTOR: CHRISTIE, RECHELLE

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.

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

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.

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

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.

COURSE NO: 2303-002

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

COURSE TITLE: OUTLAWS AND ANTIHEROES IN LIT & FILM

INSTRUCTOR: FEDERICO, MICHAEL

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 (Batman, Macbeth, and Tyler Durden to name a few), 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 2:00-2:50 PM

COURSE TITLE: TIME TRAVEL IN LIT & POP CULTURE

INSTRUCTOR: FEDERICO, MICHAEL

You've packed your bags. You've put your affairs in order. You're ready to travel through time. Where do you go: The future or the past? How do you get there: Wormhole? Phone booth? DeLorean? Hovercraft? T.A.R.D.I.S.? What do your choices say about you, and really, why are you so eager to leave this Time in the first place?

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, so throughout the semester, we'll explore works from different categories, eras, and mediums.

COURSE NO: 2303-004

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

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 Portapack in order to locate social events that emerge with new technologies (Happenings, the Poetry Film Festival) while noting geopolitical access of technology. We will view video art created in the 1960s such as by 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: 2303-005

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

COURSE TITLE: SINS OF THE FATHERS

INSTRUCTOR: LARUE, ROBERT

What happens when you are forced to pay for someone else's actions? How does one adjust to circumstances and/or situations that were set in motion before them or without their control? What are the personal consequences of inheriting an unwanted conflict? These are a few of the questions that this course attempts to investigate. As the title suggests, we will look at the ways in which one's relationship with authority figures can have unanticipated consequences for which one must "pay." Looking at a diverse range of texts, we will work towards a better understanding of what relationships with others really mean or cost or bestow upon us in the end.

COURSE NO: 2303-006

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

COURSE TITLE: BEYOND SURVIVAL

INSTRUCTOR: MACKENZIE, THOMAS

Out of wilderness, war, holocaust, and economic devastation survival narratives create a means by which societies move into survivance (a neologism of survival and resistance) on the road to renewing cultural norms and meaning. In other words, this course will explore literature of cultural crisis and the search for resolution. It could be subtitled *The Lord of the Flies* without *Flies* or *Golding* or *Worrisome Little Boys on the Beach* and will explore the literature under-girding the social motivation for survivance as it moves into social optimism. Critical and supplemental readings available in Blackboard will complete projected readings that also include a graphic novel.

COURSE NO: 2303-007

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

COURSE TITLE: HOW TO MAKE AN AMERICAN BOOK

INSTRUCTOR: CORDER, CATHERINE

American print culture is a fairly new academic field that pulls from literature, history, art, graphic design, and even business, for it was the Industrial Revolution that gave rise to inexpensive print technologies, which in turn had a tremendous impact on our national habits of publishing, of writing, and of reading itself. In this special topics class, we will examine several different forms of American literature, including poetry, short stories, excerpts from novels, and essays, written by such American authors as Emily Dickinson, Mark Twain, and Walt Whitman. However, we will be focusing not only on the content and meanings of these texts, but also on the physical books, magazines, and pamphlets where these texts first appeared, and how that material form affects our reading and understanding.

We will examine how a book is made: the ways in which paper or parchment comes together with ink and type, and with leather or cardboard bindings. Other class activities may include exploring historical printing presses, making marbled paper, and creating an artist's book. We will also look closely at the readings themselves, as we investigate various aspects of narrative (point of view, setting, plot, characterization, and theme) and other literary elements (tone, theme, figurative language, etc.). Studied together, literature and the material book provide an excellent perspective for understanding American society and culture.

COURSE NO: 2303-008

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

COURSE TITLE: MULTICULTURAL AMERICA

INSTRUCTOR: SAAR-HAMBAZAZA, TERJE

From Anzia Yezierska's *Salome of the Tenements* and Mario Puzo's *The Godfather* to *Superman* comic books and recent comedies like *My Big Fat Greek Wedding*, representations of multicultural America have influenced and transformed our perception of what America is. This course examines the formation of multicultural America and analyzes the ways in which multicultural identities are represented in American society and culture. We will explore personal and collective, national and global expressions of identities, including ethnic, racial, gender, class, and transnational identities. What does multicultural mean? How is it represented in American society? How do multicultural identities work? What different factors affect the problem of multicultural American identity? How are identities formed, performed, adapted, expressed, revealed to others, manipulated, transformed, or even lost? How are they expressed in various texts? And how have these texts affected our perceptions of American identity? We will explore answers to these questions by analyzing different cultural texts, including those mentioned above as well as works of literature by James Weldon Johnson, Tennessee Williams, Louise Erdrich, Sandra Cisneros, Gish Jen, and Jhumpa

Lahiri, films like *The Godfather*, comic books, contemporary popular music, advertising, and visual arts. Course assignments include two examinations and a 5-page paper.

COURSE NO: 2303-009

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

COURSE TITLE: LITERATURE INTO OPERA

INSTRUCTOR: GAY, WAYNE

This course will examine the literature upon which specific major operas and musicals are based, drawing entirely on works to be performed live in the Dallas-Fort Worth region during the semester or shortly thereafter by organizations including Dallas Opera, Fort Worth Opera, and UTA Theatre. Contemporary techniques of literary criticism will be applied to works ranging from the Parables of Jesus (*Godspell*) to Beaumarchais (*The Barber of Seville*) to T.S. Eliot (*Cats*) to L. Frank Baum (*The Wizard of Oz*) to Willy Nelson (*Always Patsy Cline*), among others. The effect of music on words and the transfer of literature to the stage will also be a topic of discussion.

COURSE NO: 2303-012

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

COURSE TITLE: REVENGE TRAG/ILLEGAL JUSTICE

INSTRUCTOR: CLIFFORD, CATHERINE

Francis Bacon once described revenge as “a kind of wild justice.” Building on the Renaissance concept of revenge as a disordered attempt at ordering, or setting right, injustices, Bacon believed that acts of illegal retribution put the “revenger” on equal moral ground with the object of revenge. Revenge may accomplish a form of justice, however problematic, but it also leads to more death. As an ancient Chinese proverb intuits, “He who seeks revenge should dig two graves.” This course seeks to explore Bacon’s culture’s understanding of revenge through an examination of the drama of his time. As one of the most popular genres on the Renaissance stage, revenge tragedies allowed playwrights to shock their audiences with sordid tales of murder, rape, madness, cannibalism, mutilations, and social corruption. They also, paradoxically, claimed a kind of morality in their messages, a sense of divine awareness of the problems with revenge and perhaps even the brazenness of the genre itself. Throughout the semester, we will look at some of the most popular revenge tragedies, especially Thomas Kyd’s *The Spanish Tragedy*, William Shakespeare’s *Titus Andronicus*, and Thomas Middleton’s *The Revenger’s Tragedy*, as well as some lesser-known plays like Henry Chettle’s *Tragedy of Hoffman* and plays skirting the edges of the genre. Grades will be based on daily reading quizzes; two exams; a short essay (3-4 pages); and a long essay (5-7 pages) which will allow students to examine one or more of the plays we study in greater depth.

COURSE NO: 2303-013

DAY & TIME: MWF 3:00-3:50 PM

COURSE TITLE: IDENTITY NARRATIVES

INSTRUCTOR: PORTER, SHA-SHONDA

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.

COURSE NO: 2303-600

DAY & TIME: ONLINE

COURSE TITLE: CLASSICS OF CHILDREN’S LIT

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. **Open only to FINISH@UT students.**

COURSE NO: 2309-001

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

COURSE NO: 2309-014

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

COURSE TITLE: WORLD LITERATURE

INSTRUCTOR: CLIFFORD, CATHERINE

James Wan’s 2013 horror film *The Conjuring*, which told the story of real-life paranormal investigators Ed and Lorraine Warren’s encounter with a Rhode Island haunted house in the 1970s, boasted that it was “based on a true story.” Such a marketing tag gave the film a kind of horror film cachet, even credibility, despite its adherence to the story-telling conventions of other horror films in the genre. Adapting stories of “true,” relatively contemporary events for the purposes of artistic storytelling is not, of course, a new trend. The English Renaissance stage, for instance, reveled in depicting sensational stories told in broadside ballads and pamphlets. Shortly after the execution of a man convicted of murdering his wife and two children in Yorkshire in 1605, poets and playwrights recreated the scenes in vivid detail for voyeuristic consumers.

In this course, we will explore how literary and filmic media 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 to depict; and why have popular works in this vein proved so marketable through the centuries? Furthermore, we will examine how we as consumers understand the “truth” in these works, be it purely artistic, factual, or some combination of the two. Students will submit two graded essays over the course of the semester, and complete two exams. Grades will also rely in part on daily reading quizzes.

COURSE NO: 2309-002

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

COURSE NO: 2309-012

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

COURSE TITLE: WORLD LITERATURE

INSTRUCTOR: FOWLER, BARBI

This class will examine morality and moral ambiguity in texts from around the world. Sounds like a boring course description, right? Think again. Authors have long used literature as a canvas to impart values and work through moral ambiguities, and they have done so in a wide variety of genres, many of them popular. Fairy tales, war narratives, comic books, and even zombie stories all explore how we think about what’s right, what’s wrong, and all the gray areas in between.

Grades will be determined by two analysis papers, two exams, and a research paper

Required Texts: Maria Tatar *The Classic Fairy Tales*; Alden Bell *The Reapers Are the Angels*; Marcus Zusak *The Book Thief*; Wole Soyinka *Death and the King’s Horseman*; Tsitsi Dangarembga *Nervous Conditions*; Bertolt Brecht *The Good Person of Szechwan*; Bill Willingham, et al. *Fables Vol 1: Legends in Exile*; Alan Moore *V For Vendetta*; Coursepack

COURSE NO: 2309-003

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

COURSE TITLE: WORLD LITERATURE

INSTRUCTOR: TUTT, THOMAS

In this course, we will explore world literature by examining major literary genres and forms (such as short narratives, drama, poetry, and novels) and by reading this literature in its cultural and

historical context. There will also be an emphasis on critical methods of reading, writing, and thinking. We will examine this literature in the context of the national, cultural, social, and personal identities that they respond to and reflect. The works are drawn from several different historical periods and national/cultural literatures and represent a number of different genres.

COURSE NO: 2309-004

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

COURSE NO: 2309-005

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: 2309-007

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

COURSE NO: 2309-008

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

COURSE TITLE: WORLD LITERATURE

INSTRUCTOR: PADORR-BLACK, TIA

This course introduces 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 a play by the Pali scholar, Dharmanand Kosambi. Next we read World Poets, and we complete the course with Russian writer Anton Chekhov's short stories. The course provides cultural, historical, and contextual background for the literature and explores artistic and cultural values that inform each work.

COURSE NO: 2309-010

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

COURSE TITLE: WORLD LITERATURE

INSTRUCTOR: MARIBOHO, RACHAEL

This course will examine contemporary popular modes of storytelling, including fairy tales, fantasy, and magical realism. We will discuss the ways magic and other elements have enabled authors to transgress the boundaries between reality and imagination and create works whose popularity transcends language and cultural barriers. The authors we will read and the characters they have created have influenced many facets of literature, film and the arts. Students will be encouraged to explore the literary, artistic, cultural, and historical milieus of the works we will read and to share their discoveries with the other students in the class.

COURSE NO: 2309-011

DAY & TIME: TR 8:00-9:20 AM

COURSE TITLE: WORLD LITERATURE

INSTRUCTOR: OLSON, DEBBIE

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

COURSE NO: 2309-013

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

COURSE TITLE: WORLD LITERATURE

INSTRUCTOR: PHIFER, MICHELL

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

COURSE NO: 2309-016

DAY & TIME: ONLINE

COURSE NO: 2309-017

DAY & TIME: ONLINE

COURSE NO: 2309-018

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 20th and 21st 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: 2309-019

DAY & TIME: ONLINE

COURSE TITLE: WORLD LITERATURE

INSTRUCTOR: SAVIC, ANA

Significant works of world literature chosen from various national and cultural traditions, with focus on 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: 2319-001

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

COURSE NO: 2319-004

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

COURSE NO: 2319-006

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

COURSE TITLE: BRITISH LITERATURE

INSTRUCTOR: HOLLAND, TONI

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: 2319-002

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

COURSE NO: 2319-003

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

COURSE NO: 2319-007

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

COURSE TITLE: BRITISH LITERATURE

INSTRUCTOR: ENGLAND, NANCY

It would be clearly 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: 2319-008 , -009, -011

DAY & TIME: ONLINE

COURSE TITLE: BRITISH LITERATURE

INSTRUCTOR: TUTT, THOMAS

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. This course will introduce students to a study of literature on the college level. The works we will read are drawn from several different historical periods and represent a number of different literary genres. 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.

COURSE NO: 2319-010

DAY & TIME: ONLINE

COURSE TITLE: BRITISH LITERATURE

INSTRUCTOR: MEYER, CONNIE

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. This course will introduce students to a study of literature on the college level. The works we will read are drawn from several different historical periods and represent a number of different literary genres. 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.

COURSE NO: 2329-001

DAY & TIME: MWF 8:00-8:50 AM

COURSE TITLE: AMERICAN LITERATURE

INSTRUCTOR: KING, JEFFREY

Consideration of significant American works with a focus on ideas and the ways in which they shape and reflect cultural and aesthetic values; emphasis on critical reading, writing, and thinking; at least three genres and six authors considered. This section will explore the ideas of religion and servitude as portrayed in American Literature of the 19th century and how that literature participated in the cultural discourse of the period.

COURSE NO: 2329-002

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

COURSE NO: 2329-006

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

COURSE NO: 2329-012

DAY & TIME: TR 9.30-10:50 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 as a way to “foster enjoyment of literature.” In this section of American literature, we will examine several different forms of American literature, such as poetry, short stories, excerpts from novels, and essays. The readings for this class will not only comprise writings from different times and places in American society; the texts will also reflect various authors’ interest in the natural

world and in how we interact with it. We will be reading works from a variety of authors, including Mark Twain, Emily Dickinson, Kate Chopin, and even John James Audubon.

One aspect of this class will be practice on observing behaviors, settings, and traits and characteristics, not only in our campus environment, but also in our own stories, as we examine various aspects of narrative (point of view, setting, plot, characterization, and theme) and other literary elements (tone, theme, figurative language, etc.). My hope is that, by exploring American literature as practicing naturalists through occasional field observations, outdoor activities and close readings of selected texts, we may see the connections between our human stories and our own natural settings and learn to enjoy both.

COURSE NO: 2329-003

DAY & TIME: MWF 10:00-1:50 AM

COURSE NO: 2329-007

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

COURSE NO: 2329-008

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

COURSE NO: 2329-016

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

COURSE TITLE: AMERICAN LITERATURE

INSTRUCTOR: WILSON, KRISTI

Literature not only reflects who we are as individuals and as a society; it also challenges us to think about who we ought (or ought not) to become. In this class, we will be reading several pieces of 20th/21st century American literature from a variety of genres, paying special attention to the relationship between aesthetics and ethics. That is, we will analyze how these authors use various literary styles and techniques in order to weigh the ethical concerns that we face as individuals and as a society.

ENGL 2329 focuses on “significant works of American literature with emphasis on ideas and the ways in which they reflect cultural and aesthetic values.” It is an introduction to American literature—not a survey—and makes no attempt to offer full coverage in terms of periods or authors.

Note: We will often read 100-150 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. Students will be expected to complete all assigned reading on time, attend class regularly, and participate actively in discussions. Additional course requirements include quizzes, two papers, a mid-term, and a final exam.

COURSE NO: 2329-004

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

COURSE NO: 2329-009

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

COURSE TITLE: AMERICAN LITERATURE

INSTRUCTOR: PORTER, SHA-SHONDA

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.

COURSE NO: 2329-005

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

COURSE NO: 2329-011

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

COURSE TITLE: AMERICAN LITERATURE

INSTRUCTOR: SAAR-HAMBAZAZA, TERJE

This course focuses on representations of gender and the ways in which gender affects and relates to American identity. We will read and examine various portrayals of gender identity in a number of American literary texts and investigate how identities are constructed in these texts. How do we invent our own identities? How do we understand American and/or non-American identities? How does performance affect the way in which we construct identity and gender? How do we explain the meaning of masculinity and femininity in American social consciousness? How does it connect to the performance of power? What role do race, gender, and class play in these performances? We will try to answer these questions by investigating various representations of gender and identity performances in works by authors like James Fenimore Cooper, F. Scott Fitzgerald, Willa Cather, Tennessee Williams, Frank Miller and others. We will read texts across various genres, including fiction, poetry, drama, nonfiction, and visual arts. Course assignments include two examinations and a 5-page paper.

COURSE NO: 2329-010

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

COURSE NO: 2329-017

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

COURSE TITLE: AMERICAN LITERATURE

INSTRUCTOR: GAY, WAYNE

“The Great Writers are not all dead.” This course will focus on refining reading skills in order to respond to and engage meaningfully with the huge body of contemporary literature in America. Works of fiction, drama, cinema, and poetry by living American writers will include material by UTA faculty authors Tim Richardson and Laura Kopchik as well as visiting writer Geraldine Brooks and many others. Literature and cinema examined will include materials ranging from the edgy and avant garde to popular culture to traditional genres and styles.

COURSE NO: 2329-013

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

COURSE TITLE: AMERICAN LITERATURE

INSTRUCTOR: TBA

COURSE NO: 2329-015

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

COURSE TITLE: AMERICAN LITERATURE

INSTRUCTOR: MACKENZIE, THOMAS

This course is not an introduction to or a survey of American literature, but rather analyzes the search for identity amidst violence. It asks how violence shapes American identities (i.e., the characteristics by/with which a person or group defines him/her/them self(ves) and/or is recognized). This dialogue provides a fascinating index to important American cultural and aesthetic values. Despite the selectivity of the readings--which include a graphic novel and dramatic film--the course examines a broad range of time periods, genres, geographical areas, and perspectives shaped by different gender, class, and ethnic backgrounds.

COURSE NO: 2329-018

DAY & TIME: ONLINE

COURSE TITLE: AMERICAN LITERATURE

INSTRUCTOR: SHAFFER, BETHANY

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. Class meets online.

COURSE NO: 2329-020
COURSE TITLE: AMERICAN LITERATURE
INSTRUCTOR: CLOUGH, TRACEY

DAY & TIME: ONLINE

COURSE NO: 2329-021
COURSE TITLE: AMERICAN LITERATURE
INSTRUCTOR: GALE, NATHAN

DAY & TIME: ONLINE

COURSE NO: 2329-700, -701
COURSE TITLE: AMERICAN LITERATURE
INSTRUCTOR: WARREN, KATHRYN

DAY & TIME: ONLINE

In this course you will consider significant works of American literature with a focus on ideas and the ways in which they shape and reflect cultural and aesthetic values. This course places an emphasis on critical reading, writing, and thinking; at least three genres and six authors are considered. Course goals are to encourage students to see that literary studies matter and to foster enjoyment of literature as students engage with ideas and beliefs in ways that extend beyond the classroom; to help students recognize that literature does not occur as isolated literary events, but in complex dialogue in cultural and historical contexts; and to develop students' ability to read and write critically by applying their study of literary devices to literary analysis. Limited to students in the RN-BSN program.

COURSE NO: 2338-001
COURSE NO: 2338-003
COURSE NO: 2338-004
COURSE TITLE: TECHNICAL WRITING
INSTRUCTOR: HOOPER, TANYA

DAY & TIME: TR 2:00-3:20 PM
DAY & TIME: MWF 1:00-1:50 PM
DAY & TIME: MWF 2:00-2:50 PM

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: 2338-002
COURSE NO: 2338-008
COURSE TITLE: TECHNICAL WRITING
INSTRUCTOR: ELERSON, CRYSTAL

DAY & TIME: MW 5:30-6:50 PM
DAY & TIME: MW 7:00-8:20 PM

Sophomore-level course focused on a process-oriented introduction to writing, especially for nursing, science, pre-engineering, and business students. This course includes understanding

the writing situation and provides students the opportunity to practice writing in response to professional and technical situations. Students will learn improved writing style and be introduced to design concepts, business writing, and instruction writing. This course includes both individual and collaborative projects.

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: 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, 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.

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

COURSE NO: 2338-007

DAY & TIME: TR 11:00-12:20 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 12:30-1:50 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: 2338-700, -701

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: 2338-702

DAY & TIME: ONLINE

COURSE TITLE: TECHNICAL WRITING

INSTRUCTOR: JONES, JULIE

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: 2350-001

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: 2350-002

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

COURSE TITLE: INTRODUCTION TO TEXTUAL ANALYSIS

INSTRUCTOR: SAVIC, ANA

This course is designed to introduce current and potential English majors to what is required of them as students of literature. 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.

Texts: Robert Dale Parker: *How to Interpret Literature: Critical Theory for Literary and Cultural Studies*; James Joyce: *"The Dead" – Case Studies in Contemporary Criticism*

COURSE NO: 2350-003

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

COURSE NO: 2350-004

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

COURSE TITLE: INTRODUCTION TO TEXTUAL ANALYSIS

INSTRUCTOR: CHIARELLO, BARBARA

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.

Required texts: *How to Interpret Literature*, 2nd ed, by Robert Dale Parker; *Bedford Glossary of Critical and Literary Terms*; *The Bluest Eye* by Toni Morrison

COURSE NO: 2384-001

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

COURSE NO: 2384-002

DAY & TIME: MWF 11:00-11:50 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 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: As part of the term project, we are creating our own textbook.

COURSE NO: 2384-003

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

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: 3306-001

DAY & TIME: MWF 11:00-11.50 AM

COURSE TITLE: SOVIET AND POST-SOVIET LITERATURE IN TRANSLATION

INSTRUCTOR: TBA

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. Students receiving credit in Russian will complete a translation or research project using the Russian language. Also listed as RUSS 3306; credit will be granted in only one department.

COURSE NO: 3340-001

DAY & TIME: TR 8:00-9:20 AM

COURSE TITLE: HISTORY OF AMERICAN LITERATURE

INSTRUCTOR: KULESZ, PEGGY

In this course, we will examine American Literature from its beginnings and consider the various readings within their historical contexts, literary periods, and/or literary movements. We will also explore the issue of canon formation and pursue the question "What is American Literature?" Although this course purports to be a survey of American Literature, we must acknowledge the futility of that endeavor at the onset. It would be impossible to read works by every "important" American author in just one semester of class time, even if we could agree on who is "important." Therefore, we will look at representative works from the different time periods, genres, and movements of American Literature. Some of our "favorite" authors will not be included, and we will read some unfamiliar works instead. As students in an advanced English course, you will experience firsthand the tension and trauma of author/work selection and begin to understand the various challenges of and problems with canon creation. By the end of the semester, you should demonstrate your knowledge and understanding of the sweep of American Literature and its historical contexts. Furthermore, you should be able to synthesize and analyze disparate works of literature using several critical approaches.

Texts and Other Requirements: Video streaming access; ability to access online and Blackboard readings; ability to have access to texts in class either by paper or electronically. All students must have daily access to a computer with internet capabilities and access to Microsoft Word and Power Point.

COURSE NO: 3340-002

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

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 19th-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.

ENGL 3340.003 SPRING 2014

TUES.-THURS. 11:00-12:20 P.M.

COURSE TITLE: HISTORY OF AMERICAN LITERATURE

ROOM TBA

PROF. NEILL MATHESON

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.

Writing assignments include a research paper; midterm and final exams; and shorter writing assignments.

COURSE NO: 3344-001

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

COURSE TITLE: AMERICAN INDIAN LITERATURE

INSTRUCTOR: ROEMER, KENNETH

We will examine oral narratives, autobiography, poetry, drama, fiction, and film written, directed, or performed by American Indian women. The female figures range from the mythological to the suburban; from elderly women who are the "last of their tribe" to young children who represent the future; from Southwestern pueblos to Brooklyn backyards. The analytical foci will be on gender and genre, though the literature and our discussions will not be restricted to these emphases.

Papers: 1 research; Exams 4 (short answer & essay)

Texts: Allen, *Spider Woman's Granddaughters*; Underhill, *Papago Woman*; Silko, *Storyteller*; Sarris & McKay, *Mabel McKay*; Harjo, *She Had Some Horses*; Tapahonso, *Sanii Dahataal, The Women Are Singing*; Hogan, *Solar Storms*; Erdrich, *Tales of Burning Love*.

Packet (non-fiction, fiction, poetry; also newspaper ads and articles and critical essays).

Films: *Arrowboy and the Witches* (A Leslie Marmon Silko Film); *Sun, Moon, and Feather* (Spider Woman Theater), *Naturally Native* (Valerie Red-Horse); and *Miss Navajo* (documentary).

Possible Panel Presentation: DFW Professional American Indian Women

COURSE NO: 3345-001

DAY & TIME: TR 9.30-10.50 PM

COURSE TITLE: AFRICAN AMERICAN LITERATURE

INSTRUCTOR: MAY, CEDRICK

Offers an introduction to African American literature or focuses on a particular genre, period or topic. May be repeated for credit as course content changes.

COURSE NO: 3347-001**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: 3347-600**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. **Open only to FINISH@UT students.**

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

COURSE NO: 3351-001**DAY & TIME: TR 9:30-10:50 AM****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: TR 2:00-3:20 PM****COURSE TITLE: HISTORY OF WORLD LITERATURE II****INSTRUCTOR: SAVIC, ANA**

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*. Vols D, E, and F. 2d ed.

COURSE NO: 3362-002

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

COURSE TITLE: HISTORY OF WORLD LITERATURE II

INSTRUCTOR: SMITH, JOHANNA

An introduction to major literary texts from mid-seventeenth century to the present. Material will include texts in various genres from European, African, Latin American, and Asian cultures.

Thematics TBA but may include nationalism, colonialism, postcolonialism, globalization, and cosmopolitanism.

Requirements: attendance, participation, two exams and possible reading quizzes.

Prerequisites: for English majors, ENGL 2350; for non-majors, 6 hours of sophomore literature or 3 hours of sophomore literature with a grade of A.

Texts: *Gateways to World Lit*, vol. 2, ed. David Damrosch; *Nervous Conditions*, by Tsitsi Dangarembga; *White Tiger*, by Aravind Adiga

COURSE NO: 3370-001

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

COURSE TITLE: WOMEN IN LITERATURE

INSTRUCTOR: HENDERSON, DESIREE

What makes a hero? Can women be heroes and, if so, what does their heroism look like? Do women have to take on traditionally masculine traits and behaviors in order to be judged heroic, or is there a form of heroism that can be reconciled with femininity and/or feminism? How might gender studies and queer theory enable us to develop a new vocabulary for defining heroism? What is the role of race, class, sexuality, and nation in shaping heroic women? This course tackles these questions through a survey of heroines across American literary history. We will explore three key themes: captivity and survival, domesticity and escape, and superheroines in popular culture (film, TV, comic books). We will also devote a special section of the course to the works of Geraldine Brooks, who will be a guest speaker on campus in March.

Required Books: Louisa May Alcott, *Little Women*; Geraldine Brooks, *Caleb's Crossing*; Geraldine Brooks, *March*; Gerald Graff and Cathy Berkestein, *They Say/I Say: The Moves that Matter in Academic Writing*; Toni Morrison, *The Bluest Eye*; Catherine Maria Sedgwick, *Hope Leslie*; Harriet Wilson, *Our Nig*; *Women's Indian Captivity Narratives*, Ed. Derounian-Stodola. Additional required reading will be assigned through Comixology.com (typical cost: \$1.99-2.99).

Recommended: *MLA Handbook for Writers of Research Papers* (7th edition)

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: 3372-001

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

COURSE TITLE: COMPUTERS AND WRITING

INSTRUCTOR: ELERSON, CRYSTAL

Junior-level course focused on intensive writing style improvement and introducing writing and design programs. The first half of the course focuses on improving writing style and using writing process oriented programs. The second half of the course focuses on using computer programs (email, Skype, MS Word, Scrivener, etc) for professional communication and design. Class takes place in a Mac Lab, so we also cover basic Mac OS use.

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: MW 8:30-9:50 PM

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: 4345-001

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

COURSE TITLE: MYTH OF COMMUNITY

INSTRUCTOR: PORTER, KEVIN

This course has three major goals: (1) to examine how notions of “community” and “society” have been theorized and applied; (2) to draw into the conversation some innovative and provocative work from historians, philosophers, sociologists about the role of language and discourse (and

perhaps their diminishing efficacy) in imagining, maintaining, and strengthening the sense of the “communal”; and (3) to promote reflection on our own beliefs about, participation in, and complicity with “community” and “society.” The major texts for the course are Benedict Anderson’s *Imagined Communities*, Pierre Bourdieu’s *Language and Symbolic Power*, and Jean-Luc Nancy’s *The Inoperative Community*.

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: 4356-001

DAY & TIME: TR 5:30-6:50 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 9:00-9:50 AM

COURSE TITLE: CHILDREN’S LITERATURE

INSTRUCTOR: MARTIN, GYDE

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*; Rudyard Kipling, *The Jungle Book*; Marie McSwigan, *Snow Treasure*; plus 5 individually assigned novels. *The MLA Handbook for Writers of Research Papers* (an absolute must-have!)

COURSE NO: 4366-001

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

COURSE TITLE: YOUNG ADULT LITERATURE

INSTRUCTOR: JOHNSON, JOANNA

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 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: 4399-001

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

COURSE TITLE:

INSTRUCTOR: RICHARDSON, TIMOTHY

Charles F. Kettering, in perhaps the greatest display of deliberative rhetoric ever, famously argued, "We should all be concerned about the future because we will have to spend the rest of our lives there."

Rhetoric of the Future will consider some of the ways we talk about the future, how we argue for and describe it in order to better understand what sorts of arguments are successful and what "successful" means. Taking seriously William Gibson's claim that "the future is already here — it's just not very evenly distributed," we will be most interested in how the future is figured and what we can learn of the motivations and assumptions behind those descriptions.

Readings will be various and may include work from rhetorical theory, design and human/computer interface theory, literature, design fiction, and new futurism. Some of the authors whose work we will consider are Rachel Armstrong, Ian Bogost, James Bridle, Jamais Cascio, Warren Ellis, Kevin Kelly, and Bruce Sterling. All coursework will be born-digital, but no prior knowledge or ability in specific computer applications is required. Class will be divided between seminar discussions and studio work and will consist of both solitary and collaborative projects, including several presentations.

COURSE NO: 4399-002

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

COURSE TITLE: SENIOR SEMINAR: EXISTENTIALISM

INSTRUCTOR: PORTER, KEVIN

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.

COURSE: 4399-003

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

COURSE TITLE: DIGITAL RESEARCH AND WRITING

INSTRUCTOR: MAY, CEDRICK