

Descriptions Spring 2016

ENGL 2303 – Murder, They Wrote

8am MWF

Instructor: Martin

Murder is the stuff of real life and of nightmares--frightening as well as fascinating, and forever with us. No surprise then, that it's also the stuff of literature.

Starting with Cain and Abel and ending with Jack the Ripper, we will explore how murder has fueled the creative imagination in every possible form from myth to gothic tale, from the folk ballad to the graphic novel. Along the way, we may gain insights into the cultures that produced these stories and perhaps even into ourselves as the living heirs.

PS: All texts are available free online, except the graphic novel FROM HELL by Alan Moore and Eddie Campbell.

ENGL 2303: Killing Kings

11am MWF

Instructor: Clifford

Regicide, that is, the murder of a king, was a central source of anxiety for English kings and queens during the Renaissance. In the 1560s, for example, the Pope effectively ordered a "hit" on Queen Elizabeth I, resulting in several thwarted assassination attempts and a looming sense for the rest of her life that the next attempt might be successful. Indeed, the real and present threat of assassination is perhaps no more clearly exemplified than in the government's foiling of the infamous Gunpowder Plot in 1605, which is still celebrated as a national holiday in the UK.

This course is interested in how the threat of assassination played out on stage during this turbulent historical moment. Dozens of plays produced during this period dealt with the ethical fall-outs of assassinations and assassination attempts, perhaps most famously in Shakespeare's *Hamlet*. In class, we will discuss the ways several of these

plays engage with the topic of assassination, and what political lessons they might offer us today. As touchstones for discussion about this topic, we will also examine a handful of films, including Oliver Stone's *JFK* and Disney's *The Lion King*.

Some authors/works we'll discuss include:

Shakespeare's *Hamlet*

Thomas Dekker and Thomas Middleton's *The Bloody Banquet*

Oliver Stone's film *JFK*

ENGL 2303 LGBT

4-5:20pm MW

We Are Everywhere

(The LGBT Identity in Literature)

Instructor: Gay

This course will examine the gay identity in literature, ranging from ancient to contemporary authors, and from cultures openly accepting of homosexuality to those in which it was regarded as a criminal offense. Concepts to be examined will include the open expression of homoeroticism in literature, as well as coded (hidden) representations, unconscious representation, hostile representation, and representation and definition by gay, straight, and ambivalent authors. Authors studied will include Sappho, E.M. Forster, Walt Whitman, Willa Cather, Constantine Kavafy, Gore Vidal, Truman Capote, and Yevgeny Kharitonov, among others.

ENGL 2303 Opera

5:30-6:50pm MW

Words and Music

(The Literature of Opera)

Instructor: Gay

Works of literature that provided the basis and inspiration of operas and musicals to be performed in the Dallas-Fort Worth region in upcoming months will be examined in this course. Staged works considered will include *Die Fledermaus* (UTA Theater Dept.), *Show Boat* (Dallas Opera), *Manon* (Dallas Opera), *Buried Alive* (Fort Worth Opera), *The Barber of Seville* (Fort Worth Opera), *The Wizard of Oz* (Bass Hall Broadway series), and *Cabaret* (ATT PAC Broadway series); authors studied will include Ferber, Prevost, Poe, Isherwood, Beaumarchais, and Baum. Techniques of literary and cultural criticism will be applied to these literary works; the transfer of fiction and prose to the stage and the effect of adding music to words will also be examined.

ENGL 2303- Working Class Literature
8am Tues/Thurs

Instructor: Shaffer

What exactly is Working Class? What defines it? Who makes the rules? What percent of the population falls into the category of Working Class? How does any of this relate to literature?

This course will help you understand the answers to the above questions and more. You'll develop an understanding of the central debates surrounding the Working Class. 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.XXX 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 to 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.

Required texts include: Pietro DiDonato's *Christ in Concrete*, Ann Petry's *The Street*, Jimmy Santiago Baca's *A Place to Stand*, and Dorothy Allison's *Bastard Out of Carolina*

ENGL 2303 930am Tues/Thurs

Chicana/o Literature and Film

Instructor: Murrah-Mandril

“Chicano” is a politicized self-identifying term used by Mexican Americans in the Chicano Civil Rights Movement of the 1960s and 70s that continues to signify political contestation and cultural pride in popular and scholarly circles to this day. This course will survey Chicano and Chicana creative works produced since the 1950s as these works dialogue with each other in the construction (and deconstruction) of Chicana/o identity. The content will consist of approximately 50% film and 50% literature (primarily fiction and theater). Students will need to have regular access to internet with video streaming capabilities. This course will deepen students’ cultural awareness of Mexican American identity and broaden their understanding of theories of performativity.

ENGL 2303 930am Tues/Thurs

Monsters

Instructor: Clough

This course will explore the many representations of the monstrous figure in various disciplines (anthropology, cultural studies, medicine, science, folklore, history) and cultures, critically engaging with how the monstrous anticipates, represents, provokes, or capitalizes on particular cultural, historical, and political anxieties. We will explore some of the most generative and popular monsters that have emerged in myth, literature, pop culture, and film. We will consider how societies come to identify/label the “monstrous” as we survey traditional monster stories, but we will also delve into the less traditionally identified monsters who nonetheless engender horror and revulsion. To that end, we will interrogate how the monstrous ‘others’ emerge in collective discourses, and the ramifications of such a weighted label on these subjects. What makes a successful monster at a given time? How does form effect our interpretation, evoking our disgust or sympathy. What, if anything, do we gain when the monster speaks back? Class discussions will engage with the ‘idea’ of the monster from a critical perspective informed by an understanding of the cultural, historical, and political forces that contribute the creation of the monstrous.

ENGL 2303 11am Tues/Thurs

Intoxicated Genius

Instructor: Rowntree

Genius often seems inextricably linked to various forms of intoxication. The production of literature (among other forms of art) often seems dependent upon substances that expand or loosen the mind. However, some writers and other creative geniuses struggle with addiction that ultimately destroys their careers and personal lives. This course will examine texts that admit an unreliable narrator due to mental illness and/or substance abuse--sometimes that narrator is a fictional character and sometimes the writer herself. We will read works of fiction, poetry and memoir that wrestle with the connection between writing, perception and intoxication. How does substance abuse affect the writer and their work? What kinds of narrators do we like or dislike with regards to their addictions? How does intoxication affect our perception, our intellect, our language? The course will look at short stories by Charlotte Perkins Gilman, John Cheever and Donald Barthleme. We will also read *The Great Gatsby* by F. Scott Fitzgerald and *Confessions of an Opium Eater* by Thomas De Quincey in conjunction with popular texts such as Stephen King's *Misery* and the television show "Breaking Bad." Poetry will be selected from Ann Sexton, Samuel Coleridge and Sylvia Plath.

English 2303: Animals

Why Look at Animals?

1230pm Tues/Thurs

Instructor: Matthew Lerberg

In the film *Stand by Me* the central characters (all adolescent males) sit around a campfire posing what they believe to be deep intellectual questions. One asks the group, if Pluto is a dog, what is Goofy? While a humorous moment in the film, the question underscores the current scholarly interest in nonhuman animal themed literature, film, and art. Creative and curious explorations of animals exist from cave paintings to animated films. Whether in antiquity or contemporary society, nonhuman animals remain nestled in the human imagination. This course will explore the material, cultural, and philosophical place animals inhabit in human culture, including how animals inform what it means to be human and how humans perceive their relationships with nonhuman animals. These inquiries will lead to questions of what makes us human and whether the boundaries between human and nonhuman are as pronounced as human culture believes.

Selected texts: *Close to Shore*; *Oryx and Crake*; *Twelve Monkeys*; *Jaws*, and *Elephantmen*

English 2303: Weird Westerns

“Space, the Final Frontier”

330pm Tues/Thurs

Instructor: Matthew Lerberg

Deserts, gunslingers, revenge, and tumbleweed towns are but a few of the images the Western invokes. However, despite its enormous popularity in the early 20th century, the genre waned in the late 20th Century. Despite the waning popularity of traditional Westerns their legacy spawned hybrid genres of space/Western and supernatural/Western. This course will address how these cross-genre texts conform to or challenge traditional Western portrayals of cultural issues such as race, gender, and politics. Also, how these hybrid Westerns contribute to concepts like Manifest Destiny and world building. As a final frontier, space and supernatural Westerns address similar issues while reimagining landscape and destiny.

Selected texts include: *The Gunslinger*; *Outer Dark*; *Firefly*; *The Sixth Gun*, and *Westworld*.

ENGL 2309: World Literature: Based on a True Story

9am MWF

10am MWF

Instructor: Clifford

In this course, we will explore how literary and filmic media convey narratives claiming in some way to be "based on a true story". How do these artistic works interact with what is or was understood about the events they claim knowledge of, and why have popular works in this vein proven so compelling over the centuries? We will ask these questions about a range of works, including plays, graphic novels, short stories, and poems, examining ways the artists in question position themselves as tellers of "truth".

A handful of authors/works that we'll discuss include:

Marjane Satrapi's *Persepolis*

Haruki Murakami's *after the quake*

Dante's *Inferno*

James Wan's film *The Conjuring*

ENGL 2309 World Literature

1-150pm MWF

Instructor: Savic

In ENGL 2309 – World Literature, we will read a variety of world literature masterpieces that raise significant aesthetic, cultural, and social issues. We will focus on developing your ability to engage intellectually with texts and ideas and to articulate your thoughts clearly and effectively both orally and in writing. You will be asked to look beyond surface-level meanings and consider how literary texts reflect the author's ideology or the philosophical, social, and political concerns of the time through their themes and stylistic devices. Some of the authors we will be reading are Jorge Luis Borges, Chinua Achebe, and Jhumpa Lahiri. Our overall goal in this class is to help you discover complex aspects of literary art and sharpen your ability of perceptive and informed reading.

ENGL 2329: American Literature

MWF, 1-1:50 pm

Instructor: Kathryn Warren

In this course we'll be studying works of literature that are widely considered to be among the "greatest hits" of the American canon. We'll read cultural touchstones that have been reimagined for new generations, such as F. Scott Fitzgerald's *The Great Gatsby* and Edith Wharton's *The Age of Innocence*; listen to the voices of literary celebrities who exploded convention to create something utterly original, the way Walt Whitman and Mark Twain did; contend with thinkers who questioned the social systems of their day, as did Henry David Thoreau and Herman Melville; and wrestle with the perspective-altering poetry of Emily Dickinson and Wallace Stevens. Literature by Toni

Morrison, Eudora Welty, Flannery O'Connor, T. S. Eliot, Stephen Crane, Henry James, Tennessee Williams, William Faulkner, Ralph Waldo Emerson, Edgar Allan Poe, and Elizabeth Bishop may also be among the selections. The class will be run as a discussion, and commitment to a shared project of exploration and deep thinking will be insisted upon. Several short writing assignments will allow students to practice the skills of close reading and analysis, while a midterm and final will test their knowledge of the texts and their historical contexts. This course satisfies the University of Texas at Arlington core curriculum requirements in Language, Philosophy, and Culture.

2329 American Literature

7-8:20pm MW

Identity in America

Instructor: Gay

In the wake of recent controversies surrounding racial, ethnic, gender, sexual, and religious identity in America, this course will examine the construction of identity in America, including self-created and imposed identity. Issues examined will include the meaning of race and gender in America, along with the question of the extent to which the imposition of these identities is appropriate in a free, democratic society.

Techniques of literary and cultural criticism will be practiced; authors examined will include Wheatley, Whitman, Dickinson, Cather, Coates, Jackson, Alexie, and Diaz, among others.

ENGL 2329-014 TR 2 PM Spring 2016

American Literature: Celebrating Identity Formations

Instructor: Roemer

“Celebrating Identity Formations” introduces students to a chronological selection of significant American works that contributed to an on-going dialogue about defining what it is to be an “American” (individual, group, national). This dialogue is often a fascinating index to important American cultural and aesthetic values. Despite the selectivity of the readings, the course examines a broad range of time periods, genres

geographical areas, and perspectives shaped by different gender, class, 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 requirements in Language, Philosophy, and Culture.

REQUIREMENTS: Two Papers: one short autobiographical paper; and a short “Signature Assignment”; Exams: three or four essay exams; 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 (Hurstun’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).

English 2329: American Literature

“Wilderness, Food, and Animals.”

530pm Tues/Thurs

Instructor: Matthew Lerberg

American literature stands as a potent site to examine how American settlers and indigenous populations understood wilderness, food, and animals. Their chronicles serve as a foundation for how past and present United States citizens recognize(d) the connections between their lives and these topics. However, through a broad historical and diverse cultural selection of literature, film, and art complimentary and contradictory ideas emerge. These moments offer a means to reevaluate how Americans perceive themselves, their relationships to others, and their cultural values. This course will explore the material, cultural, and philosophical place wilderness, food, and animals inhabit in American culture, including how they inform what it means to be American. These inquiries will lead to questions of whether the boundaries between humans and nonhumans in shared places are as pronounced as Americans believe.

Selected texts include: *Into the Wild*; *All Over Creation*; *Jaws*; *Grizzly Man*, and *Y the Last Man*

ENGL 2338: Technical Writing

Instructor: Visser; 930 TR; 11, 1, and 2pm MWF

English 2338 is a practical course that will connect writing with communication in your future career. Technical Writing is an advanced course that prepares students for writing about technical, scientific, and professional subject matter. Students will learn professional business word choice and style to fit a variety of audiences. Rhetoric and theory will be learned through readings and class discussions. Knowledge will be applied through in-class discussions and lab projects as well as through writing and revising their own documents. Students will learn to analyze and create a variety of documents, such as technical definitions, videos, application material, instructions, memos, and correspondence.

ENGL 2338: Technical Writing

Instructor: Worlow; 11, 1230, and 2pm TR

This course offers an introduction to technical and professional communications. Students will develop effective writing style and graphic design skills while creating various technical writing documents, including brochures, resumes, cover letters, team instruction projects, team feasibility studies, and formal projects. This semester, we will be working with Meals On Wheels, Inc. of Tarrant County (MOWI) on designing and revising brochures, instructional materials, and other documents for them.

This course is designed to introduce current and potential English majors to the language practices that inform English Studies. In this course students will study several influential schools of literary criticism, learning how they build off of each other and to theories in disciplines such as philosophy, history, and sociology. Students will practice applying the various critical theories to primary texts, both in class discussion and essays. The course will teach student 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.

English 2350: INTRODUCTION TO TEXTUAL ANALYSIS AND INTERPRETATION

10-1050 and 11-1150am, MWF

Instructor: Savic

ENGL 2350 is designed to introduce current and potential English majors to what is required of them as students of literature. The course will teach student to (1) articulate an understanding of major approaches to literary criticism, (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.

English 2350: INTRODUCTION TO TEXTUAL ANALYSIS AND INTERPRETATION

9:30-10:50am, T/R

Instructor: Hicks

This course is designed to introduce current and potential English majors to the language practices that inform English Studies. In this course students will study several influential schools of literary criticism, learning how they build off of each other and to theories in disciplines such as philosophy, history, and sociology. Students will practice applying the various critical theories to primary texts, both in class discussion and essays. The course will teach student 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.

English 2350: INTRODUCTION TO TEXTUAL ANALYSIS AND INTERPRETATION

11:00-12:20, T/R Spring 2016

Instructor: Alaimo

“All human knowledge takes the form of interpretation” (Walter Benjamin)

“My mother is a fish.” (Faulkner, *As I Lay Dying*)

This course, a required core course for English majors, is an introduction to different practices of analysis and interpretation, from the basic to the more advanced skills, methods, and modes of inquiry within English Studies. Students develop their close reading skills, by analyzing and interpreting poetry, short stories, a novel, and a film. Much of the course introduces students to a wide range of theoretical approaches to textual analysis and interpretation—from Freud, Marx, and Derrida to Butler, Anzaldúa and Latour. We will read theory and criticism that address the most significant questions in the Humanities, as we discuss the benefits and the limitations of different critical approaches for literary and cultural analysis. Class time will consist of lecture, discussion, individual presentations, exercises, small group work, and small group presentations. Assignments: a poetry analysis, an application paper on one critical theory, a research paper, an individual presentation, and a comprehensive final exam. Careful, thoughtful reading and active, informed participation is crucial for success in this class. Required texts: Robert Dale Parker, *Critical Theory: A Reader for Literary and Cultural Studies* (third edition, 2014); William Faulkner, *As I Lay Dying* (corrected text);

Ana Castillo, *So Far From God*; Tim Corrigan, *A Short Guide to Writing About Film* (any edition).

ENGL 2384: The Structure of Modern English

10am and 2pm MWF

Instructor: Martin

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

While this course is designed to help anyone working with the English language, be that as writing teachers, editors, or ESL teachers, it aims especially at students going

into secondary education so they can teach grammar with confidence from any grammar handbook adopted by the school.

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

ENGL 2384: Structure of Modern English

930am Tues/Thurs

11am Tues/Thurs

Instructor: Clifford

Contrary to what you might have been taught, “proper” uses of the English language extend beyond what we sometimes call “the Queen’s English”. Indeed, language itself is culturally constructed, and, in practice, seldom conforms perfectly to the rigid structures we like to pretend it does when we correct someone else’s grammar. In this course, we will examine the ways the English language functions today, and ways we might understand grammatical, syntactical, and phonological constructions in different linguistic communities. Class participation is mandatory, but students will not have to buy a textbook for this class. Instead, our discussions will center around how we might create our own English language “textbook”.

ENGL 3340: History of American Literature

10am MWF

Instructor: Henderson

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

development of the nation.

Required Book: The Bedford Anthology of American Literature, Shorter Edition. Eds. Belasco and Johnson.

3340: History of American Lit

11am TR

Instructor: Murrah-Mandril

We will begin the course by interrogating the title “History of American Literature” as we read works that question what it means to be American, how we define literature, and how history and literature shape each other. At the center of these questions lies the process of canon formation, or which texts we chose to read and which we ignore. Throughout the semester, we will read texts that push the boundaries of literature and identity as we survey fiction, poetry, drama, and autobiography composed by a range of authors both inside and outside of the traditional literary canon. We will look at movements in American literature, including colonial literature, Romanticism, Realism, Naturalism, Modernism, and Postmodernism, and the cultural and historical circumstances that helped produce these movements. At the same time, we will explore how these genre boundaries are fluid as the texts and periods influence and define each other. In light of cultural contexts, we will explore how concepts of class, race, and gender have shaped American literary production. Surveying the entire canon of American literature in one semester is impossible, and for this reason our meta-critical study of canon formation will supplement and compensate for our inability to read the full canon of American literature and free us to look outside the canon in our analysis of American identity and history. Students will deepen their skills in critical analysis through in-class discussion, performative analysis (acting, tableaux, character portrayal) cooperative learning, and individual writing assignments.

ENGL 3344-001 TR 12:30 PM Spring 2016
SHAPING LIVES: AMERICAN INDIAN LIFE NARRATIVES
INSTRUCTOR: ROEMER

DESCRIPTION: Fake life stories and misleading as-told-to autobiographies have misled generations of readers. Instead of emphasizing these works, the course, focuses

on selected life narratives written in English and performed by Indigenous writers, with the two exceptions: a Navajo song in Navajo and the collaborative narrative, *Black Elk Speaks*. The focus invites questions particular to Native American writing (for instance, concepts of self that blur communal and individual boundaries and negotiations between written and oral literature), as well as issues relevant to all written creations of “lives” – for example, how the selection, ordering, and interpretation of experiences and how literary form define the written self. We discuss traditional song in Navajo; Christian conversion narratives; blends of cultural history, natural history and protest with autobiography; combinations of prose and poetry, fact and fiction, and of oral, written, and visual forms including drama and film. The time frames areas broad as the history of a people and as intense as one year of pregnancy and delivery.

REQUIREMENTS: Essays: 3 exams. Papers: One short research paper.

TEXTS: Course packet (e.g, excerpts from 19th- through early-20st-century works: Apess, *Winnemucca*, Zitkala-Sa); *The Blue Jay’s Dance* (Erdrich), *Black Elk Speaks* (Neihardt - selections), *Talking to the Moon* (Mathews - selections), *Storyteller* (Silko - selections), *Way to Rainy Mountain* (Momaday), *The Absolutely True Diary of a Part-Time Indian* (Alexie) Films: *Spider Woman’s Theater’s Sun, Moon, and Feather* and *Valerie Red-Horse’s Naturally Native*

3345 African-American Lit: Geo-Coding Black Short Stories

11am MWF

Instructor: Rambsy

“Geo-coding Black Short Stories” focuses on the racial-spatial dimensions of fiction by Charles Chesnutt, Zora Neale Hurston, Richard Wright, Toni Cade Bambara, Edward P. Jones, and others. We will hone in on the ways that black writer construct environments using geographical markers: specific landmarks, street names, neighborhoods as well as regional dialects. We will make use of quantitative data and text-mining software to create datasets that illuminate the significance of ‘black’ geography and corresponding thematic trends.

3347 Multicultural Lit: The Life and Times of S. Carter

1pm MWF

Instructor: Rambsy

“The Life and Times of S. Carter” places Jay Z’s self-described “four classic” albums in a broad African American literary continuum of autobiographical works. In this course, we will use text-mining software to quantify linguistic and geographic trends between Jay Z and classic literary texts by writers such as Frederick Douglass, Richard Wright, Malcolm X, and Ralph Ellison. We will compile metadata on Jay Z in order to produce thematic data visualizations, literary timelines, and a list of key terms, pinpointing intellectual and cultural components of rap music.

3351 History of British Literature I

2-320pm Tues/Thurs

Instructor: Fay

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."

ENGL 3351: History of British Literature I

530-650pm Tues/Thurs

Instructor: Worlow

This course surveys early British Literature from its Anglo-Saxon origins (in translation) through the late Renaissance. Readings will include Beowulf, Sir Gawain and the Green Knight, selections from Chaucer’s Canterbury Tales, selections from Spenser’s The Faerie Queene, Christopher Marlowe’s Doctor Faustus, Shakespeare’s Othello, and John Milton’s Paradise Lost. We will also learn about the sonnet tradition in English literature, from its Petrarchan origins through its (arguable) subversion by Lady Mary Wroth. Recurring course themes will include examining constructions of gender, courtly

love and its later transformations in the sonnet tradition, passion and its sublimation, medieval and Renaissance misogyny, and more. Student assignments include three brief “pearl” essays and a research-based argumentative term paper. This class can count towards the the Medieval & Early Modern Studies minor.

ENGL 3362: The History of World Literature After 1650

1pm MWF

Instructor: Martin

This course cannot possibly do justice to all the literature produced around the world over this many centuries; it can't even do this for Western literature alone and barely for any single national literature. What this course will do is trace the artistic and intellectual movements in a selection of texts from the 17th century to the present. To make a course of such breadth more manageable, we will exclude British and American literature—they have their own survey courses—and focus on Continental European literatures. Multicultural to begin with, these literatures become only more so when they go global in the Postcolonial Era. If there can be a unifying theme amidst such diversity, it might be “Cultures in Contact, Culture in Conflict.”

ENGL 3371 Advanced Exposition

8am Tues/Thurs

Instructor: Kulesz

In our Advanced Exposition course, we will explore the many ways in which expository writing appears and functions across a variety of texts. We will interpret the term “text” in broad terms to include visual culture, social media, film, and television. Central to the examination of these texts, including our own writing, will be consideration of these central questions: “How do writers use exposition for narrative purposes?” and “What is the function or purpose of exposition in the various texts?” Of course, writing and revising our own work will be emphasized in the course as we experiment with different writing genres.

ENGL 3372, Computers & Writing

9am MWF

Instructor: Beck

What does it mean to be a citizen in the age of digital surveillance, where social media companies track every move and profit from your clicks on a keyboard or touch of a screen? In this advanced writing course, you will study the history and theories of anonymity, digital identity, and surveillance in online spaces primary through analysis of social media tools along with trade and academic sources ranging from the digital humanities, computers & writing, technical communication, media, and communications. The ultimate course goals are to examine the digital mediums people in high technology cultures inhabit and have opportunity to work with digital tools in a computerized classroom. Course projects may include use of materials at the FabLab, a visual public service announcement campaign, and brief writing responses to the readings. Prerequisites: ENGL 1301, ENGL 1302

ENGL 3373 Technical Communication

11am MWF

Instructor: Beck

What does it mean to be an effective workplace communicator? How does the preparation of technical, scientific, and professional materials prepare people for workplace success? This course will provide advanced techniques in document design through the preparation of a semester-long portfolio of materials including a proposal, informational report, recommendation report, a set of instructions, and an overview of professional correspondence and resume and cover letter writing. Prerequisites: ENGL 1301, ENGL 1302.

ENGL 3375: Creative Writing

11am-1220pm Tues/Thurs

Instructor: Kopchick

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.

ENGL 4301: History of the English Language

1230-150pm Tues/Thurs

Instructor: Fay

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.

ENGL 3385: Rhetoric and the Environment

10-1050am MWF

Instructor: Justin Lerberg

How we communicate our perceptions of the environment to audiences is important. For instance, the way we frame environments influences whether areas are conserved as wildlands or animals are listed or de-listed as endangered species. Moreover, representations of environments informs the “science” of studying them, potentially leading to significant discrepancies between the scientific community and the public or political audience interpreting the narrative. This course takes a broad approach to rhetoric as a form of persuasion and investigation that is inherently connected to our communicative activities and our environmental definitions. Any discursive and representative approaches to the environment depend on rhetorical principles and succeed or fail because of the rhetorical effects produced in the audiences. The course will use theory, ethics, literature, film, digital instillations to examine how rhetoric underlines our approaches to the environment as exhibited in examples of tourism, fashion, public transportation, architecture and design, popular culture, and other mediums.

ENGL 4326: Shakespeare 11am Tues/Thurs Spring 2016

Instructor: Morris

This version of ENGL 4326 will be centered on the sonnets plus five plays that offer a look at the variety of Shakespeare's drama: "festive" comedy (*A Midsummer Night's Dream*), English history (*Henry V*), "problem" comedy (*Measure for Measure*), tragedy based on classical history (*Antony & Cleopatra*), and "romance" comedy (*The Tempest*). Our main goals are to read these texts in detail and become comfortable with their language, followed by raising critical questions and exploring the current state of the scholarly conversation about them. Our attention will be directed toward the texts themselves and what they can tell us about poetry and the theater c1600 in England. By the end of the course, if you follow through with energy and do well, you should be able to prepare lessons on Shakespeare for high-school students or to step into a graduate course on Shakespeare and join the conversation confident in your knowledge (though obviously with a great deal more to learn).

ENGL 4347: Advanced Fiction Writing

2-320pm Tues/Thurs

Instructor: Kopchick

This advanced workshop class centers around the writing (and re-writing!) of creative, fictional short stories. 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.

ENGL: 4349-001 TR 9:30 Spring 2016

WAYS TO RAINY MOUNTAIN / INVENTIVE MODELING / AUTOBIOGRAPHICAL WRITING

INSTRUCTOR: ROEMER

DESCRIPTION: In this course each student will create a written self – one that is communal as well as individualized. We begin with a brief examination of personal narrative and memoir writing followed by an intensive study of the composition processes that led to the creation of N. Scott Momaday's *The Way to Rainy Mountain*. Then, using a variety of his or her family, community, and regional written and oral sources and relevant characteristics of Momaday's process, each student will create a collection of interrelated storytelling, historical, and personal narratives that reflect significant aspects of his or her identity.

REQUIREMENTS: One essay exam; several brief pre-writing and writing assignments related to memoir writing (graded satisfactory or unsatisfactory); brief oral presentations (graded satisfactory or unsatisfactory); a minimum of four drafts of various stages of the collection (graded).

TEXTS: Momaday, *The Way to Rainy Mountain*; Roemer, *Approaches to Teaching Momaday's The Way to Rainy Mountain*; packet of short readings; individualized readings relevant to each student's collection.

ENGL 4365: Children's Literature

9am MWF

Instructor: Martin

This course presents a history of children's literature with a special focus: Monsters, human, humanoid and non-human. We will look at the traditional scary creatures and villains in folk and fairy tales and track them through the centuries to the present day, seeking answers to these questions: Where have all the monsters gone? And what can scare us now?

ENGL 4366 Young Adult Literature

930-11am Tues/Thurs

Instructor: Johnson

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

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

cultural expectations, and/or cinematic devices enriched or compromised the original texts.

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

ENGL 4370: Rhetoric and Composition for Secondary School Teachers

930am TR

Instructor: Jim Warren

This course is required for students pursuing an English degree with Secondary Teacher Certification and students seeking Mid-Level English Language Arts Certification, so these students are the primary audience. However, the course is designed to appeal to any student interested in the history, theory, and practice of reading and writing instruction.

As we examine 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/comp, and as you do so, you'll occupy the dual role of student and teacher-in-training. For example, you'll learn how to teach analytic reading skills as you practice these skills. You'll learn how to teach argument as inquiry as you produce written arguments that engage timely issues. I'll include you in the process of composing writing assignments that you then complete. We'll talk about how to comment on and grade student writing as I give you feedback on your writing. We'll consider the best ways to teach grammar and mechanics as you sharpen your command of Standard Written English.

ENGL 4387: Contemporary Literature

MWF, 2-2:50 pm

Instructor: Kathryn Warren

To tell a literary history is to impose a narrative on the past. We look back fifty or a hundred years and find coherence in periods that were heterogeneous and rife with contradiction to the people living through them. But without the benefit of hindsight, how do we gain perspective on literature written today? In this class we'll read fiction (mostly American) published since 1987 in an effort to discover whether something other than a shared historical moment unites the varied works of fiction known as “contemporary” or “postmodern.” What, if any, thematic concerns, formal traits, or political projects do they share? A central question will be how writers represent gender and contend with it as a force that not only shapes their prose but also affects their reception. Perched as we are in the present, we have the advantage of investigating public sphere debates, dilemmas, and controversies about literature that are ongoing—and of weighing in on them before they ossify into neat literary histories. The writing students do in this class will be directed to a more general, non-academic audience than is usually the case in a college classroom. We will likely read fiction by Toni Morrison, Alice Munro, Junot Diaz, Zadie Smith, Alison Bechdel, David Foster Wallace, Jonathan Franzen, Edward P. Jones, Lorrie Moore, George Saunders, Cormac McCarthy, Sherman Alexie, and Claire Messud, as well as criticism appearing in venues such as *The Atlantic*, *The New Yorker*, *n + 1*, *The New York Times Book Review*, and *The New York Review of Books*.

4399 Senior Seminar: Speculation & World Building
930-1050am Tues/Thurs

Instructor: Richardson

Presenting a convincing world means that you need to be convincing. “Speculation & World Building” will consider some of the ways we imagine a world other than ours, how we argue for and describe it in order to better understand what sorts of arguments are successful and what “successful” means. Readings will be various and may include work from rhetorical theory, design and human/computer interface theory, literature, design fiction, and new futurism. Class time will be divided between seminar discussions and studio work and will consist of both solitary and collaborative projects (some writing, some making and building) with other students in our course and at TCU and Alma College, where related courses are being offered.